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Moving Picture WORLD

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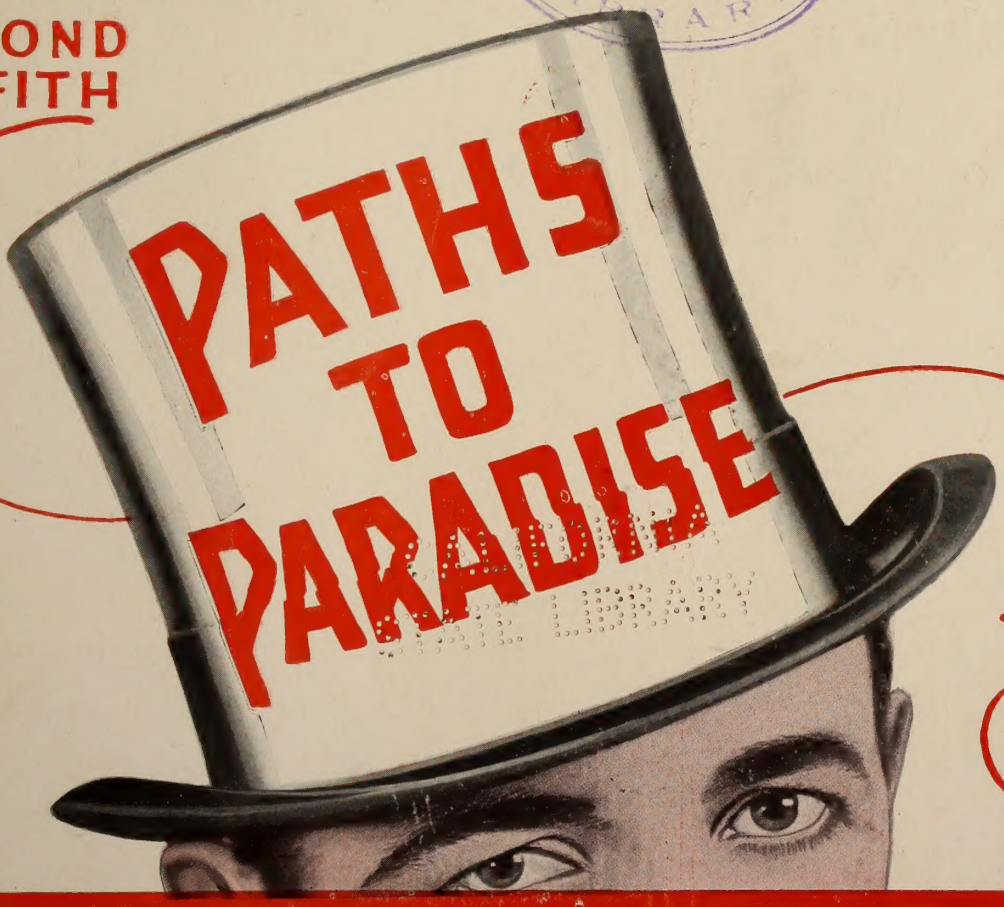
VOL. 75, No. 1 JULY 4, 1925 PRICE 25 CENTS

RAYMOND GRIFFITH



He's in again!

with BETTY COMPSON - RAYMOND GRIFFITH

CLARENCE BADGER PRODUCTION ~~ From "The Heart of a Thief" ~~ by Paul Armstrong ~~ Screen play by Keene Thompson ~

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

ERTÉ

The World's Foremost Fashion Genius has designed breath-taking Styles for

ROBERT Z. LEONARD'S

production

PARIS

by
Carey Wilson

featuring
PAULINE STARKE
LEW CODY

WAIT 'till they glimpse Erté's gowns in "Paris"—*and then "Monte Carlo."* Showmen know the value of Fashions on gorgeous beauties to drag 'em in. That's why Metro-Goldwyn-Mayer brought the great Erté from Paris. And that's just one of the Big Box-Office Added-Attraction ideas apart from title and stars in the Talk-of-the-Industry Pictures.

For 1925-26 book the Money-Getting-Movies

Metro-Goldwyn-Mayer's

The Quality 52

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

84551

no truer word was ever written

to say nothing of

"PATHS TO PARADISE"

"ARE PARENTS PEOPLE?"

"THE LIGHT OF WESTERN STARS"

"BEGGAR ON HORSEBACK"

"THE TEN COMMANDMENTS"

Now Showing

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NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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To all Paramount branch managers:

Eight new ones of The Greater Forty screened. If anyone doubts quality and box office pull of these pictures or overlooks booking them as soon as possible, he is making an awful mistake.

(1) "NIGHT LIFE OF NEW YORK" is box office from first flicker, with the most astounding New York photography ever filmed—cabarets, celebrities, gags, romance, great plot and exceptional work by La Rocque, Dorothy Gish, Torrence, Hackathorne. Dwan repeats "Manhandled" success.

(2) "THE LUCKY DEVIL" will knock 'em silly. By all odds finest Richard Dix picture, and greatest race-thrill film ever made. It cost a mint to make and worth more than that to every screen showing it. Not one foot of anything but marvelous entertainment in it.

(3) "RUGGED WATER" is The Different Melodrama—different plot and thrills. Wonderful acting by Wallace Beery, Lois Wilson, Warner Baxter. Willat comes close to repeating "North of 36" success.

(4) Wait till you see Marmont, Brian and Hamilton in "STREET OF FORGOTTEN MEN!" Brenon has made picture of his life. Wonderful variety, with same heart interest that made "The Miracle Man."

(5) "WILD, WILD SUSAN" is female-Raymond Griffith comedy. Filled with gags as funny as "Paths to Paradise." Best Bebe Daniels' picture yet produced.

(6) "WILD HORSE MESA" goes "Light of Western Stars" and "Thundering Herd" one better. It seems impossible to make better Zane Greys than we've been having. But this is best!

(7) Betty Bronson repeats wonderful success in "NOT SO LONG AGO." Will please every type of audience. Sidney Olcott never did better, even in "Little Old New York."

(8) "THE COAST OF FOLLY" complete in rough state, but nothing rough about it! Most de luxe Tiffany 22-carat Gloria Swanson picture ever made. A gown picture to nth degree. Wait till you see Gloria in "The Coast of Folly!"

Can give you personal assurance first bunch of The Greater Forty are finest motion pictures in existence today—and don't let anyone tell you different!

GEORGE W. WEEKS,
General Manager of Distribution.

The Greater Forty Paramount Pictures are sure Greater!

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Sell "THI with National

Big Chance to Smash All Summer Records

PARAMOUNT offers you in "THE MANICURE GIRL," starring Bebe Daniels, practical and easy method for boosting summertime receipts sky-high.

In the first place, the picture is THERE. It's a breezy, refreshing comedy Broadway's beauty parlors, with Bebe playing the cutie who cuts your cuticle wi all her accustomed dash and allure. The cast includes also Edmund Burns, Ha Hamilton, Charlotte Walker and Victor Moore. Frank Tuttle, who made the ve successful "Miss Bluebeard," is the director. Story by Frederic and Fanny Hatt authors of "Upstairs and Down" and many other stage hits. Screen play by Tow send Martin.

Realizing the unusual merits of "THE MANICURE GIRL," Paramount has a ranged a tie-up for the picture with one of the largest toilet goods concerns in t world, The Glazo Company, of Cincinnati, O. This tie-up, with very little effort your part, can be used to *at least triple* the money you would ordinarily get from picture at this time of the year.

Read how on the page opposite.

a July Paramount Picture

BEBE DANIELS

"The Manicure Girl"

A FRANK TUTTLE PRODUCTION

"MANICURE GIRL" this Big Tie-up!

BEBE DANIELS in "The Manicure Girl"
Paramount Picture Soon to be Shown Locally

Bebe Daniels knows the value of beautiful nails. So do thousands of other "stars" in society, business and the home. That's why so many smart women have adopted GLAZO as their "Manicure Girl"

APPLIED IN A MINUTE LASTS A WEEK

GLAZO
LIQUID NAIL POLISH--NO BUFFING
That shell pink lustre that Fashion demands

THE GLAZO COMPANY ARE FURNISHING DEALERS WITH THIS WINDOW HANGER-

Tie Up Druggists and Toilet Goods Buyers

OVER 30,000 drug stores and department stores handle nationally advertised GLAZO LIQUID NAIL POLISH and most of them already have the new GLAZO CUTICLE MASSAGE CREAM, articles which fit in perfectly with "THE MANICURE GIRL." As soon as you get your dates for the picture, see the local Glazo distributors about window displays, newspaper advertising, herald distribution, sampling, etc.

Note above the miniature reproduction of the window hanger tying up with your show and distributed by The Glazo Company to their dealers. In addition, they will furnish dealers with 1-column Tie-up Ad Mats. These window hangers and mats will be furnished to theatre managers on request.

Fill in the Coupon on this Page!

Send us with this coupon a list of the stores in your locality whom you have interviewed on this proposition and who are willing to cooperate. We will send them their window material and, in addition, the regular Paramount heralds bearing tie-up copy. You can provide the stores with scene photographs, date cards, etc., for their windows.

You can get advertising material into windows you couldn't touch before. You can better mid-winter records in the summer time. Tie up with GLAZO dealers and cash in with "THE MANICURE GIRL"!

THE GLAZO COMPANY

322 BLAIR AVENUE
CINCINNATI--OHIO

Mail to-day!

NAME .....
THEATRE .....
ST. and NO. .....
CITY and STATE .....
PLAY DATES .....
SEATING CAPACITY .....

FROM COAST to COAST

From the CAPITOL Theatre in New York to the CRITERION . . . . in Los Angeles . . . .

The biggest houses everywhere are playing the nationally famous comedy drama that is the funniest picture in years!

B·P·Schulberg presents

The BOOMERANG

DAVID BELASCO'S CELEBRATED STAGE SUCCESS
BY WINCHELL SMITH *and* VICTOR MAPES

A GASNIER Production with
ANITA STEWART
BERT LYTELL
DONALD KEITH
The Screen's New Wonder-Youth

B. P. SCHULBERG PRODUCTIONS INC.
J. G. Bachmann, Vice-Pres.

Foreign Distributors: Export and Import Film Co., 729 Seventh Ave., New York City. Cable Address: Eximfilm, New York.

Box Office!

Variety and SERVICE

Never was any program as well diversified as the Warner Forty for 1925-26.

Barrymore in a heroic sea story; Lubitsch with his delightful comedy dramas of society life; Syd Chaplin in uproarious feature comedies; Irene Rich in dramas of modern American life. These are only a few of the coming Warner Classics.

Matt Moore and Dorothy Devore will appear in light comedies; the delightful Marie Prevost in dramas; the ever-popular Monte Blue in outdoor and society stories; Lowell Sherman will be seen as the suave hero of modern dramas.

Kenneth Harlan and Patsy Ruth Miller will co-star in romantic dramas.

Rin-Tin-Tin, the wonder dog, will appear in thrilling stories of the North.

Warner Exchanges

Albany	New Jersey
Atlanta	New York City
Boston	Oklahoma City
Buffalo	Omaha
Charlotte	Philadelphia
Chicago	Pittsburgh
Cincinnati	Portland
Cleveland	Salt Lake City
Dallas	San Francisco
Denver	Seattle
Des Moines	St. Louis
Detroit	Washington, D.C.
Indianapolis	Calgary, Can.
Kansas City	Montreal, Can.
Los Angeles	St. John, N. B.
Milwaukee	Toronto, Can.
New Orleans	Vancouver, Can.
New Haven	Winnipeg, Can.

Warner

Detailed Announcement Soon!

Columbia News

WEATHER: Fair for Stars, Stories and Sellouts with COLUMBIA PICTURES

1600 BROADWAY NEW YORK CITY

THE BEST EXCHANGES

Apollo Exchange,
1600 Broadway, New York City
Standard Film Service Co.,
2nd Floor, Film Bldg., Cleveland, Ohio.
Standard Film Service Co.,
Film Bldg., Cincinnati, Ohio.
Standard Film Service Co.,
Jos. Mack Bldg., Detroit, Mich.
Federated Film Exchange Co.,
1018 Forbes St., Pittsburgh, Pa.
Liberty Film Dist. Corp.,
111 Walton St., Atlanta, Ga.
Liberty Film Dist. Corp.
223 S. Liberty St., New Orleans, La.
Liberty Film Dist. Corp.
2009 Jackson St., Dallas, Texas.
Capitol Film Exchanges,
733 S. Wabash Av., Chicago, Ill.
Masterpiece Film Attractions, Inc.,
1329 Vine St., Philadelphia, Pa.
Columbia Pictures Corp.,
3317 Olive St., St. Louis, Mo.
All Star Feature Dist., Inc.,
209 Golden Gate Av., San Francisco, Calif.
All Star Features Dist., Inc.,
915 S. Olive St., Los Angeles, Calif.
Greater Features, Inc.,
2006 Third Av., Seattle, Wash.
Greater Features, Inc.,
64 E. 4th St., Salt Lake City, Utah.
Greater Features, Inc.,
2075 Broadway, Denver, Colo.
Greater Features, Inc.,
391 Oak St., Portland, Ore.
Greater Features, Inc.,
109 N. Montana St., Butte, Mont.
Independent Films, Inc.,
10 Piedmont St., Boston, Mass.
Independent Films, Inc.,
134 Meadow St., New Haven, Conn.

COLUMBIAS are GREAT

"The Danger Signal," first production, has a marvelous cast: Jane Novak, Robert Edeson, Dorothy Revier, Gaston Glass, Robert Gordon, Pat Harmon, Lincoln Stedman and Gertrude Short. ERLE C. KENTON Directed.

A BIG BOX OFFICE BET

WALDORFS are WONDERS

"Enemy of Men," first release has a cast of money getting favorites: Dorothy Revier, Charles Clary, Cullen Landis, Virginia Marshall, Leo White, Cesare Gravina, Barbara Luddy, Michael Dark and Laura La Vernie.

A GREAT AUDIENCE WINNER

PERFECTIONS pull PATRONS

"Fighting Youth," first picture has a cast to fill every seat: Pauline Garon, William Fairbanks, Frank Hagney, Jack Britton, Tom Carr, George Periolat, Pat Harmon and William Norton Bailey.

MEAN MORE MONEY

Premier Pictures Exchanges, Inc.,
1005 High St., Des Moines, Ia.
Friedman Film Corp.,
Film Exchange Bldg., Minneapolis, Minn.
Independent Films, Ltd.,
12 Mayor St., Montreal, Canada.
Independent Films, Ltd.,
21 Dundas St., E. Toronto, Canada.
Independent Film Co.,
115 West 17th St., Kansas City, Mo.
Premier Pictures Exchanges, Inc.,
1511 Chicago St., Omaha, Neb.
Celebrated Players Film Corp.,
713 Wells St., Milwaukee, Wis.
Exhibitors Film Exchange, Inc.,
916 "G" St., N. W., Washington, D. C.

THE BEST 1925-26 PICTURES

COLUMBIA

The Danger Signal
The Unwritten Law
SOS Perils of the Sea
Ladies of Leisure
The Lure of Broadway
Midnight Flames

WALDORF

Enemy of Men
The Penalty of Jazz
The Thrill Hunter
Sealed Lips
The Fate of a Flirt
The Price of Success

PERFECTION

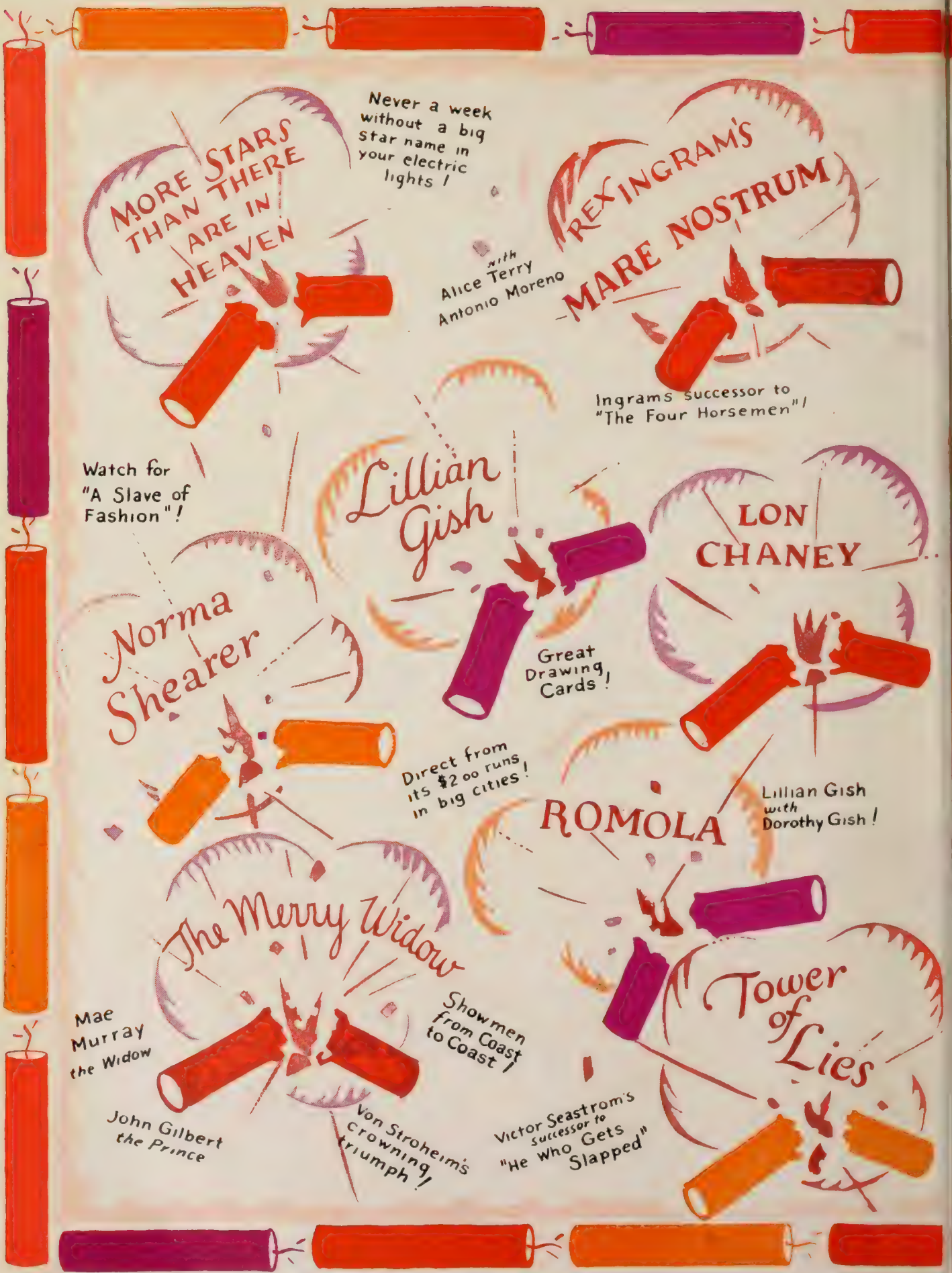
Fighting Youth
The Speed Demon
The New Champion
The Great Sensation
A Fight to the Finish
The Handsome Brute

FIRE WORKS

The Big Noise

in 1925-26

Metro-Goldwyn-Mayer


MORE STARS THAN THERE ARE IN HEAVEN
Never a week without a big star name in your electric lights!
REX INGRAM'S MARE NOSTRUM
Alice Terry with Antonio Moreno
Ingrams successor to "The Four Horsemen"!
Watch for "A Slave of Fashion"!
Lillian Gish
Great Drawing Cards!
LON CHANEY
Norma Shearer
Direct from its $2 00 runs in big cities!
ROMOLA
Lillian Gish with Dorothy Gish!
The Merry Widow
Mae Murray the Widow
John Gilbert the Prince
Von Stroheim's crowning triumph!
Showmen from Coast to Coast!
Victor Seastrom's successor to "He Who Gets Slapped"
Tower of Lies

By Sabatini
who wrote "The Sea Hawk"
and "Scaramouche"

BARDELYS The Magnificent

An all Technicolor Production!

Starring John Gilbert!

By the author of "What Price Glory" Broadway's great current hit!

The BIG PARADE

Wait 'till they see John Gilbert as the hard-fighting, hard-loving Marine!

Big Cosmopolitan Productions

The Temptress

THE TORRENT

Cosmopolitan Productions backed by intensive national promotion now being made at the Metro-Goldwyn Mayer Studios

Great Pictures!

Marion Davies

"Lights of New York" is Marion Davies' greatest starring vehicle!

Ramon Novarro

His first is a drama of the Annapolis Naval Academy!

JOHN GILBERT

The great Lover of the Screen!

1924-25 - GREAT
1925-26 - GREATER

Money Getting Pictures!

The Fireworks for 1925-1926

Lillian Gish
This greatest star has just signed a long-term contract with Metro-Goldwyn-Mayer. Miss Gish will appear in two great pictures.

Buddies
A Cosmopolitan Production
starring MARION DAVIES. From George Hobart's successful play.

Norma Shearer
The great star, Norma Shearer, in three marvel-productions. "A Slave of Fashion" is the first. By Samuel Shipman, wise Broadway play-wright. Directed by Hobart Henley. With Lew Cody.

Bardelys the Magnificent
Starring John Gilbert. With Claire Windsor. King Vidor, Director. By Sabatini, author of "The Sea Hawk," "Scaramouche," All Technicolor.

Lights of New York
A Cosmopolitan Production
Starring MARION DAVIES. Based on "Merry Wives of Gotham," the stage success by Lawrence Eyre. Directed by Monta Bell.

Marē Nostrum
A Rex Ingram Production
By Blasco Ibanez. With Alice Terry, Antonio Moreno. Ingram's successor to "The Four Horsemen."

The Big Parade
King Vidor, Director. Starring John Gilbert. With Renee Adoree. By Laurence Stallings, author of "What Price Glory."

Romola
Lillian Gish, the Star. With Dorothy Gish. Also Ronald Colman, William H. Powell. Henry King, Director. The successor to "The White Sister."

The Merry Widow
Director, Erich von Stroheim. With Mae Murray and John Gilbert. The picturization of one of the stage's greatest hits.

The Temptress
A Cosmopolitan Production
By Blasco Ibanez, author of "The Four Horsemen," "Blood and Sand," "Enemies of Women," "Marē Nostrum."

Fred Niblo
One Big Production by the director of "The Mark of Zorro," "Blood and Sand," "Ben Hur."

Lon Chaney
An exclusive Metro-Goldwyn-Mayer star, Lon Chaney will appear in another smashing vehicle, promised to be the most exciting of his career.

Sun-Up
With Pauline Starke, Conrad Nagel, Lucille La Verne. Edmund Goulding, Director. The stirring Broadway stage success of two years. By Lula Vollmer.

A Little Bit of Broadway
From Richard Connell's novel of a beauty among the white lights. Director and important cast to be announced.

An Exchange of Wives
With Eleanor Boardman, Lew Cody, William Haines, Renee Adoree. Hobart Henley, Director. Cosmo Hamilton's smashing Broadway comedy hit.

Never The Twain Shall Meet
A Cosmopolitan Production
Directed by Maurice Tourneur. With Anita Stewart, Bert Lytell, Huntly Gordon and all star cast. Peter B. Kyne's million-copy best-seller.

Paris
Robert Z. Leonard, Director. With Pauline Starke, Lew Cody. The first Erté-gowned Fashion Special.

The Tower of Lies
Selma Lagerlof's prize novel, Victor Seastrom, Director. Norma Shearer and Lon Chaney. Three personalities of "He Who Gets Slapped."

Ramon Novarro
The handsome star of "Ben Hur" will be seen in three big hits. His first is a romance of the Annapolis Naval Academy.

The Exquisite Sinner
With Conrad Nagel, Renee Adoree. From Alden Brooks' sensational novel "Escape." Josef von Sternberg, Director.

The Unholy Three
Tod Browning, Director. Starring Lon Chaney. With Mae Busch, Matt Moore. The story by C. A. Robbins is greater than "The Miracle Man."

The Circle
Frank Borzage, Director. With Eleanor Boardman, Malcolm McGregor. From the two-year stage success by Somerset Maugham.

The Torrent
A Cosmopolitan Production
By Blasco Ibanez, featuring Aileen Pringle in a cast of big names.

Women and Wives
The best-seller novel of Harvey Fergusson. With Eleanor Boardman, Conrad Nagel.

The Quality 52

The Flesh and the Devil
Victor Seastrom, Director. Starring John Gilbert. With Carmel Myers. The successor to "He Who Gets Slapped."

Monte Carlo
Another Erté-Fashion-Triumph! Against a background of the notorious Gambling Paradise.

The Mysterious Island
Jules Verne's companion story to "Twenty Thousand Leagues Under the Sea."

Dance Madness
With Aileen Pringle, Lew Cody. By S. J. Kaufman, the famous nationally syndicated author.

The Span of Life
Starring Lon Chaney. With Pauline Starke, William Haines. The famous Sutton Vane stage play of America, London, Africa.

The Mystic
Tod Browning, Director. With Aileen Pringle, Conway Tearle, Mitchell Lewis. A sensational exposure of fake spirit mediums.

Sally, Irene and Mary
With Eleanor Boardman, Sally O'Neill, Renee Adoree. Hobart Henley, Director. Edward Dowling's famous Broadway stage success.

The Barrier
Rex Beach, author. With a big All Star Cast. The most thrilling of this famous writer's works in a great new production.

Jackie Coogan
Two winning Jackie Coogan productions. By Willard Mack. Watch for Jackie in "Dirty Face" and "Old Clothes."

Pretty Ladies
Monta Bell, Director. With Zasu Pitts, Tom Moore, Lilyan Tashman. Added attraction, Ann Pennington. By Adela Rogers St. Johns.

The Reason Why
Elinor Glyn's world-famous romantic novel, her successor to "Three Weeks."

Mae Murray
Two Big Productions
Mae Murray will appear in two big Metro-Goldwyn-Mayer productions in 1925-26, in vehicles such as she has never before been seen.

Time, The Comedian
Robert Z. Leonard, Director. With Mae Busch, Lew Cody, Gertrude Olmsted. Kate Jordan's famous story.

The Auction Block
Rex Beach's powerful novel. Norma Shearer as an added attraction. A great actress in a story of towering strength.

Money Talks!
Rupert Hughes' greatest story. Alf Goulding, Director. With Eleanor Boardman, Conrad Nagel. Successor to "Excuse Me!"

How Dare You!
Rupert Hughes' comedy romance. A great title. 100 per cent entertainment. Director and money-winning cast will be announced.

Lovey Mary
King Vidor, Director. With Sally O'Neill, the wonder find. By Alice Hegan Rice.

Brown of Harvard
America's most famous college classic, by Rida Johnson Young. With Conrad Nagel, Eleanor Boardman.

Metro-Goldwyn-Mayer
The Talk of the Industry

Crook dramas are absolutely sure-fire at the box-office

Picked by
Roxy Rothafel
and played
CAPACITY
at the
CAPITOL
World's largest and finest theatre, N. Y.
Week of June 21

SCORE A "TEN-STRIKE" FOR EVELYN BRENT in her latest and by far greatest picture, "SMOOTH AS SATIN." Here is a feature that is positively smooth as satin from the box office angle and still smoother than that from the entertainment standpoint.
Miss Brent is charming, adorable, bewitching, does her finest acting in a story that will register with a crash in any and every box office in the land.
Promise your patrons a whale of a picture. You'll give it to them "plus".
Go see this picture at your nearest F. B. O. exchange.

--and in "Smooth as Satin" you get bewitching EVELYN BRENT in her greatest picture to date -- yes -- by far -her greatest picture

Never has Miss Brent done such brilliant work as she does in "SMOOTH AS SATIN." Never has she been so utterly bewitching—Your audiences will fairly eat this picture up. This picture will do more toward building your business on future BRENT releases than any of her pictures to date.

You can get the Evelyn Brent Productions only through

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Covers the World!
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The News Reel of Scoops!
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Every one a Sparkling Gem!
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Fox Film Corporation

WILLIAM FOX *Presents*

Imperial Comedies

20 ~ 2 REELS EACH

Your Audiences Will See—

Comedies of real humor, full of side-splitting situations, thrills and surprises,—with agile animal actors, clever comedians galore—and—

—OF COURSE—

BEAUTIFUL GIRLS!

They Will Not See—

the old style, custard pie slap-stick stuff -- -- -- --

NO SIR! not in IMPERIALS!

FOX ~ $2,000,000 SHORT SUBJECT PROGRAM ~ FOX

Fox Film Corporation

And Still They

Leading Theatres — with their
— strong for the wonderful

In Toledo, Ohio
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Temple Theatre

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J. Beilin
Palace Theatre

In Fall River, Mass.
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H. A. Schwahn
Eau Claire Theatre

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Toohey Bros.
Jewel and Colonial Theatres

In North Platte, Neb.
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Keith and Sun Theatres

Get aboard the band-wagon!

Fox Film Corporation

Come! —

signatures on the dotted line
WILLIAM FOX PRODUCT!

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Harry Goldberg
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Grand Theatre

In New Castle, Pa.
J. S. Newman
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In Mobile, Alabama
Miss M. Luckel
Bijou and Empire Theatres

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Plaza Theatre

In Austin, Texas
L. Novy
Hancock Opera House

100% for the big Fox Pictures!

Fox Film Corporation

WILLIAM FOX

THE IRON HORSE
THE FIRST YEAR
AS NO MAN HAS LOVED
KENTUCKY PRIDE
THANK YOU
HAVOC
LIGHTNIN'
THUNDER MOUNTAIN

LAZYBONES
EAST LYNNE
THE FIGHTING HEART
PART-TIME WIVES
THE DIXIE MERCHANT
THE WINDING STAIR
SIBERIA

ALL SIGNS POINT TO

BUCK JONES

ACE OF THE GREAT OUTDOORS

will be seen in 7 virile western adventure productions from stories by noted authors. For early release THE TIMBER WOLF and DESERT VALLEY, both by Jackson Gregory.

LIGHTNIN' ~ *the play that broke the world's record!*

Fox Film Corporation

SUPREME ATTRACTIONS

4 PETER B. KYNE STORIES

WHEN THE DOOR OPENED

MARRIAGE

THE JOHNSTOWN FLOOD

THE SILVER TREASURE

THE FOOL

THE WHEEL

SEVENTH HEAVEN

WAGES FOR WIVES

3 BAD MEN

THE ANCIENT MARINER

FOX THIS YEAR!

Tom Mix

and TONY, the wonder horse

Fresh from his triumphal tour of Europe and America, this King of All Western Stars will be seen in 7 outdoor photo-dramas of the highest grade on a scale never before attempted, with Tony appearing in each picture. The first will be THE LUCKY HORSESHOE.

FINER, BIGGER, BETTER THAN EVER BEFORE!

LIGHTNIN' — *the play that broke the world's record!*

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

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The Lucky Six

Adventure Serials

Perils of the Wild

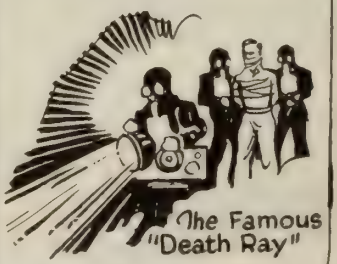
1 with BONOMO and an all star cast

Ace of Spades

2 starring WILLIAM DESMOND

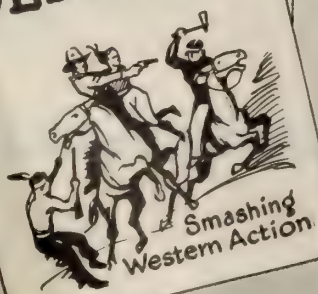
The Scarlet Streak

3 starring JACK DAUGHERTY



The Winking Idol

4 starring WILLIAM DESMOND



The Radio Detective

5 with BONOMO and an all star cast

Strings of Steel

6 starring JACK DAUGHERTY

The Best

OF

NOVELTY	VARIETY
ACTION	PUNCH
STARS	STORIES

EXPLOITATION TIE-UPS
NATIONAL ADVERTISING

ALL IN UNIVERSAL'S
"Lucky Six" Adventure Serials

MAKE YOURS A SUCCESS WITH GREATER MOVIE SEASON
UNIVERSAL PICTURES

AN ADVENTURE PICTURE

for the Season 1925-1926

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6 two-reel

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Lupino Lane Comedies

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18 two-reel

MERMAID COMEDIES

with LIGE CONLEY, AL ST. JOHN and other stars

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Picture Theatre Advertising

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24 - First-Run

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Pictures - 24

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"THE CLEANER FLAME"

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Directed by MR. BENNETT

"THE CLEANER FLAME" is an original story written by CLARA BERANGER, head of the Scenario Department of Famous Players-Lasky Corporation, and FORREST HALSEY, who has created most of Rudolph Valentino's recent vehicles. Mr. Bennett will select his players from the leading luminaries of the cinema world.

"CHILDREN OF THE WHIRLWIND"

A Whitman Bennett Production

Directed by MR. BENNETT

LE ROY SCOTT'S engrossing novel has been made into a massive production by a great director. LIONEL BARRYMORE, JOHNNIE WALKER and MARGUERITE DE LA MOTTE are the featured players.

"THE MYSTERIOUS PINES"

A Whitman Bennett Production

Directed by MR. BENNETT

ANNA KATHERINE GREEN'S world-known novel, "The House of the Whispering Pines," will be made into a society melodrama and will have the additional weight of an all-star cast.

"TESSIE"

A Dallas M. Fitzgerald Production

Directed by MR. FITZGERALD

Lovely MAY McAVOY, fresh from her triumphs in "Ben Hur," will have the leading role in this typical American story written by SEWELL FORD and published originally in "Saturday Evening Post." Miss McAvoy's support includes ROBERT AGNEW, ETHEL GRAY TERRY and LEE MORAN.

"THE PRIMROSE PATH"

An AUTHUR F. BECK Production

Directed by HARRY O. HOYT

The man who made "The Lost World" is putting forth his best efforts in this production, working with a cast that includes CLARA BOW, WALLACE MacDONALD, STUART HOLMES, GEORGE IRVING, TOM SANTSCHI, TEMPLAR SAXE and MIKE DONLIN.

"THE UN-NAMED WOMAN"

An ARTHUR F. BECK Production

Directed by HARRY O. HOYT

CHARLES E. BLANEY'S great stage success with a powerful cast that includes HERBERT RAWLINSON, KATHERINE MacDONALD and WANDA HAWLEY.

"LED ASTRAY"

A Whitman Bennett Production

Directed by WILFRED NOY

This, JANE NOVAK'S second starring vehicle, is the screen version of ALFONSE DAUDET'S powerful novel, "The Little Parish Church." Daudet is best known as the author of "Sappho." "LED ASTRAY" contains every element which contributed to "Sappho's" success.

Twenty-Four First-Run Pictures

ARROW PICTURES CORPORATION

W. E. SHALLENBERGER, PRESIDENT

220 WEST 42nd ST., NEW YORK CITY, NEW YORK

Looking ahead!

COLLEEN MOORE in "The Desert Flower" (June)

CORINNE GRIFFITH in "The Marriage Whirl" (July)

Edwin Carewe's "The LADY WHO LIED" (July)

MILTON SILLS in "The Making of O'Malley" (June)

Frank J. Carroll's "The SCARLET WEST" (July)

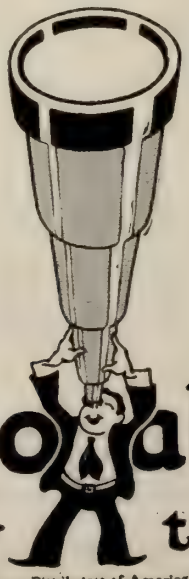
CONSTANCE TALMADGE in "Her Sister From Paris" (Aug.)

John M. Stahl's "FINE CLOTHES" (Aug.)

"THE HALF WAY GIRL" with Doris Kenyon (Aug.)

MILTON SILLS in "The Knockout" (Aug.)

NORMA TALMADGE in "Graustark" A Modern Romance (Aug.)



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Best by test!

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

From the Side-Lines

THE Man Who Sits on the Side-Lines is growing a bit uneasy over the attitude in some quarters towards Greater Movie Season. There seems to be an undercurrent of opinion among exhibitors that the season is the private property and pet of the producers. Others are peeved because September was not chosen for the drive.

This isn't right.

Whether Greater Movie Season is sponsored by the Hays office, the Mahatma of Zulu, or the lost Charley Ross, really shouldn't be a matter of concern to the man with a theater and a box-office.

Somebody had to start it, somebody had to provide the money, somebody had to tackle the tremendous amount of labor needed to get the national drive under way.

But once started it is the property of any man who wants to use it. It is there to bring money into box offices at a time when box offices find it difficult to attract money.

The man who doesn't need extra money in August doesn't need to take advantage of Greater Movie Season. That's his privilege.

But is also the privilege of the Man on the Side-Lines to think that he is some variety of damphool.

* * *

THE Man Who Sits on the Side-Lines feels just a trifle uneasy over the Milwaukee aftermath. Perhaps he is asking too much, perhaps he isn't entirely in the know.

But he fears that the ghost of politics is still twitching in the grave and likely to rise at any moment. He fears that the selection of the "big, strong leader" is the rock on which the craft might founder. And he is strongly of the belief that there should be no delay in the selection of that "big, strong man"—to weld all factions together, dominate them if need be, but at any rate GET THINGS STARTED.

Delay nourishes politics. Action starves politics.

The Man Who Sits on the Side-Lines is probably going to be told emphatically that he is all wrong. That events are happening, that the machine is under way and heading somewhere.

He is inclined to believe these things are so. But he knows that his uneasiness is shared by exhibitors who are over-fed on "statements" and who crave action.

* * *

IT is a favorite habit of New York critics to indulge in sneers and raucous laughter every time a low-brow picture man changes the title of a book or play. It is perfect evidence, to the critics, of the crass stupidity and ignorance of picture folk.

The Man Who Sits on the Side-Lines is afraid that many of the New York executives are taking their metropolitan critics too seriously. Perhaps, like Jiggs breaking into society, they are trying to reach the high-brow level of the critics.

Some such explanation is necessary for many of the titles that are allowed to live these days at the expense of exhibitors.

It is traveling a long way in search of difficulty to ask theatre men to get money into box offices with such titles as "The Goose Hangs High," and "Beggar on Horseback." They mean a lot in New York—but New York and its contributing zone still comprise less than a fifteen per cent territory.

It's making it pretty hard for the salesman—even if the names will be changed later—to ask them to bring an exhibitor to the point of enthusiasm over such titles as "Clarissa and the Post Road," "A Husband for George-Anne," "Joseph Greer and His Daughter," and so on.

* * *

But the Man Who Sits on the Side-Lines has it pretty soft at that. All he has to do is to find fault. Anybody can do that. Yes, it is pretty soft, isn't it?

Robert E. Welsh

There's Extra MONEY in the Short Subject

Are You Getting YOURS?

Advertising Does It

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

First Runs in the Great European Cities

By
W. Stephen Bush

WHAT kind of American pictures does Europe favor most? But a few years ago there was no discrimination and no "fan" sophistication. The mere name "American" was a trade mark and an insurance policy for the theatre owner and his box office. Today there is a tendency to shop, to favor one kind of play and especially one star over another. It is not nearly as pronounced as on our side of the water but it exists and it is growing. It is nothing for the American producer or exporter to be alarmed about because we have such an abundance plus variety that every taste can easily be suited.

I shall not venture anything like a decided opinion. I prefer to take a survey of what the first-run houses of Paris, Berlin, London, Rome and Vienna have been giving to their patrons and then I leave the conclusion to the readers of Moving Picture World.

London's 90% American

I must remark at the outset that London still has about 90 per cent American pictures on its programs. A distinguished peer in the House of Lords has hammered away at the American picture as something dreadfully inartistic and inferior and the press has made loud echo. Nevertheless the theatres go on showing American pictures. Capitol, Marble Arch, Stroll Picture Theatre, Tivoli, Strand, Kings Cross Cinema show almost exclusively American-made pictures. No particular inference can be drawn from these pictures as to what the public prefer. There is "Christine of the Hungry Heart," "Her Romantic Night," with Constance Talmadge; "The Midnight Express," with Elaine Hammerstein; Harold Lloyd, and a Fox feature. The public demand on the whole is easily satisfied; much depends on how pictures are handled and on the efforts of the various importers to "push" them.

Competition in Paris

We view a slightly different picture in the first-run houses of Paris. While in London the native competition may safely be described as zero such competition makes itself felt in the French capital. Let us take the following well-known first-run houses Theatre Mogador, Cine, Max Linder, Artistic Cinema, Aubert Palace, Cameo, Madeleine, Colise, Danton Palace, Voltaire. We find that the French films break about even with the American. We find the interesting fact that many of the programs are mixed—half French and half American. Baby Peggy, Jackie Coogan, Griffith's "America," are mixed with distinctly French dramas such as "Le Stigmate" and "La Papillone." Taking a survey covering several weeks we find much the same conditions. Certain artists are undoubted favorites of the Parisian public (which in this case means the French public generally) and among them the most conspicuous are Tom Mix, Jackie Coogan and Pola Negri. Here we find distinct currents of taste and sentiment that may be worth analysis.

We pass on to Berlin and as a result of a survey of about twenty of the better houses we find that the native film is distinctly holding its own. Taking a line through the statistics covering a period of three weeks we discover that the American film gets just about 50 per cent of the business. The tendency seems to be in favor of the native film, which is undoubtedly gaining. Of late there has been a strong recrudescence of military sentiment in Germany and the screen has felt its influence most emphatically. Four or five such films, absolutely worthless out of Germany, have held up the average of native films. The general run of American films consist of strong social melodrama and pathetic stuff. Here as in Paris, Jackie Coogan seems to be a great favorite. Out of sixty films picked at random I have been unable to find any foreign productions outside of ours. Like in Paris there is a great liking for historic films in the German capital.

Italy Demands Best

Coming into the Eternal City competition from the native films is fully as negligible as that in Great Britain. Looking at first-run houses, not only in Rome but in Milano, Bologna and Naples, American films represent fully 95 per cent of the total. The Germans send an occasional film into Italy which goes well but they are not in the running with our films. The biggest house in Italy, erected very recently, started out to admit none but Italian films to its screen but had to give up this policy very quickly. There was no supply. Good American films have made the Italian public quite critical and now they want nothing but the best.

Vienna is very close to 100 per cent American with the consequences that I pointed out in my recent letter. Of outstanding successes the careful chronicler must mention "The White Sister," which has been to Germany what "Scaramouche" has been in France. In stellar popularity Lillian Gish just now has a long lead in Germany. "The White Sister" has tremendously increased the prestige of the American picture throughout Germany at just the right moment.

Here's a Real Tip

Have you a film that has been treated roughly by the censors, one perhaps that has been condemned to perpetual exile on the shelves? There is a private but quite numerous club in Paris called "Club du Faubourg," at 38 Rue de Moscou. This club specializes in the showing of films that have never been shown to the censors or that have been wholly suppressed by those hardworking officials. The members jammed the place at the showing of "La Garconne" and "Dixmude," both of which have been put on the index expurgatorius. A Russian film, "Polikushka," also prohibited by the censors, will be shown next week. A French abbe, M. Loutil, has produced a film "How I Killed My Child." In spite of the shocking title it is said to be a religious film with a great moral lesson. The censors put a large veto on it but the "Club du Faubourg" has hired the large Crystal Palace to show it to its members. The abbé will be there in person to defend his film and then a general discussion pro and con will take place. It seems a good way of exerting pressure both on the censors and on public opinion.

Coming and Going

Major H. C. S. Thomson, managing director of F. B. O., returned to New York this week from a month's stay on the Coast.

W. J. Morgan, sales manager of Producers Distributing Corporation, left on June 20 for a tour of the exchanges.

E. A. Eschmann of First National has left for Chicago on business for the company. He will visit the Minneapolis branch office before returning to New York the first of next week.

Sam Sax, president of Lumas Film Corporation, has left for the West Coast Studios for the purpose of getting the balance of the program under way.

Sam Warner of Warner Brothers has left on a visit to exchanges.

Whitman Bennett Elected Vice-President of Arrow

At a recent meeting of the directorate of Arrow Pictures Corporation, Whitman Bennett, well-known producer-director, was elected to the vice-presidency of the company. This, according to Dr. W. E. Shallenberger, Arrow's president, is a most significant step and one thoroughly in accord with the progressive policy of the organization.

"We feel," said Dr. Shallenberger, "that the election of such a man as Whitman Bennett to an executive post, is an extremely wise and far sighted move. Mr. Bennett is a man who is not only familiar with every phase of the production end of the industry, but has given his time as well to the solving of the manifold problems of distribution, and while the active management of the organization is still vested in me, I shall nevertheless look to Whitman Bennett for a great deal of aid and advice."

OUTING OF PATHE EXCHANGE PROVES GALA EVENT FOR ALL

The outing of the employes of Pathe Exchange, Inc., at Panchard Inn., Massapequa, Long Island, on Saturday, June 20, proved a most enjoyable event for several hundred Patheites from the home office on West 45th street and the New York and Newark Exchanges at 1600 Broadway, and the Bound Brook and Jersey City Laboratories.

The trip to Massapequa was made in large sightseeing buses, each of which was bedecked with long streamers mentioning the various Pathe products in tie-up phrases with the event.

Arriving at Massapequa, the Patheites lunched and then started the day's events. Some participated in a Handicap Golf Tournament, others lined up against the home office ball team for a game, and others danced in the pavilion. Later several bus loads of Patheites went further down the island to Amityville for a swim.

Late in the afternoon the athletic events were run off and proved a circus for participants as well as the onlookers. The dancing contests in the pavilion also served to entertain many.

At six o'clock a shore dinner was served at the Panchard Inn, after which the party motored back to New York. The event was a decided success in the social calendar of Pathe.

WARNERS PICK ALLEN

Announcement was made by Warner Brothers this week of the appointment of James V. Allen as manager of the company's exchange at Cincinnati. Mr. Allen is an exchange executive of long experience. His most recent service with with Film Classics in Detroit.

Indiana M. P. T. O. Elects Officers at Yearly Meet

The Motion Picture Theatre Owners of Indiana held their regular annual meeting at the Claypool Hotel, Indianapolis, June 15. They endorsed the buying of pictures from Independent Producers—meaning those who are not acquiring theatres in opposition to their customers. Condemned the Uniform Contract as being unfair and inequitable, especially the arbitration clause. They also recommended the right to cancel pictures of poor merit.

The meeting also endorsed the general idea of "Greater Movie Season" but felt that the exhibitors should set the time for the season believing it would be impossible to create a "Greater Movie Season" in August when the houses are closed and the people will not go to the theatres. Also the cost of Movie Season should be borne fifty-fifty by the distributor and the exhibitor.

Frank J. Rembusch, who was very active up until five years ago in exhibitor organization work, was elected president and member of the national executive board. Rembusch has pledged himself to renew his old-time vigor in national and state organization work.

The other officers elected were as follows: Secretary, M. J. Doody, Indianapolis; treasurer, Harry Koch, Indianapolis. Board of directors: Chairman, Nathaniel N. Bernstein, Michigan City; J. N. Wycoff, Terre Haute; Ed. Bingham, Indianapolis; Leonard Sauers, Muncie; W. F. Easley, Greensburg; Will Brenner, Winchester; Charles R. Metzger, Indianapolis; O. I. Demaree, Franklin; A. C. Zaring, Indianapolis.

Mary Hamilton, Policewoman, Opposes Censorship

Mrs. Mary Hamilton, New York's first policewoman, and director of woman's activities in the New York police department, went on record before the Associated Motion Picture Advertisers, at their Thursday luncheon in the Cafe Boulevard, June 18, as being opposed to the censorship of motion pictures as now applied in this state.

Censorship of films, she said, should come from responsible heads of the industry itself and not from politically appointed committees. She expressed the belief that some sort of censorship was necessary and that it could be best handled from within the industry.

It was her opinion that some of the provisions of the state laws regarding the admission of children to motion picture theatres was unnecessary.

Adjust First Run Situation in Detroit

The first run picture situation in Detroit has been practically settled as far as several of the leading companies are concerned. In most instances the second run problem has also been placed on the shelf.

The John H. Kunsky theatres will give Paramount, First National and Metro-Goldwyn pictures their first run in the Motor City. The Broadway Strand will first introduce Universal films. The Fox-Washington Theater will handle all first runs on Fox films.

Paramount second runs will be divided between the La Salle Garden, the Tuxedo and the new Grand Riviera Theatres. Metro-Goldwyn second runs will be divided between the Miles, Regent and Ferry Field theatres. First National second runs will be split between the Alhambra and the Strand theatres. No second run arrangements have been made by Fox or Universal.

Report Atkinson Quits Metro to Go with Roxy Denied by Schenck

A REPORT in a recent issue of a Mount Vernon, N. Y., daily newspaper states that "William E. Atkinson, of Monterey avenue, Pelham, vice president and general manager of Metro-Goldwyn film corporation, has resigned his position to become a partner of S. L. Rothafel in an enterprise to establish a big chain of movie houses."

The article also says: "Mr. Rothafel is more familiarly known to the movie public as 'Roxy.' Mr. and Mrs. Atkinson are at present vacationing in the south in Jamaica."

When informed of this report, Nicholas Schenck, in the Metro-Goldwyn home offices, stated that Atkinson had not resigned, but that he had been granted a long vacation upon his own request. Atkinson, Schenck said, had obtained this leave upon the plea of ill health. Schenck was emphatic in declaring that Atkinson was expected to resume his duties in New York some time during September. He said he had received no intimation when Atkinson departed that a resignation would be forthcoming.

S. L. Rothafel, when interrogated on the report, declared that he was not yet prepared to issue any statment concerning the details of his recently announced venture. He stated that such a published report about Atkinson was news to him.

The Sawyer Lubin interests, which are credited with financing the "Roxy" enterprise and his $6,500,000 theatre for New York City within the next year, likewise expressed ignorance of any knowledge concerning the report of Atkinson's severance.—T. W.

Complete Burkan Contract Provides for Specific Playdate Designation

Incorporations

More than the usual activity was noticeable in companies forming and incorporating in the motion picture business in New York State during the past week. Nine such charters were issued by the secretary of state, the aggregate capitalization reaching $321,500, this amount not including two companies whose papers did not specify the amount of capital with which they will begin operations. The newly incorporated companies were: Pola Film Corporation, capitalized at $250,000, with Alex Kahanowics, W. Koslowski, of Brooklyn; A. F. Augustynowicz, of New York City. Gramercy Productions, Inc., $1,500, A. Fischer, C. J. Mulligan, P. M. Trebitsch, New York City. Blum Productions, Inc., $25,000, G. Blum, M. Wellin, New York City; H. B. Forbes, Brooklyn. Kansas City Operating Corporation, $5,000, M. Vargas, L. M. Scheuer, New York; T. J. Ahearn, Jr., Flushing. Russco Trading Corporation, $5,000, E. C. Larson, Harold Cohn, E. J. Russo, New York City. Robert Kane Productions, Inc., $25,000, C. Rush, M. Tartaglia, J. Katz, New York City. Rosalno Amusement Corporation, $10,000, A. Noda, Abraham Rosenfeld, Leo Sunshine, New York City. Glass Slipper Corporation, with Adolph Zukor, Gilbert Muller, Daniel Frohman, New York. The Red Knight, Inc., with H. L. Cross, L. S. Hazzard, J. S. Collins, New York City.

"Filmland City" in Medford, Mass., has been acquired by C. Earle Bartlett, California motion picture producer. The property consists of studio and other buildings necessary for the production of films. Mr. Bartlett plans to produce serials and short subjects, with the scenes laid in Boston and vicinity. "Filmland City's" assessed valuation is $142,000.

Lawyer Re-Vamps Old Formula, Making Several Drastic Changes—T. O. C. C. Secretary Hails It as "Much Needed Want"—Seider Silent

By Tom Waller

ATTORNEY NATHAN BURKAN has completed work on his new film contract. Copies of it are in the hands of the Theatre Owners Chamber of Commerce and Joseph Seider, chairman of the M. P. T. O. A.'s committee on arbitration and contract. Sam Moross, secretary of the T. O. C. C., admitted receiving a copy on the morning of June 23rd and then made known some of its more important details. When Seider was informed of this he said he also had a copy of the document, which he said would be taken under consideration by his committee following the New Jersey convention.

Burkan's contract is a great simplification of the present one. Instead of about 9,000 words and complicated phrases, it is concise, to the point and easily read. It is partly a re-vamped edition of the present contract with some drastic changes, according to Moross. One of its most significant features is that it absolutely prohibits stalling on playdates, informing an exhibitor exactly when a picture he has booked will be available.

With this contract, it is understood the T. O. C. C. lawyer also submitted a draft of a franchise and a formula of an agreement for the arbitration of the allocation of product. A copy of these and of the contract were not available for publication at this time. Moross said that not even the members of the T. O. C. C. have seen these documents since there was no meeting of that organization this week. The New York exhibitor unit will doubtless approve the contract in its entirety at their meeting next week, the secretary said. When the World inquired of Moross as to when the Burkan contract would be completed, he enthusiastically replied:

"I received a copy of it this morning. Some changes are quite drastic and some are revamped from the existent contract. The idea is that it lops off about one-third of the verbiage in the present formula.

"The most important point that it makes, as far as I can ascertain, is the designation of playdates. We have been battling on this point for the past three years. The ambiguous part in this respect in the present contract is changed entirely. In fact the whole contract is greatly simplified. It should prove a boon to the producer as well as the exhibitor. There is no stalling on the playdates under the Burkan plan. It provides that an exhibitor will know exactly when a picture which he has booked is available.

"Another thing in this contract which helps matters is that its clauses are arranged with perfect sequence. There is no leap-frogging here and there. Everything pertaining to one subject is included under one head.

"Burkan sat with me recently for an entire week. Together we whipped it into shape. It is equitable for both sides and it now remains for the exhibitors and the producers to accept it. It will receive the unanimous endorsement of the T. O. C. C., I feel sure and I am almost as certain that it will meet with the hearty approval of the producers. It will be submitted to the national organization, of course. My personal opinion is that this formula of Burkans solves one of the industry's most needed wants."

Seider refrained from acknowledging any receipt of a copy until this publication read to him the foregoing interview with Moross. He then dictated the following statement:

"Mr. Moross' statement is very impressive. I am happy indeed that Mr. Burkan has submitted his draft. He has been kind enough

(Continued on next page)

$300,000 Suit Illustrates Flaw in Present Arbitration—Seider

RELATIVE to a report from Cleveland this week that an Akron exhibitor has filed suit in the Federal Court against several companies, alleging conspiracy in restraint of trade, Joseph Seider, chairman of the national committee on arbitration and uniform contract, refrained from making any comment upon the suit except to emphatically declare that it served as another glaring illustration of the "worthlessness of the present arbitration system."

Such a situation generally proved his contention, he stated, which caused such a furore of excitement when presented by him at the Milwaukee convention.

The suit is described as "a protest against the operation methods of the Film Board of Trade and the Arbitration Board." A Federal agent is said to be now in Ohio investigating the former. The action is reported to be one for $300,000 by John Romwebber, owner of the State Theatre, Akron, O., against the Film Board of Trade, Ohio Educational Exchange, Progress Pictures, Pathe, Skirboll Gold Seal Productions.

"The board of arbitration should not be both the judge and the sheriff," Seider declared. "The general manner of carrying out the awards of the boards of arbitration is confiscatory.

"In the States where there is a law on the statute books making valid and enforceable written agreements for arbitration of disputes arising out of contracts, the decision or award of an arbitration board can be filed in a court of record in that state. This makes it become a judgment of the court and therefore collectable through the proper officers of that institution.

"Therefore, what need is there for the present system whereby a judgment of the board is enforced through every exchange, members of the Film Club or the Film Board of Trade requiring from the theatre owner an additional deposit of from $100 to $500 from each exchange where he does not receive films under anew contract or the current contract of any exchange."

Seider says that the recommendations embodied in his report on arbitration now being considered by the committee which he heads and which was published in detail in recent issue of Moving Picture World, would tend greatly to alleviate such situations, rendering at the same time things of material accomplishment.

Buxbaum Heads Metropolitan Sales and Distribution for Fox

HARRY H. BUXBAUM has been appointed executive in charge of sales and distribution of Fox Film Corporation for the New York and New Jersey territory.

Buxbaum, one of the best known sales executives in the film business, will take active charge on next Monday, June 29. Harry Buxbaum has had a long and successful career in the motion picture sales field. He comes to Fox from First National Pictures, where for the past two years he has been holding a similar position.

Before joining First National, he was with Famous Players-Lasky for a period of five years. Before this, he has sold pictures for the old General Film Company, from whose offices he received his first training in the field of film sales. Prior to his business career in the motion picture industry, Mr. Buxbaum was a banker and was one of the organizers of the Harriman National Bank.

He is thoroughly conversant, not only with modern sales methods, but with every detail of other operations of the film exchange.

Louis Rosenbluh, who has been in charge of the New York and New Jersey sales force, will take a vacation before assuming important executive duties with Fox Film Corporation which will be announced later.

Buxbaum assumes control on June 29th at the new sales and executive offices on the fourth floor of the Capitol Theatre building, Broadway and 51st Street, where the metropolitan sales force for New York City, Long Island and Northern New Jersey will hold forth.

The physical handling of film and all accessories will continue in the present exchange offices on 46th Street, where film examination rooms, vaults, shipping room and advertising service departments will remain.

The sales offices in the Capitol Theatre building and the film exchange on 46th Street will be occupied only until January 19th, 1926, when the new three story Fox exchange building, to be erected on 44th Street west of Eighth Avenue, will be opened.

HARRY H. BUXBAUM

Burkan Presents Contract

(Continued from preceding page)

to give me a copy. I have only received it this morning. I would like an opportunity to go into it and confer with Mr. Burkan, President Woodhull and my committee before discussing it with you.

"The national committee on arbitration and uniform contract held a meeting after the Board of Directors' meeting in the Hotel Roosevelt early this month. The committee was then completely organized. Immediately after the New Jersey state convention a special session of the committee will be called by me. Then the entire proposition and recent developments will be discussed when definite action will be taken. At that time our complete plans will be made public."

UNIONS MEET IN OTTAWA

A two-day convention of delegates from Moving Picture Operators Unions and the International Alliance of Theatrical Stage Employes covering the Provinces of Ontario, Quebec, Nova Scotia, New Brunswick and Prince Edward Island was held at the Chauteau Laurier, Ottawa, on June 19 and 20, some 30 representatives being in attendance. Among those who attended the district convention were International President W. Canavan, Secretary-Treasurer R. J. Green, New York; Canadian Vice-President W. P. Covert, Toronto, while addresses were given by Mayor J. P. Balharrie of Ottawa; President Tom Moore of the Dominion Trades Congress; Capt. J. A. P. Haydon, president of the Ottawa Trades and Labor Association; J. Roberts, president of the Ottawa Musicians' Union, and E. Andrews, president of the Ottawa Moving Picture Operators Local.

MORE SUNDAY OPPONENTS

Clergymen in Methuen, Mass., again have taken up the cudgel against Sunday motion picture shows. They have just announced that they are not opposed to Sunday outings.

Fox Corporation to Rebuild or Enlarge 8 Branch Offices

GROWTH of business of Fox Film Corporation and plans for next season necessitate the rebuilding and reconstruction on a large scale of many of the branch offices throughout the country. It was announced by officials of Fox that five new exchange buildings will be opened in a short time, two present offices will be rebuilt entirely and a new building will be erected for the New York Exchange.

Of first importance in these plans is the proposed new home for the New York Exchange. The metropolitan sales organization has outgrown its present headquarters at 130 West 46th Street and, as previously announced, is to take additional space shortly in the Capitol Theatre building. In addition to this a site has been acquired in 44th Street between Eighth and Ninth avenues for the erection of a modern film building to house the sales and distributing organization for the New York City, Long Island and Northern New Jersey territory.

Plans have been drawn and the actual construction of the building will be rushed so that it will be ready for occupancy by January 1. This new building will be three stories in heigth and of fireproof construction throughout. The poster room will occupy most of the space in the basement. The first floor will be given over to the shipping and distributing force.

The offices of the metropolitan sales manager, salesmen in charge of the various districts, bookers for feature productions and short subjects, cashiers and other clerical workers will be located on the second floor. On the third floor there will be a film examination room, a miniature theatre where the Fox products will be screened for the New York exhibitors and all the film vaults which will be of the latest approved construction and wil include several new safeguards against fire.

New branch buildings, which are nearing completion, will be opened shortly in Philadelphia, Atlanta, Charlotte and Detroit. Plans are now being drawn for a new exchange building in Albany on a site recently purchased by Fox, it is also announced.

In Philadelphia the Fox exchange has outgrown its present headquarters at 1315 Vine Street and in a few weeks Manager Edgar Moss and his staff will be located in the new Fox building recently erected at 1238 Vine Street.

The Atlanta office in charge of George Allison is another exchange that is to be given its own building. The Georgia workers will move from their present location at 111 Walton Street to the new exchange at 114 Walton Street about July 1.

The next Fox exchange to move into its own building will be the Charlotte office, now located at 213 South Church Street. On July 15 Manager B. S. Bryan and his staff will occupy the new exchange at 505 West Fourth Street.

The new Detroit exchange, to be located at 66 Sibley Street, is being rushed to completion. Manager Frank Drew will move his office from its present location at 159 East Elizabeth Street to the new building on October 1.

In Milwaukee, where previously there was only an office for the city salesman, the new exchange opened this year has been completely reconstructed and is now in operation at 721 Wells Street with Manager John Lorontz in charge. This office will serve the exhibitors in the vicinity of Milwaukee and also many of the Wisconsin towns formerly handled through the Chicago Exchange.

The Cincinnati office, located at 514 Elm Street with Manager Rudolph Knoepfle in charge, has been altered and reconstructed so that the enlarged space will be ample to take care of the increased business in this territory.

N. Y. COMMISSION ENLARGED

Two additions have been made to the inspecting force of the New York State Motion Picture Commission, through the appointment of Abraham Klein and Frank Dermody, of New York City. The jobs pay $1,600 a year. Mary Farrell, a reviewer in the commission, will sail on July 3 for Europe, where she will spend three months.

ANNE DALE

This is the dainty Alabama girl who played the role of "Mary Margaret," the little crippled child, in Harry Millard's screen production of Channing Pollack's "The Fool," for the Fox Film Corporation. Miss Dale will appear in person in "the miracle scene" from the picture in a programme which is part of the banquet of the M. P. T. O. of New Jersey, at Asbury Park, on July 1

On Independence

In a letter to Moving Picture World, President Samuel Zierler of the Commonwealth Film Corporation agrees with a comment by Robert E. Welsh, editor, regarding "independents who are sitting supinely at their desks, wondering why play dates don't overwhelm them after the Milwaukee convention." The following, on the same subject, appeared in the Commonwealth year book:

"The favorable opinion toward independent distributors which has been created by Sydney S. Cohen and his colleagues in the various exhibitor organizations invokes a considerable responsibility upon these independent distributors. Undoubtedly, because of this favorable opinion, the market is more favorable to independent distributors than it has been in many years. To take undue advantage of it would be ruinous to the whole independent structure.

Commonwealth is extremely alive to its responsibility. As a foremost independent it has been more careful than ever before to gather a product worthy of the favorable opinion which has been created. No distributor has ever offered to the theatres a finer collection of pictures than our offerings for 1925-26. Super-quality, splendid variety, fair prices, excellent service—all these we have. Few distributors can offer as much; none can offer more.

"We solicit theatre patronage on the double-ribbed basis of fine merchandise and independence."

New Jersey Exhibitors All Set For Sixth and Best Convention

WITH the sixth annual convention of the Motion Picture Theatre Owners of New Jersey to be held in Asbury Park at the New Monterey Hotel only a few days off, everything points to the biggest attendance ever seen at a function of this kind. June 29, 30 and July 1 are the date!

The comprehensive campaign waged by Joseph M. Seider, president of the state organization, together with all the members of the various convention committees, shows every sign of bearing fruit of hard work and keen activity in making this convention one that will stand out in motion picture history as a splendid tribute to all those who have turned a hand to give the members of the New Jersey State body three days of business and progress that they will take away with them and remember for some time to come.

The success of the Motion Picture Theatre Owners of New Jersey for the past year, has reached the point of perfection where that body is working in closest harmony for the good of all its members, the point where all its members are sold 100% on their organization.

President Seider, together with the convention committees, has shown real genius in "staging" a three-day convention that will be of the utmost benefit to every theatre owner in the country. An unusual program—one that will work as entertainment and will also create keen interest by theatre owners from the box-office angle,—will hit the high water mark of the convention. Nothing has been spared to make the three days count for the utmost in the great campaign that has been waged for the past year by the New Jersey organization.

The program of events, published last week in the motion picture trade papers, has deepened interest in the convention. In addition to the events contained in the program there will be the appearance of the forty-eight girls and principals from Earl Carrol's Vanities, which will close their usual Wednesday matinee in favor of the convention. Many other special attractions will be presented for the entertainment of the convention guests.

Martin J. Starr, who has many motion picture stars under his personal supervision, will present some of the screen's biggest celebrities at the Asbury Park convention, Tom Meighan, Johnnie Walker, Johnny Hines and Dogmar Godowsky have definitely promised to come.

Among those who have accepted the invitation to be present are United States Senator Edward I. Edwards and Assemblywoman Mae Carty, sponsor of the New Jersey Sunday Opening Bill, and Nathan Burkan.

The Amateur Athletic Union has issued a special permit for the Water Sports Carnival. Special exhibitions will be given by Olive Filer, the junior Pentathlon champion and a junior national 100 yard free style champion, as well as a splendid diver from any height of board from three to twenty-five feet, and by Ruth Thomas, member of the American Olympic team, former senior national breast stroke champion and former senior national joint holder of the Pentathlon. The Pentathlon consists of five events denoting all around supremacy in swimming and diving.

FEEDING THE BEAUTIES TO PUT THEM IN FORM FOR THE M. P. T. O. OF N. J. CONVENTION

Here is Earl Carroll, prominent theatrical producer, helping to build that "bridge of thighs" that will startle the delegates to the convention of the Motion Picture Theatre Owners of New Jersey at Asbury Park, June 29 to July 1. These dancers from the "Earl Carroll Vanities" will be guests of the convention on Wednesday, July 1. A friendly tip—line forms to the right when these divinities get set for their marks at the Water Sports Carnival!

Italy in Production Crisis; Foreign Competition Blamed

THE motion picture industry in Italy, which had developed rapidly and had achieved a considerable measure of success, has, according to Commercial Attache H. C. MacLean in a recent report to the Department of Commerce, been in the throes of a severe crisis on account of its inability to meet foreign competition, not only abroad, but also in the local market.

Italy possesses not only incomparable scenic advantages but also climatic conditions especially favorable to the production of films and at first had set an artistic standard that was exceptionally high as compared with the production of other countries. However, from the technical standpoint far more rapid progress has been made elsewhere, while money was spent too lavishly which, with the lack of efficient organization that exists, accounts for the present crisis. According to an article recently published in La Tribuna the number of films produced in Italy is decidedly limited and is not more than about twenty per annum.

The same article emphasizes the strength of the competition that is being felt from the American industry which has reached extraordinary perfection of organization and enjoys ample financial support while, at the same time, its local market is so vast that export business is a side issue and films can be sold abroad at prices which simply can not be met. Furthermore, it is admitted that American films have a quality of freshness and originality which made a strong appeal to the masses while, on the other hand, Italian films are somewhat heavy.

The Italians are reported to admit that they can only hope to succeed by improving the quality of their films to a point where they can compete, not only in the local market, but also abroad. Italy alone does not present a sufficiently wide field to justify large productions, and even if foreign films were entirely excluded, the crisis would not be solved. Other markets must be exploited if the local industry is to develop.

The Italian producers are again appealing to the Government to support their efforts, pointing out not only the necessity for protecting those who are dependent upon the motion picture industry, but also the importance of the film as a means of propaganda and of making known to the world what Italy really is. While no indication has been given as to the character of the aid that may be granted, it seems probable that the elements that have brought about the continued crisis will be carefully studied and an attempt will be made to put the motion picture industry in Italy on a sound basis.

CHANGES IN METRO BRANCH HEADS

Important announcements as to changes in district managership have been announced by Metro-Goldwyn.

C. E. Almy, former branch manager at Cleveland, has been appointed district manager in charge of Detroit, Cleveland and Cincinnati with headquarters at Cleveland.

Walter J. Brandt, Cincinnati manager, has been transferred to Cleveland as branch manager, and E. J. MacIver has been appointed manager of the Cincinnati branch by Felix Feist, general sales manager for Metro-Goldwyn-Mayer.

Sam Burger, of the home office sales force, who has been in temporary charge of the Cleveland office, has been assigned special sales work in the Ohio district.

Albany and Buffalo Zones May Seek Affiliation with M.P.T.O.A.

EXHIBITORS in the Albany Zone, or at least a portion of them, are advocating membership in the national organization. At first, laboring under the impression that the Albany Zone might be admitted as an organization, or a unit, these members including Silverman, of Schenectady, broached the subject to Louis Buettner, chairman of the Zone, and after some discussion, it was decided to take up the matter with William Dillon, of Ithaca, president of the New York State M. P. T. O., and not to act unless first seeking the opinion of the exhibitors in the Buffalo Zone. The whole agitation got under way when Silverman inquired how New York State, now that the New York City Zone has broken away from the other two, stands with the national body.

It has finally been decided to take up the matter with President Dillon, and stand by his ruling. If it is possible, the Albany and Buffalo Zones may seek affiliation with the national body, although it is the general concensus of opinion that a ruling made at the Washington convention precludes state organizations belonging to the national body and entering as a unit. It is the understanding of officers in the Albany Zone that any exhibitor can join the national organization as an individual, and that it would be possible for both the Albany and the Buffalo Zones to select two or three of their prominent and active members to represent the Zones in the national organization, but joining as individuals.

Both the Albany and Buffalo Zones have evinced a desire to be associated with all national movements and even though the two zones are now working quite apart from the New York City Zone, they feel that they constitute the New York State M. P. T. O., and as such are eager and anxious for recognition from a national standpoint.

JOHN J. SPURGEON

Spurgeon is Chairman of Editorial Council of Fox News

John J. Spurgeon, newspaper editor and writer of wide experience has become chairman of the editorial council of Fox News.

Spurgeon's newspaper career began at the age of sixteen when he became a reporter on the Philadelphia Press, then edited by former Postmaster General Charles Emory Smith. Later he served on the Cleveland World, and returning to New York, became associated with the Mail and Express. Upon retiring from the city desk of that paper, he became telegraph editor of the New York Herald and he left there to join the Joseph Pulitzer staff on The World. He was in turn reporter, copy reader, night city editor and acting managing editor of The World.

Spurgeon in 1915 returned to Philadelphia, where for seven years he was managing editor of the Philadelphia Public Ledger, and on the first day of January, 1923, became managing editor of the Washington Post.

The alliance of Spurgeon with Fox News, which continues under Truman H. Talley, director-in-chief, completes a staff of experienced journalists. That now completed editorial council comprises, besides the new chairman, Edwin C. Hill, Charles Sarver, John Weier, Gerald K. Rudulph, Ray Hall, Elizabeth Pickett, James Darst and William A. White.

KANSAS CITY EXHIBITORS GET ASSESSMENT SLASHED

Seldom has the benefit of organized effort been more forcefully or more frequently demonstrated than has been the case in the Kansas-Missouri territory in the last two months. The latest victory for the exhibitors is the lowering of a prohibitive license on theatres in Jackson County, in which Kansas City is located. The decrease was obtained through a sound, logical appeal by the exhibitor body to the county court, which rendered a fair and impartial judgment at a special hearing on the matter.

The old license scale called for an annual tax of $100 for all theatres of more than 600 seats and for $50 for theatres with less than 600 seats. The new court order, which will be in effect on and after July 4, sets the rate at $5 per 100 seats.

Cohen Announces Formation of Fair Play Bureau at Connecticut Meet

New Unit is Part of Playdate Bureau—Pledge Cards Signed by 90% of Conventionees —Walsh Is Re-Elected Chief

THE convention of the Motion Picture Theatre Owners of Connecticut held at the Hotel Garde, New Haven, Tuesday, June 23, was one of the best attended meetings in the history of the organization. Ninety per cent. of the theatre owners in the State were present.

State President Joseph W. Walsh, one of the Regional Vice Presidents of the Motion Picture Theatre Owners of America, presided. National Treasurer L. M. Sagal, and Chairman of the Board of Directors of the Motion Picture Theatre Owners of America, Sydney S. Cohen, attended the convention together with George P. Aarons, Recording Secretary of the National Organization.

President Walsh rendered a report of the activities of the Connecticut organization for the past year, reporting particularly on the legislative situation, also an account of the music tax and arbitration matters. He spoke of the many adjustments that had been made for theatre owners by way of film and other service and the splendid cooperation they had given to the Post Office Department in its various campaigns. He told how the Postmaster General had shown the appreciation for this assistance in the recent Connecticut legislative campaign.

State Treasurer C. M. Maxfield read the financial report for the year, showing all obligations and commitments had been taken care of.

National Treasurer Sagal addressed his fellow Connecticut theatre owners on the national and state activities and urged the prompt payment of dues to both organizations. A committee was appointed to expedite the collection of these moneys in Connecticut.

Mr. George Stanton, City Passenger Agent of the New York Central Railroad, appeared at the meeting and spoke of the special tour that is being arranged from New York for the Los Angeles Convention of the Motion Picture Theatre Owners of America in June 1926 and gave a full itinerary of the trip, which met with much favor by those present.

George Aarons, Recording Secretary of the National Organization, in his talk stressed the Public Service features of the theatre, showing the great progress that exhibitors had made along this line and urging a continuation and even greater interest in such efforts, pointing out the business dividends that accrue from such work. He spoke at length regarding the Independent Motion Picture Producers and Distributors and pleaded that the strongest kind of support be given to them in the battle for Independence.

Sydney S. Cohen in his address spoke of the fine progress of the Board of Trade and Commerce inaugurated by the Motion Picture Theatre Owners of America at the recent Milwaukee Convention and of the development of the Play Date Bureau. In this regard he announced the formation of a Bureau of Fair Play, as part of the Board of Trade and Commerce. This Bureau has been effectively functioning adjusting and conciliating differences between theatre owners and distributors. It is doing excellent work in bringing about a better understanding between these two independent branches of the Industry. Two recent occurrences Cohen mentioned were of special interest. One, a theatre owner in the Southwest was unable to secure any film for his theatres because of the opposition of producer-distributor houses. He communicated with the Board of Trade and Commerce and through the affiliated producing and distributing members, this theatre owner has been offered sufficient quality independent film first run for his own houses, Cohen reported. Another theatre owner in the Middle West advised that the price he was being asked for independent film was so high it was impossible to contract for same. The Bureau of Fair Play took the matter up with the home office of the distributing company, one of their representatives was dispatched to gather the facts in the matter and an adjustment has now been made, one equally fair to the distributor and the theatre owner, the speaker said. Similar situations are being adjusted at this time in different parts of the country.

In this connection it is requested that theatre owners having similar complaints, or complaints on any score, communicate immediately with the Motion Picture Theatre Owners of America and their grievances will be turned over to the Board of Trade and Commerce so help and assistance of a definite nature can be brought to them. Cohen urged all theatre owners to bring their matters to the attention of this Bureau as it welcomes the opportunity of serving them. He also discussed the Greater Movie Season, asking all theatre owners to cooperate and help in this relation. He suggested that every theatre owner do his bit to make it the Greatest Movie Season for the entire Industry, including himself and the independent producers and distributors.

Every theatre owner present is reported to have signed a pledge card for Play Dates and agreed to increase his business for the coming season with independents.

The following officers were elected to serve for the coming year: President: Joseph W. Walsh, Hartford. Vice Presidents: E. S. Raffile, New Haven; Harry Cohen, Bridgeport. Secretary & Treasurer: C. M. Maxfield, New Hartford. Executive Committee: Jacob Alpert, Putnam; N. J. Fournier, Moosup; Rossi Cabol, Torrington; John Foy, South Manchester; Frank Frauer, New London; Albert Hamilton, South Norwalk; Louis Luippold, New Haven; W. A. Moore, Seymour; Henry Needles, Hartford; J. R. Pickett, Williamantic; A. M. Shuman, Hartford; L. M. Sagal, New Haven; Adolph Schwartz, Bridgeport; J. R. Shields, Derby; Maurice Culhaime, Shelton; I. Bernstein, Waterbury; C. P. Winkelmann, New Haven; B. Z. Zunner, New Haven.

Southern Merger

Announcement is made by Oscar S. Oldknow, of the consolidation and merger, effective immediately, of Southern Film Distributing Corporation and Creole Enterprises, under the name of The Liberty Film Distributing Corporation, with offices at Oklahoma City, Okla, Dallas, Texas, Charlotte, Havana and the Canal Zone. Officers elected were Oscar Oldknow, president, Mack J. Sparks, Manager of the combined offices. An announcement of products with new additions will be announced shortly.

PRODUCERS' SALES HEAD ON TOUR OF EXCHANGES

W. J. Morgan, sales manager of Producers Distributing Corporation, left Saturday, June 20, for Chicago where he will confer with Cecil Maberry, manager of District No. 5, on conditions in that territory. Mr. Morgan will also visit the exchanges at Milwaukee, Indianapolis, Cincinnati, St. Louis, Pittsburgh and Detroit, taking up in detail with the branch managers at these points matters of sales policy recently put into effect.

This is Morgan's first visit to the midwest and central states since his appointment as sales manager of Producers, his first activities since assuming his official duties being concentrated on conferences with managers and salesmen in the New England and eastern states.

State Rights Sales

Herman F. Jans, president of Jans Productions, Inc., announces that he has closed contracts on his new series of pictures for several territories.

Celebrated Players Film Corporation, of Chicago and Indianapolis, have obtained the Indiana rights to the Jans pictures. The Kent Film Company of Detroit have closed for Michigan. The St. Louis Film Company will handle the Eastern Missouri and Southern Illinois section. The Elliott Film Corporation, of Minneapolis, Minn. will distribute the Jans product in Minnesota and North and South Dakota while Big Feature Rights Inc., of Louisville have closed contracts for the State of Kentucky.

The Henry Ginsberg Distributing Corporation announces the closing of the balance of the New York territory by the sale of the entire output of Royal Pictures and Banner Productions to the Bond Photoplays Corporation of Buffalo and Albany.

Tiffany-Truart-Renown executives. From left to right: M. H. Hoffman, vice-president; L. A. Young, president; A. Carlos, secretary.

New Tiffany-Truart-Renown Head Is Auto Spring Maker

L. A. YOUNG, of the L. A. Young Industries, automobile spring manufacturers, with offices in Detroit, Mich., was elected president of the Tiffany Productions, Inc., Truart Film Corporation, Carlos Productions, Inc., and the Renown Pictures, Inc. Young was in New York for several days last week in conference with M. H. Hoffman and A. Carlos during which time the enlargement of the various companys' business was discussed.

In connection with this conference it was announced by the companies that an additional $250,000.00 cash capital has been added to the finances of the organizations for the furtherance of the program as outlined.

Previous to the meeting, Hoffman and Carlos were jointly interested in the Carlos Productions who have Richard Talmadge under contract. In the re-organization Carlos becomes the secretary of the Tiffany, Truart, Carlos and Renown Organizations, while Hoffman still remains the vice president and general manager.

Both Carlos and Hoffman have had years of experience both in the executive, selling and production end of the film industry. The latter was for many years general manager of the Universal Film Company. Carlos was for many years an executive of the Fox Film Corporation and is a well known authority in the foreign field.

ORDERED TO WASHINGTON

Sydney H. MacKean, editor of the International Newsreel, who is a major in the Reserve Corps of the U. S. Army, has been selected as one of twenty-three officers to be ordered to duty at Washington in connection with the Military Intelligence Division of the General Staff.

Selling Your Seats

A harmonica contest will make big summer business—and it's easy.

Free motor bus follows free trolley.

Dangerous Innocence stills will gain barber shop windows.

How Hyman surrounded The Desert Flower at the Brooklyn-Mark Strand.

A capital front on Charley's Aunt from Little Rock.

Good program copy from Louis Shimon.

How Ramond Jones hustled a special section.

Identification contest pinned on local business men.

Sold Last Laugh through Carriage Openers.

Had oversize float for The Thief of Bagdad.

Here's a competent mailing list.

Four perfect weeks help summer business.

Knives were tacks for The Spaniard.

Painted his sidewalk with tricolor for Mme. Sans Gene.

Good examples of small ads from Don Nichols and displays on The Sea Hawk, Isn't Life Wonderful, The Narrow Street and Mme. Sans Gene.

[If you would walk a mile for a camel, turn over a few pages for some real money-making ideas. In the Selling the Picture to the Public Department.]

MANY NEW ADDITIONS MADE TO PRODUCERS' SALES ORGANIZATION

John C. Flinn, vice-president and general manager of Producers Distributing Corporation, has made several important additions to the sales staff within the past week. These include the appointment of Ralph H. Clark as manager of District No. 6; G. F. Lenehan, manager of District No. 3; Frank E. Stuart as manager of the Detroit branch; Diaz Callahan, manager at Dallas, and E. S. Olsmith, manager at Oklahoma City.

Lenehan, whose district comprises the exchanges at Washington, D. C., Charlotte, N. C., and Atlanta, Ga., will have his headquarters in Washington.

Ralph H. Clark newly appointed manager of District No. 6, will have jurisdiction over exchanges at Des Moines, Kansas City, Omaha and St. Louis.

The Oklahoma City branch of Producers Distributing Corporation is a new exchange, just opened to serve the Oklahoma territory. It is located at 108 South Hudson street, Oklahoma City. E. S. Olsmith, who has been placed in charge of this branch, is a veteran in the sales end of the industry.

Frank E. Stuart, new manager of Detroit exchange, is one of the pioneer film men of Michigan, having ranged that district since the early days of the General Film Company in 1911, for which he was branch manager.

Diaz Callahan, who succeeds R. A. Morrow as branch manager at Dallas, Mr. Morrow being made district manager, has been selling film in Texas for thirteen years.

Managers for the new exchanges opened at Charlotte, N. C., Des Moines, Iowa, and Portland, Oregon, have not yet been announced.

Prod. Dist. Sales Territories Now Embrace 8 Districts

COINCIDENT with the new system of handling contracts, devised by John C. Flinn, vice president and general manager of Producers Distributing Corporation, and announced at the sales conventions of the company held in New York, Chicago and San Francisco, a redistricting of the sales territories was put into effect by Mr. Flinn and Sales Manager W. J. Morgan, details of which have just been announced.

Under this redistricting plan, the sales territories which originally consisted of four divisions, viz: the Eastern, Western, Mid-West and Central Divisions, have been extended into eight Districts, as follows:

District No. 1, L. J. Hacking District Manager, with headquarters at Boston Exchange, will comprise New Haven and Boston branches; H. R. Olshan, New Haven Manager.

District No. 2, W. F. Seymour District Manager, with headquarters at New York Home Office, consists of Buffalo, Fred Zimmerman, Manager; Albany, Robert Mochrie, Manager; New York, G. M. Dillon, Manager; and Philadelphia, W. G. Humphries, Manager.

District No. 3, G. F. Lenehan, District Manager, embraces Washington, D. C., G. M. Falkner, Manager; Atlanta, Ga., Mrs. A. H. Sessions, Manager; and Charlotte, N. C., Dist. Mgr. Lenehan's headquarters are at Washington exchange.

District No. 4 Robert Cotton District Manager, with headquarters at Cleveland Exchange, comprises Cleveland, G. W. Erdmann, Manager; Detroit, F. E. Stuart, Manager; Cincinnati, N. G. Shafer, Manager; Indianapolis, Dudley Williston, Manager; Pittsburgh, G. R. Ainsworth, Manager.

District No. 5, Cecil Maberry District Manager, with headquarters at Chicago Exchange, includes Chicago, H. S. Lorch, Manager; Milwaukee, C. R. Lundgren, Manager; and Minneapolis, J. E. O'Toole, Manager.

Ralph H. Clark is District Manager of District No. 6, which comprises Des Moines; Kansas City, L. Reichert, Manager; Omaha, F. De Lorenzo, Manager; and St. Louis, C. D. Hill, Manager. Mr. Clark will make his headquarters at St. Louis exchange.

R. A. Morrow is Manager of District No. 7, with headquarters at Dallas, Texas. Oklahoma City, E. S. Olsmith, Manager; Dallas, Diaz Callahan, Manager, and New Orleans, G. C. Brown, Manager, are included in this district.

L. W. Weir, District Manager of District No. 8, will have his headquarters at San Francisco Exchange. San Francisco, M. E. Cory, Manager; Los Angeles, J. S. Stout, Manager; Butte, C. R. Wade, Manager; Denver, J. S. Hommel, Manager; Salt Lake City, C. F. Parr, Manager, and Portland, Oregon, are the exchanges under the control of Mr. Weir.

The manifold advantages of this redistricting are stressed in a statement made by Mr. Morgan.

"The District Managers will not have any more territory than they can cover thoroughly, and will be able to keep in personal touch with exhibitors and give direct supervision to every exchange in their District at frequent intervals," says Mr. Morgan.

"This concentration on territories by our district managers will enable them to carry out efficiently the new system of handling contracts which we have just put into effect; facilitate the official acceptance or rejection of all booking contracts, establish a more equitable trading basis, and serve exhibitors in a prompt, business-like manner by speeding up all matters of adjustment. Exhibitors will not be kept waiting weeks before being assured they will get the pictures contracted for as our district managers will have the fullest authority, under this new system, of accepting or rejecting contracts."

PEP CLUB HOLDS OUTING

The Paramount Pep Club of the Famous Players-Lasky Corporation gave its annual outing Saturday at Indian Point on the Hudson River which was attended by over five hundred club members and their families. The features of the outing were the chartering of the Hudson River steamer Chauncey M. Depew, and the athletic games and prize awards following the supper served in the pavilion.

N. Carolina Thinking Over Re-Affliation With National

North Carolina Motion Picture Theatre Owners closed a three-day convention on June 24. This affair at Wrightsville Beach marks their tenth annual meeting.

The Carolina Theatre Owners occasioned some surprise by their refusal to take snap judgment on advisability of affiliation with the national organization, this state having been formerly affiliated with the allied state group. Despite the presence of National President R. F. Woodhull the convention voted against affiliation at this time, leaving the matter to further deliberation by the executive committee with advisement that national officials be conferred with before final action is taken, consensus of opinion however favoring alignment with the national organization.

R. D. Craver, of Charlotte, for years identified with the industry and an outstanding figure in both state and national confabs was elevated to the head office of the association. Paul McCabe Tarboro was elected vice president to succeed himself and A. Abbott Tarboro succeeds himself as secretary treasurer. The board of directors was elected as follows. Paul McCabe Tarboro, Capt. C. L. Welch, Salisbury, R. D. Craver, Charlotte, Percy W. Wells, Wilmington, S. S. Stevenson, Henderson, Fuller Sams, Winston-Salem, M. S. Hill, Ashville, Charles Picquot, Pinehurst, A. B. Huff, Highpoint, J. A. Estridge, Gastonia, Claude Lee, Hickory, R. T. Wade, Morehead City. The executive committee is composed of Charles Picquot, Pinehurst, S. S. Stevenson, Henderson, Fuller Sams, Winston-Salem, C. L. Welch, Salisbury, M. H. Hill, Asheville.

Pinehurst was selected as place for holding mid-winter convention.

Universal House Sacrifices Bookings to Aid Exhibitor

CARL LAEMMLE, president of Universal Pictures Corporation, recently faced with the alternative of withholding Universal product from a regular Universal exhibitor or seeing a newly acquired Universal theatre in the same town go without the Universal product, has come out flat-footedly in favor of the exhibitor, C. C. Dunsmoor, proprietor of the Legion Theatre, Marshalltown, Ia. The Legion Theatre will continue to show Universal pictures, while the Casino of Mashalltown, recently bought by Laemmle from Hostettler, must buy outside product.

This is Laemmle's answer to queries whether or not his theatre acquisitions would bring hardship to regular Universal customers. Wherever this question comes up, the Laemmle forces have been instructod that "the customer gets the preference." The Universal chief is backing up his oft-repeated statement that he is not in competition with his customers.

The case of C. C. Dunsmoor and the Legion Theatre is an important one, as it definitely establishes the Universal attitude on producer-owned theatres. The Casino Theatre was taken over by Universal as a part of the Hostettler chain. That chain, the storm center of the Omaha territory, was being angled for by several big producers and Universal bought in "self-defense" in order to keep from being frozen out of that territory altogether, according to statements made at the time of the purchase.

Dunsmoor has been a Universal exhibitor for some time. When he realized that the Casino, his competing house, had become a Universal house, he sat down and wrote to Carl Laemmle, asking what effect the purchase would have on the Legion Theatre. The Universal chief answered as follows:

"To prove that neither you nor any other exhibitor need have any fear that the Universal has any desire or intention of harming you, I am prepared to offer you the Universal product for your house for the 1925-1926 season and I am prepared to say that I will continue to do this as long as you and the Universal remain in business, if you are willing to meet even a part of the way in the matter of price. The fact that Universal may or may not have an interest in an opposition theatre will make no difference. It will not deprive you of Universal pictures.

"I don't want to compete with you or with any other exhibitor who gives me a half-way decent 'break.' Universal has not deliberately invaded your town. The opposition theatre simply happened to be a part of a chain of theatres which I had to buy because Universal was frozen out of some of the towns represented by the chain of theatres. So, even if Universal should harm one of its own theatres, or a theatre in which it has an interest, by giving universal pictures te you, I am ready to go through with it 100 per cent."

As a result of this communication, a Universal representative visited Dunsmoor and arranged a contract for the Second White List, Universals 1925-1926 product. Dunsmoor now says that he did not believe the contract would be approved by the Universal home office. True, the prices were somewhat higher than he had paid in the past, but still he was sceptical and questioned whether he would get the Universal product or not.

His astonishment and relief upon receiving the contract back approved was so great that he sat down and wrote a letter of appreciation and gratitude to Laemmle, praising him for his fairness. He also told the story of Universal's square shooting to the local newspaper which printed laudatory stories of the deal.

Independent Producers' Organization Has A New Name

At a special luncheon-meeting held in honor of Frederick H. Elliott, their general manager, at the Astor, New York, the Independent Producers, Distributors and Exchangemen ratified a proposal of the new executive to change the title of the organization. The name "Independent Motion Picture Producers and Distributors Association" was deemed unwieldly and not sufficiently broad to embrace all the units that go to make it up. Consequently, the members adopted the title of "Independent Motion Picture Association of America" and a committee composed of M. H. Hoffman, J. G. Bachmann and S. S. Krellberg was immediately appointed to revise the constitution and by-laws.

It was announced that several accessory and equipment companies were anxious to affiliate with the association and it is regarded as almost certain that a division will be created to include them. A committee consisting of H. W. Pearlman, Ray Johnston and Oscar A. Price was appointed to submit recommendations as to ways and means for admitting them to membership.

State Standard Building Code Is Effective in New York July 1

WITH twenty cities exempt from its provisions, by reason of the fact that they already have their own building codes, the New York State Standard Building Code, of interest to every motion picture theatre owner in New York State, and which represents two or three years spent in investigation, will go into effect on July 1. On and after date, all certificates of compliance are to be issued by the New York State Troopers, who will be charged with the enforcement of the Standard Building Code in all towns and villages where three exists no authority enforcing such.

The adoption of the New York State Building Code has come about through the Washington catastrophe of a few years ago, and likewise a demand on the part of authorities that every possible prevention be taken to avoid a similar happening.

While the adoption of the Code will not materially affect modern motion picture theatres in New York State, it will have a direct reaction upon the smaller irresponsible theatre owner.

All exits hereafter constructed shall not be less than 44 inches in width. By increasing the width of exits, any possible congestion will be done away with and the chances of panic are just so much lessened. After July 1, no place of public assemblage in New York State will be permitted in a building, any part of which is used as a garage, dry cleaning establishment, or of a type of occupancy deemed hazardous by the State Industrial Commission.

No changes are to be made in the provisions and regulations covering projection booths.

The twenty cities in which motion picture theatres are exempt from provisions of the new Code are Albany, Binghamton, Buffalo, Elmira, Lockport, Long Beach, Mount Vernon, Newburgh, New Rochelle, New York, Niagara Falls, Poughkeepsie, Yonkers, Rochester, Schenectady, Syracuse, Troy, Utica, Watertown and White Plains.

In twenty-eight cities in New York State, the State Code will be enforced by the cities themselves through their own enforcing bodies.

1,600 Billboard Plants Pledge Greater Movie Season Support

WHAT is estimated to be a gift of more than $100,000 in billboard space was presented to the Greater Movie Season Campaign at a recent meeting of the board of directors of the Poster Advertising Association at the Hotel Traymore, Atlantic City, N. J.

This association, headed by W. W. Workman of Richmond, Va., which represents 1,600 billboard plants throughout the United States, investigated thoroughly the plans of the Motion Picture Producers and Distributers of America, Inc., for Greater Movie Season and adopted a resolution calling upon all its members to contribute billboard space to the various Greater Movie Season committees throughout the country.

At the request of the bureau in charge of Greater Movie Season, National Screen Service has undertaken the production of two unusual trailers for exhibitor use as their contribution to the drive. Entertainment value has been aimed for and attained to such a degree that the trailers can be regarded as featurettes, one of 200 feet and the other of 100 feet. Contrasting modern pictures with flashes from such early efforts as Vitagraph's "License No. 13 or the Hoodoo Auto," produced in 1905, and Universal's "Going Straight" of 1910, with Mary Pickford and King Baggott, the huge advance in screen-art is emphasized.

Will H. Hays announces he has already linked twenty-four key-cities into the national drive. Exhibitors' committees, embracing not only circuits but single-house operators, have been formed to develop campaigns in conformity with the general scheme, yet with such variations as are necessary to meet local requirements and to benefit the outer fields as well as the key-centers.

Jack Retlaw, special representative of West Coast Theatres, Inc., will be general manager of the Los Angeles campaign, working in conjunction with the Wampas Committee. A huge parade of stars has been arranged. Complete support of commercial interests is assured by the chamber of commerce, which will act as host to the winner of the second prize in the national contest during a two weeks' vacation here. It is expected that Greater Movie Season will open locally during the last week of July in order that publicity accruing from the stars' participation may be carried throughout the country in time to influence the coast-to-coast celebration. News-weeklies will include parade shots, while the various photographic syndicates will broadcast newspaper stills in the same way that gave Los Angeles' demonstration national interest last year.

Because Minneapolis inaugurated the first co-operative drive, Northwest Go-to-Movie-week in 1922, from which the national season developed and exhibitors have learned its box-office value, an extensive campaign is looked for throughout this territory embracing all the Finkelstein and Reuben houses and the membership of the Allied States organization, of which W. A. Steffes is chairman.

Atlantic City joined the Greater Movie Season Campaign on Wednesday when every theatre in the city and a great many outlying cities sent representatives to a meeting held at the Globe Theatre. Edward J. O'Keefe, manager of the City Square Theatre, was elected general manager of the Atlantic City campaign; Alexander Strauss, manager of the Colonial, vice-chairman; William Ford, manager Central Theatre, chairman of decoration committee; John Gillespie, chairman publicity committee.

Joe Mogler, president of the St. Louis motion picture theatre owners, was elected general manager of the St. Louis Greater Movie Season Campaign at an enthusiastic meeting of exhibitors. Fred Brinkmeyer, general manager of the Skouras Circuit, will be assistant general manager. The finance committee is as follows: George McKean, chairman; Oscar Lehr, assistant manager; Eugene Freund, Henry Shearer, Harry Keplar, Hershel Stuart, Harry Greeman, Tom Meyers, Charles Skouras, Fred Wohrenberg, William Goldman, Fred Cornwall, Mike Nast, John Karzin.

Spyres Skouras is chairman of the newspaper committee, with the following associates: J. Hill, assistant chairman; William Goldman, William Saal and H. Stromberg. Publicity Committee: Reeves Espey, chairman; D. Dygert, assistant chairman; George Gabriel, Maurice Davis, Al Marks, Morris Stahl, M. Reeves, Charles Goldman, Claude McKean, Harry Neimeyer, Jack Schultz, Charles W. and Arthur Wade. Parade Committee: Fred Wohrenberg, chairman; Sam Koplar, assistant chairman; Harry Weiss, Herbert Kraus, Thomas McKean, I. Koenig, Bessie Schulter, Dave Nelson, William Shearer, Benj. Harris, Jos. Wagner, J. D. Hill, Harry Hynes. Ten thousand dollars was voted for carrying on the campaign.

Tony Veiller, of the Mark Strand-Lincoln Theatre, Troy, N. Y., was appointed general manager of the Greater Movie Season at a meeting of exhibitors from the Albany zone. Veiller, an ex-newspaper man, is considered the ideal choice.

Exhibitors of Butte and Anaconda appointed the following committee to handle the drive: William J. Sullivan, Rialto Theatre, chairman and general manager; Merle Davis, Ansonia Theatre; William Woolfall, Peoples Theatre; George Buckmiller, Ansonia Theatre; Albert Nadeau, Blue Bird Theatre, Anaconda; R. C. Hudson, Universal; Frank Murphy, Famous Players, and W. J. Heineman, Warner Brothers. Theatres represented on the general committee have pledged themselves to participate, and at a further meeting an advertising appropriation will be determined to put the season over in vigorous style.

A strong organization has been formed to handle Greater Movie Season in Memphis, Tenn., with Lloyd Dearth, of the Pantages Theatre, as chairman and William A. Finney, of Loew's State Theatre, secretary-treasurer. George Brown, of Loew's Palace; Walter League, of the Strand, and Bert Jordan of the Majestic, comprise the board of directors, while members of the general committee are Joe Maceri, Paul Zerilla, Tom Ballas, Clark Porter, Tony Richards and Fred Suzorre, all prominent exhibitors in this territory. A special committee of exchange executives to work in conjunction with the exhibitors' organization consists of A. J. Carey, Pathe, chairman; W. E. Swipe, Universal, secretary-treasurer; C. E. Hilger, Famous Players, and J. L. Franconi, F. B. O., directors. Little Rock, Ark., being affiliated with Memphis, a solid campaign is also expected there.

Preliminary work for Greater Movie Season in Cleveland is being done with a view to submitting a concrete campaign to theatre-owners, who will attend a meeting together with exchange managers, exploitation and publicity men. To add weight and prestige to the movement several prominent business men will be made honorary members of the general committee.

Cincinnati will swing into line with other key-cities celebrating Greater Movie Season in August. Negotiations involving the Libson theatres and membership of the Greater Cincinnati Motion Picture Exhibitors are going forward to bring about an effective campaign. No general manager has yet been named.

With profitable experience of previous Greater Movie Seasons, San Francisco theatres anticipate further success this August when the season will have behind it the full weight of a national drive. Meanwhile Herman Wobber, who was largely instrumental in putting over previous seasons, is marshaling exhibitors.

Harry M. Crandall has been elected general manager of Greater Movie Season in Washington, D. C. The committee on finances consisting of Crandall, Julian Brylawski of the Earle Theatre, Larry Beatus of the Palace Theatre, Wm. P. Herbst, Morris Davis of the "M" Street Theatre, and Nash Weil, is preparing a budget to be passed upon by the next meeting of exhibitors and exchange managers.

The sum of $3,500 has been fixed as the Greater Movie Season campaign fund for Buffalo, the money to be divided between an extensive newspaper and billboard showing, commencing two weeks before the opening of the drive. Jules Michael, Chairman of the Motion Picture Theatre Owners, State of New York, Buffalo Zone, was appointed chairman of committees with Walter Hays of the Mark-Strand interests, Barnie Vohwinkle of the Oriole Theatre, Frank Nowak of the Lincoln, Jacob Rappaport of the Lovejoy as aides in planning the campaign. Additional committees will be formed at a meeting called for Friday, June 26th, when other cities will also be organized for the drive.

In Montgomery, Ala., H. C. Farley has been named general manager of Greater Movie Season.

Stork Strenuous

The bird that fetches new arrivals has to take a tonic these days to keep up strength enough to meet the demands made upon him by those of the Chalmers Publishing Company's staff.

Within a week Papa Stork has flown hither twice, and each time his beak bore along a boy!

Alfred J. Chalmers, a vice-president of the company that publishes Moving Picture World, has just welcomed a bouncing boy—making four generations of Chalmers now active in the exhibitor's interest; the new arrival yelling for better exhibitor conditions and his daddy, his daddy's daddy and his daddy's daddy's daddy seeing that the publication works to that end.

And only a couple of days earlier Tony Gaudy of the Circulation Department came in wearing the smile of a father who has been presented with a husky eight-pound son.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Get Summer Interest in Your Theatre With a Well-Staged Harmonica Contest

DURING the Summer, when business is apt to slump, the best business builder is one that lasts more than a single picture, and for this a general stunt is required. One of the best is the harmonica contest, and as nice a handling as could be desired is reported by C. McDonough, of the Auditorium Theatre, Libertyville, Ill.

Come On Boys—

Let's Hear You Play!

Go to your dealers, Lovell's, or Decker & Neville's, get a Hohner Harmonica (mouth organ) and ask for the free instruction book. Then practice up and be ready for the

BIG PRIZE CONTEST

To Be Held at the Auditorium Theatre

Thursday, May 28th

There will be prizes for every player. Rules are: Contestants must be sixteen years of age or under. Country as well as town boys are eligible. Enrollment can be made at the above dealers or theatre.

All those entering the Contest will be admitted to the show free, the evening of the contest. There will be three well know people to act as judges. Contestants will be required to play two pieces. One of them will be Old Black Joe, the other piece will be one of the following, to be selected by the judges. Home, Sweet Home, America, Drink to Me Only With Thine Eyes, Lead Kindly Light, or Old Folks at Home.

There will be three main prizes. 1st, One five dollar Harmonica (donated by Lovell's); 2nd, one three dollar Harmonica. 3rd, one two dollar Harmonica. The next ten best will receive a week's pass to this theatre. The balance of the contestants will win a consolation prize of one pass to theatre.

Enroll now at the above dealers or mail the following coupon to

AUDITORIUM THEATRE, CITY

Please enter me for the HARMONICA CONTEST at the Auditorium Theatre, May 28th.

Name ... Age ..

Address ...

Names of friends that would be interested.

THE NEWSPAPER ANNOUNCEMENT

The idea is far from new. It is made a regular summer feature in many cities; particularly in connection with Rotary Boy's Week, and Mr. McDonough claims no originality for the idea. He does not even argue that his campaign is better than others, but he reports his stunt in the thought that it might help others, and it is so well planned and so complete, that we are passing his idea along, with the recommendation that you follow his ideas as closely as possible.

Mr. McDonough got the idea from the recent contest in New York City, which was played up in the news reels. His first step was to get in touch with the Hohner harmonica people. It will be recalled that a couple of years ago they got very solidly behind Wesley Barry, and they know the value of picture cooperation.

Found Them Helpful

They very promptly responded with assurances of full support. They gave him plenty of advertising material, ready-to-run press items and a lot of ideas.

There was no strictly music store in town, but he tied the drug stores to the stunt, and they put in orders for a supply of harmonicas. When he was all set, he planned up the news reel pictures, ran in the newspaper the Hohner story of a harmonica band in Philadelphia, and took a two nines to advertise the contest. This matter was lifted from the form and used for throwaways, as well. Note the entry blank and the spaces for the names of friends who might be interested.

Stores Helped Out

Of course the stores helped along with window displays of mouth organs and the announcement of the contest. This was the big publicity bet. The contestants were given four weeks in which to work up their repertoire and both displays were changed weekly.

As soon as the boys made an entry, the name was forwarded to the Hohner company, and an instruction book was sent. Coming from out of town these seemed far more important than the books locally obtained, for a generous supply was sent and handed out.

Not only was the night of the contest one of the largest the house has had for a long time, but the kids were advertising the Auditorium all over town with their assiduous practice, and it had a beneficial effect upon the running business for the entire four weeks—and afterward.

Good Results

And the stores sold more harmonicas in the four weeks than they had sold in the previous ten years. Don't forget that when you seek to interest the merchants.

And if you want to get the last ounce of kick out of the stunt, organize an harmonical orchestra, let them rehearse in the theatre mornings during the school vacation and you can use them for an added act now and then. The New York Harmonica Band, composed of both boys and girls, was one of the real hits of the recent Safety Parade in New York City. You can make it your own local sensation.

Cut 1590 here

Prize Reviews

I'll Show You the Town was tried out in the Florence Theatre, Pasadena, before it was shipped east, but it made such a hit that T. F. McCoy decided to book it in for another and longer run.

To jazz the rebook he offered ten prizes for the best fifty word reviews printed in the Pasadena Post, the prizes being trips through Universal City with three friends, ten contestants were given awards. The deciding factor in the contest was the punch, and some snappy opinions were brought in.

Staged Night Club

A table with three chairs, glasses, whiskey bottles, (empty,) and a vase of flowers was the basis of John B. Carroll's display for The Night Club at the Victory Theatre, Tampa, Fla. The lobby wall was backed with compo board painted to suggest the walls of a restaurant, and a Japanese lantern added to the effect. This pulled in a neat extra business.

For Mme. Sans Gene Charles E. Sasseen, of the Criterion Theatre, Enid, Okla., used the 24-sheet cutout of Gloria Swanson. Smaller cutouts as the laundress and the duchess were perched on either shoulder, giving an odd effect.

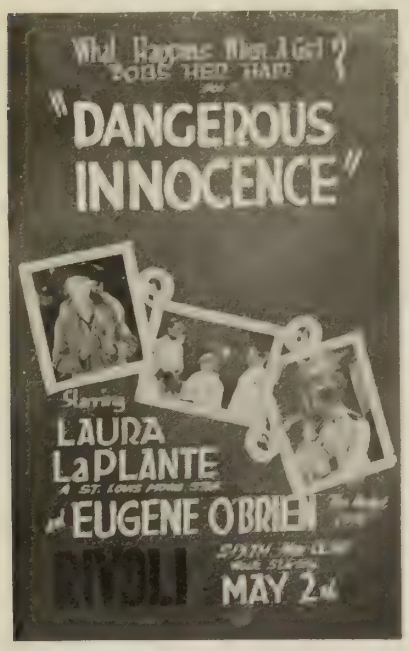
A Metro-Goldwyn Release

BUT WHAT HAPPENS WHEN THE PASSENGER DOES NOT BUY

M. A. Malaney, of the Loew theatres, Cleveland, offered free transportation to the Stillman Theatre to see Zander the Great, using the bus for both a perambulator and business getter. But he does not say how he assured himself the passengers would see the show

Innocence Stills Fine for Barbers

Universalist Davis, of St. Louis, had all the barber shops he wanted when they played Dangerous Innocence at the Kings and Rivoli theatres. It was not a question of what he could get but of which he wanted, and he did it all with cards prepared from the regulation stills.



A Universal Release

THE BARBERSHOP CHORD

The selling line appears at the top in "What happens when a girl bobs her hair?" and the answer seems to be that she gets married to a handsome young naval officer, for the set of stills show Laura La Plante in her youthful innocence, getting her hair cut and a clinch. You could not place a stronger argument before the few still unbobbed girls, and the barber shops and the beauty parlors literally eat it up. If you have the picture coming, lay in some of the stills.

The house angle was to stress the fact that Miss La Plante was born in St. Louis and spent the first nine or ten years of her life there. All of the papers gave spreads to stories with Hollywood date lines, and it helped business at a time when St. Louis needed every business help. Ever put in a nice, sunny June day in St. Louis? Then you know what we mean.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

COLLEEN MOORE in "The Desert Flower," the First National production, was surrounded by a program of five additional incidents. Four of these were musical presentations and the other was the customary Topical Review, making altogether a very well balanced show. The running time of "The Desert Flower" was 1 hour and 26 minutes, and the usual eight minutes for the Topical Review. The four musical presentations requiring 30 minutes, brought the full show up to 2 hours and 4 minutes.

The overture was selections from "The Bat" by Johann Strauss and played by the Famed Mark Strand Orchestra with the following lights: 2 medium amber floods on orchestra from dome; light green and light blue ceiling spots reflecting through the trees covering the transparent windows at either side; new purple spangled curtains closed across the production stage lighted by four lemon arch spots and green foots. The large stage was in green foots and blue borders. Eight minutes for this overture.

Harry Breuer, xylophonist of the orchestra, was incident No. 2 and played "Opera a la Carte," giving his conception of how the operas should be played in ragtime. He played from his accustomed place in the ensemble, under a medium blue spot from the dome. Two blue floods on the orchestra from the balcony. Blue and light green ceiling spots reflecting through the trees and covering the transparent windows at either side as in the overture. The purple spangled curtains still closed across the production stage. Four minutes for this solo.

A most pretentious stage number was "Indian Love Lyrics," from the "Garden of Kama," set to music by Amy Woodford Finden, and 8 minutes long. The set was oriental, with minarets, mosques, temples in front of a starlit sky and a very large moon. Highly colored pillows and various oriental props were used. A baritone as the reconteur seated left of stage, reciting first verse of each song while the introduction to the number was played by orchestra. A baby spot reflecting on this singer dimmed off as he concluded his readings. The selections were "Less Than the Dust" by a contralto; "Till I Wake," sung by a soprano; and the "Kashmiri Song," "Pale Hands I Love," by a tenor. Nine deep blue box lamps gave a fine depth to the sky drop and small electrical bulbs in the sky drop for the stars, presented a very realistic effect. Spots used were light blue, light green, orange and magenta; large stage in blue and ceiling in mass of light blue and light green reflecting through transparent windows. Two violet floods on the orchestra from the dome.

After the Topical Review, with its specially scored music, and immediately preceding the feature photoplay, "The Desert Flower," came another elaborate stage presentation programmed as "Garland of Roses." For this scene 3 rose covered arches with large door at center were used. Two of the arches on the extreme ends of stage joined the center arch and gate by means of balustrade, hedge, and rows, and backed by a black cyclorama, giving it a most pleasing effect, that of a mid-summer garden. After each selection a complete change of lighting was used. The sequence of the incident was as follows: "Rose Marie" danced by the ballet; "Mighty Lak' a Rose" by soprano; "Rose of My Heart," as a duet by baritone and contralto; "Rose of Washington" another dance by the ballet; "Red Rose" a tenor solo; and "Roses of Picardy" by soprano and contralto.

The organ recessional was a selection from "Aida" by Verdi.

Bannered Jax

Among his other stunts for Old Home Week, including street car dash signs and spare tire cards, Guy Kenimer, of the Arcadia Theatre, Jacksonville, used banners across the streets reading "This is Old Home Week."

A Producers' Distributing Release

AN EFFECTIVE DESIGN FOR CHARLEY'S AUNT FROM THE CAPITOL THEATRE, LITTLE ROCK, ARK.

R. T. Newton gets unusually good effects on his front, though the front itself has little beyond its width. He does not give the color combinations on his displays, but we would like to bet that the checkered effect on the banner is either blue or yellow or blue and white, probably the former. At any rate, he offered an announcement that would be hard to overlook.

Shimon Contributes Good Program Copy

Louis C. Shimon, of the Milwaukee Theatre, sends in some capital card posters, which unfortunately will not reproduce. They are the work of Shirby Youngbeck, of the Art Department, and are different, both as to form and copy.

He also sends in a piece of program copy which other managers may find interesting for reproduction or adaptation. Here it is:

Frankly—I don't want to be ordinary—to show pictures like everybody else—look like everybody else.

I don't want to be self-conscious.

When thousands of people think of motion picture entertainment, I want to be nice to the other theatres, but I want them to choose me.

I don't want to show just the ordinary run of pictures.

When I offer a picture program, it's chuck full of novelties—variety that's it. Reels of good wholesome entertainment.

I don't want to be conspicuous, but I love to have people stop and watch the crowds that are waiting in the lobby.

I am the Milwaukee Theatre.

I have personality—a little touch of charm—the pep of youth—the comfort of being well-to-do.

I am the companion of people who can choose their companions.

As I said—Frankly—I don't want to be ordinary.

"If it's at the Milwaukee, it's the best show in town!"

Jones Hustled Ads

Raymond B. Jones, of the Palace Theatre, Dallas, Texas, has been doing fine exploitation for that house since he moved over from Atlanta, but he did better than usual when he put over an eight page special section of the Times-Herald to mark the fourth anniversary. He made the usual arrangement of so much space for so much advertising, and he went out and rustled all but three of the advertisements in addition to writing most of the copy for the reading columns, and the paper was generous with the free space. It was a nice working of the idea, and he deserves an especial pat on the back from Manager John J. Friedl. Probably he got it, for they team up well.

A First National Release

HERE'S THE DEVIL WITH THREE SOULS ON A STRING

An effective display on Playing With Souls, from the Strand Theatre, Nashville, Tenn. Strings run from the Devil's hand to the heads of Jacqueline Logan, Buster Collier and Clive Brook to carry out the suggestion conveyed by the title.

Many Hookups Are Help in Nashville

In addition to the effective lobby shown on this page, G. P. Banniza, of the Strand Theatre, Nashville, with the assistance of W. R. Arnold, exploiteer, effected a number of trade hook-ups for Playing With Souls.

One tied in a candy store to the idea that nothing could be sweeter than Jacqueline Logan and the Ocean Arcade candies; the second was tied to a facial cream on the statement that the preservation of beauty was one of the themes of Playing With Souls, while the third hooked a dress display to the costumes in the picture.

None of the three was out of the ordinary, but all three windows helped much toward a better business, and getting even a forced hook in is better than a display without any particular reason offered.

Business Men Were Basis of a Stunt

Frank J. Miller turned the local businessmen into real money when he staged a take-a-chance week, following the usual lines and making Excuse Me the picture. All of the features were shrouded in deep mystery except the "Who's Who" which was widely advertised. Mr. Miller had read that the stunt was a wow, but he wanted an anchor to windward, and he played up the idea to the limit.

Fifty one business men were shown in a motion picture, back and partial side view. Each had a number on his back, and the shots were shown one at a time.

Each patron was provided with a blank with 51 spaces and cash prizes were offered for the most nearly complete list of identifications. The same men were shown the following week, full face and full identification. Most persons came back to see how closely they had followed the list. The stunt was backed by the merchants in a double truck co-op.

For the take-a-chance angle the front was decorated with dice, cards and other paraphernalia of Lady Luck, which offset the lack of poster billing.

The week was a big success and probably would have gone over big without the added feature. Better save the latter for some sick sister.

A First National Release

SCRIPT LETTERS ON A GAUZE GROUND A SEATTLE EFFECT

The Strand Theatre mounted the white signatures on the gauze which served as a sky for a scenic banner and then lighted from behind to get prominence. This style was very effective, and gave strong prominence to the star's name.

This is Clever

When H. E. Long played The Last Laugh at the America Theatre, Denver, he staged a special showing for the sidewalk men at the hotels and stores, asking them all to come in their uniforms. The invitation was extended through the managers of the stores and hotels, who could see the publicity possibilities, and the attendance was large.

It not only made a good story, with a cut but the hotel men were able to tell patrons where "the best show in town" was. They were unanimous.

Thanked Patrons For Thief Crowds

Fred S. Meyer, of the Palace theatre, Hamilton, Ohio, has found another new one. Very often the second day of a big run is marked by some special advertisement either calling attention to the large attendance or apologizing for lack of space for all.

This one is different. This single seventy-five liner was run the day after the run was ended.

A United Artists Release.

MR. MEYER'S THANKS

Thank You!

As a rule, pictures are advertised before they come to town, not AFTER they depart from our midst.

We feel, however, that there is no rule without exception; your patronage, reception and appreciation given to Douglas Fairbanks'

"The Thief of Bagdad"

calls for grateful acknowledgement, and we wish to take this opportunity of saying

THANK YOU!

After seeing some of the best bets of the year flop while some less deserving do the business, we imagine that Fred was moved to gratitude. In any event it clinches in the mind of the reader the fact that Palace has a wonderful show, and that's worth more than the space cost, and will not only make for good will but help sell the next big one.

A First National Release

A DOUBLE FACED CURB SIGN FOR THIEF IN PARADISE

This was made by G. M. Pedley, of the Empress Theatre, Owensboro, Ky. A three sheet cutout was pasted on the street side while the left hand cut shows the lettering on the sidewalk face. Where this can be worked, the curb sign saves lobby space.

White Has Moved

Oscar White, who has been holding down the Rex Theatre, Sumter, S. C., very successfully, has been moved over to the Liberty Theatre, Greenwood, in the same state, and has started in to show the folks. "Watch this space."

A Metro-Goldwyn Release

HOW NICHOLAS USED THE 24 ON THE WIFE OF THE CENTAUR

Sunk to the floor level this made a bigger flash at the Paris Theatre, Durham, N. C., than had it been skied. The stunt was worked by Don Nichols, who planned the metal paneled banner that shows just above the box office. See the story.

Makes His Banner on Tin Foundation

Most 24-sheets are now planned with especial reference to their use as cutout material and even the smaller houses, which do not post such large stands find them useful as lobby material, which increases the sales.

Don Nicholas, of the Durham Amusement Co., Durham, N. C., used a cutout on The Wife of the Centaur, but instead of placing it on his marquise, he put it on the floor, where it got many times the attention. The side pieces shown in the cut are made from the three sheets, one of which repeats the figure.

Mr. Nicholas writes that his lobby is illuminated by spots shot from across the street, making possible effects not obtainable at close range. The only cost is for the current and a weekly pass to the woman who owns the tea shop. The shooting is done over the heads of the crowd to the top of the lobby.

Just above the box office he has a permanent shadow box for his banner. The latter is painted on tin, and Mr. Nicholas writes that it gives much better service than wood or pasteboard. It slides in and out of a groove at the rear and can be taken out and repainted with a minimum of work. As it is done in water colors, it takes but a moment to wash up the sign and recoat with a different color. He has tried all sorts of fabrics, but says that once you use tin you never will be content with the usual material.

In spite of the larger first cost, we think that zinc should be preferable, since it will not rust. If finances permit it would be a good scheme to have several backs, oil painted in different colors on which the water color lettering and design can be made with less danger of running.

A Paramount Release

A PICTURE OF SANS GENE'S CHECKERED CAREER

This was the lobby front of the Criterion Theatre, Oklahoma City, designed by Pat McGee. Tri-colored bunting under the awning was a fine touch of color. The design is simple but rich and effective and gave real dignity to the run.

Library and Paper Helped Lost World

In addition to their own substantial campaign on The Lost World, at the Roosevelt Theatre, Chicago, Balaban and Katz received material aid from the Public Library and the Daily News.

The paper had serialized the novel about twelve years ago and republished this serialization, with the original cuts. Half a million reprints of the first instalment were distributed to non-readers through the Balaban and Katz houses and the news stands. The paper also used 560 special 24-sheets and 1,600 threes, pasted its delivery wagons and gave front page mention to the story.

In return the theatre used slides to urge its patrons to read the story before the picture came.

A week before the opening the paper gave the Roosevelt 175 24-sheet boards on which was posted paper different from that earlier used in the News.

The street cars and elevated roads gave free space to the Public Library, and all of this was turned over to The Lost World, in addition to which the Library used stuffers in all books handed over the counter.

A drawing contest was laid off to the Chicago Journal and an essay contest was given the Post, while the cadet battalions of the high schools shot for ticket prizes, the target being an outlined dinosaur.

The crowds necessitated the early opening of the house, which ran from nine in the morning until after midnight.

Cooled 'Em Off

John Hannon, who is the new manager of the Rex Theatre, Sumter, S. C., tied up with the handlers of a new ice cream lollipop and announced that on a certain afternoon each person buying a ticket to The Lighthouse By the Sea would be given one free between the hours of three and four. All it did was stop traffic for an hour and a quarter and sell all the seats the house had.

Keep your eye peeled for people with novelties in eats and drinks. It's found money.

Number One

Vinton Sholl, of the Empire Theatre, San Antonio, is the first to report a Bathing Beauty show for 1925. He worked one in conjunction with The Night Club, and the prettiest of the six girls who modeled suits from the local store was sent to Galveston, for the annual review at which the Atlantic City contestant is selected.

Guy O. Kenimer, of the Arcade Theatre, Jacksonville, got them in the first of the hot weather with a series of "Four Perfect Program Weeks," of which Sans Gene was the first.

The quartet was so strongly advertised that merchants were unusually willing to give their windows for hooks.

Got One Return on 2,700 Mailing List

In a recent check-up on his mailing list of about 2,700 names, Don Nickols, of the Durham, (N. C.) Amusement Company received only one return; a capital showing. Mr. Nichols knows that the letter that never comes costs the house money and brings no return, so he is particular to keep his list up to the moment.

The mailer was for Charley's Aunt and warned hysterical persons to stay away, ending with "Funny? Why man, that word is as weak as prohibition beer when you use it to try to describe this picture. It's nothing short of an hysterical spasm. Before it's half over you'll be gasping for breath and wishing you could get a minute to catch up with the laughs. It gave the Durham public the suggestion that Charley's Aunt was worth seeing.

On the side he hooked a local candy store to a display of nuts; all sorts of nuts, with Brazil nuts featured, and a nut, neatly enveloped, was given each patron the previous week. The store supplied the nuts in return for the window display idea, and did not even ask for a credit line on the envelope.

And for a final kicker Mr. Nicholas pasted a 24-sheet upside down and about half the residents rushed to tell him of the billposter's error. It was the first time he had ever worked it, and it had the town all looking for a four letter word meaning excited. Even the newspaper gave a reader.

The natural result was an unusual business.

Hooked It In

There is not much connection between Mothers' Day and Any Woman, but George E. Brown did the best he could to link them by announcing that "any woman" who also was a mother over fifty years of age could see the picture the day following.

A United Artists Release

ONE HALF OF A FLOAT FROM MUSKOGEE O NTHE THIEF

Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., put this out for The Thief of Bagdad. It was so large that you could not see the motive power, which was a large truck. It helped convince the towners that something really good was coming.

A First National Release

AN EFFECTIVE USE OF LAMPS ON A LOBBY SIGN

Frank Steffy, of the Coliseum Theatre, Seattle, wires his banners for small bulbs and makes his announcements much more attractive. This display on If I Marry Again is "sponge" work, which gives a soft blending of the background color.

Knives Were Tacks for Spaniard Bills

To say that George E. Brown, of the Imperial Theatre, Charlotte, N. C., stuck up his bills for The Spaniard is entirely correct.

He used 100 heralds in the business district and each was held in place by a knife thrust into the wood.

The bills did not stay up beyond the first day for a lot of people liked the knives. But Brown got enough out of the first day to get his money back, as the knives cost only nine cents each.

Getting Radio Fans

Brown worked another new one. He adapted the name idea to the radio broadcast from a local station. Persons listening in and hearing their names mentioned by the announcer could claim single tickets at the box office. Naturally the announcer had to brag up the show a lot, which alone was worth the six admissions, and each of the six tickets were accompanied by one or more paid admissions.

The names can be taken from the telephone book, local directory, mailing list or any other source. It's a whale the first time and a good regular stunt as well.

With the single exception of Sans Gene this pair of ideas gave George the best business he has had since the weather warmed up.

An Author, Too

Frank Holland, manager of the Victory Theatre, Evansville, Ind., is a member of the local Rotary Club, and when the club recently decided to make a local production for the benefit of the treasury, it was Holland who framed the presentation and put it on.

Naturally everyone in town was interested in the venture, and it brought no little goodwill to the manager and the house. Stunts like this are worth a great deal to a theatre. It has an effect that lasts long beyond the showing—if it's a good show, and this one was.

Made Junk Wagons His Ragman Prams

It cost Charlie Morrison, of the Imperial Theatre, Jacksonville, only a few passes to get Ragman banners on the collection wagons of the leading junk dealers, and for a week they went about town telling of the coming of the Coogan picture.

The advantage of a junk wagon over the usual auto perambulator is that it runs more slowly and the matter can more easily be read.

Morrison also fished the old clothes stunt out of the discard and put it to work again. Children were admitted to a matinee on presentation of a bundle of junk, and the lobby was piled high. Then Morrison placarded the pile with a card to the effect that this material was to be given the Salvation Army and later exhibited in the lobby an appreciative letter from their captain.

He got a nice hot weather business with a small cash outlay.

Painted Sidewalks for Mme. Sans Gene

Naturally Mme. Sans Gene might be expected to go over in Montreal, with its large French population, but Harry S. Dahn, of the Capitol Theatre, believed in helping a good thing to be better.

He got after the French newspapers for about five and a half pages of publicity, ranging from small readers to two column stories and about every cut he could get hold of.

A special French Night was appointed for the Monday after the opening, when the French Consul General and the aristocracy were all present, much as at the five dollar performance in New York.

The guard boxes, similar to those used for the New York run, were in use, and two former service men in French uniforms were stationed as sentries. Instead of the red carpet that was one of the features of the New York run, the sidewalk was painted in strips of red, white and blue water color.

For a prologue the Robespierre overture was used. When the Marseillaise was reached, the lights were dimmed and the patriotic music was punctuated by cannon shot. When the lights went on at the finish they revealed a well-staged battle tableau.

The combined stunts put the picture over to two full weeks with capacity at almost every performance.

Tagged Ushers

Eddie Collins not only used the street car hook-up on Excuse Me, but he tagged his ushers at the Queen Theatre, Galveston, Texas, a week ahead of the showing. Each of the boys wore a tag on his back with the legend and was instructed to be demonstratively polite to carry out the Courtesy Week idea.

The street car hook-up, in case you have forgotten, is to give a period pass to the street car conductor who is the subject of the most appreciative letter during a given period. The newspapers play up the idea as a local story and the traction company likes it because it gives emphasis to the idea that conductors can be courteous.

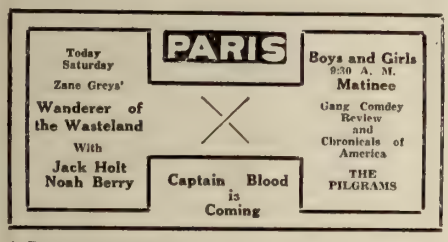
A Paramount Release

A NICE USE OF THE MODELS FROM DRESSMAKER OF PARIS

This was planned by Ralph Noble, of the Palace Theatre, McAlester, Okla., for a dry goods store. He did not make the error of fighting them with made up costumes, but merely displayed fabrics which could be made into similar dresses.

Don Nichols Uses Odd Shaped Space

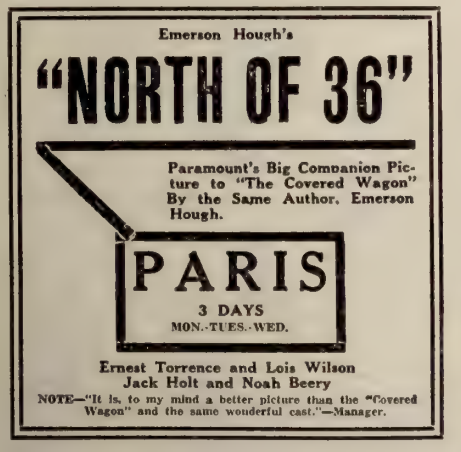
Don Nicholas, of the Durham, (N. C.) Amusement Company, sends in some of his small spaces with the remark that while some of them are a bit old they may interest through their size. They form an interesting set, for they all are small and most of them are all type. In one example we think that he tries to get over too much. This is



A Paramount Release

TELLING TOO MUCH

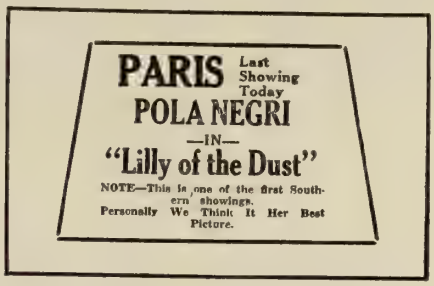
land, a special children's matinee and an underline all in two twos. The result is that he has no room for a proper display of his main title. The dumb bell shape is a good one and had the title been run straight across, with smaller type in the four corners, this would have made a very good display, with room for the special matinee in the jog at the bottom. This would have cut out the underline, but would have given a better return on the investment. A straight across line could have been used for the underline, were it regarded as essential. As the space stands the title is too small to be impressive, though type of this size might have carried in a single column measure. Better work is done on North of 36, in which the


Emerson Hough's
"NORTH OF 36"
Paramount's Big Companion Picture to "The Covered Wagon" By the Same Author, Emerson Hough.
PARIS
3 DAYS
MON.-TUES.-WED.
Ernest Torrence and Lois Wilson
Jack Holt and Noah Beery
NOTE—"It is, to my mind a better picture than the "Covered Wagon" and the same wonderful cast."—Manager.

A Paramount Release

AN ODD DESIGN

house signature is set in the centre of the space, or nearly so. This differs from any advertisement we have printed, and for a change it works nicely. It isolates the various portions of the appeal without separating them, and the three-point rule has almost the value of a cut. The last line is in the nature of a personal endorsement, since he announces that he believes that it will please as well as The Covered Wagon. In the third example we have the panel within a panel, but in this instance the design is made more striking through slanting the sides to meet a narrower piece of rule work at the top. This is more effective than the right angled panel, because any departure from the usual gains attention. In theory the circle is the best attention-getter, because the circle is most remote from the square or oblong, but in practice there are many other effective designs. As this space sets in the paper the slope will be further accentuated because of the solid masses on



A Paramount Release

ANOTHER ODDITY

either side and so get even more attention than does here. The last example is the only one to show a cut, a single on He. This is the least effective of the set, because the title is partly concealed by the stippled ground and does not stand out. Moreover He takes more

A Metro-Golawyn Release

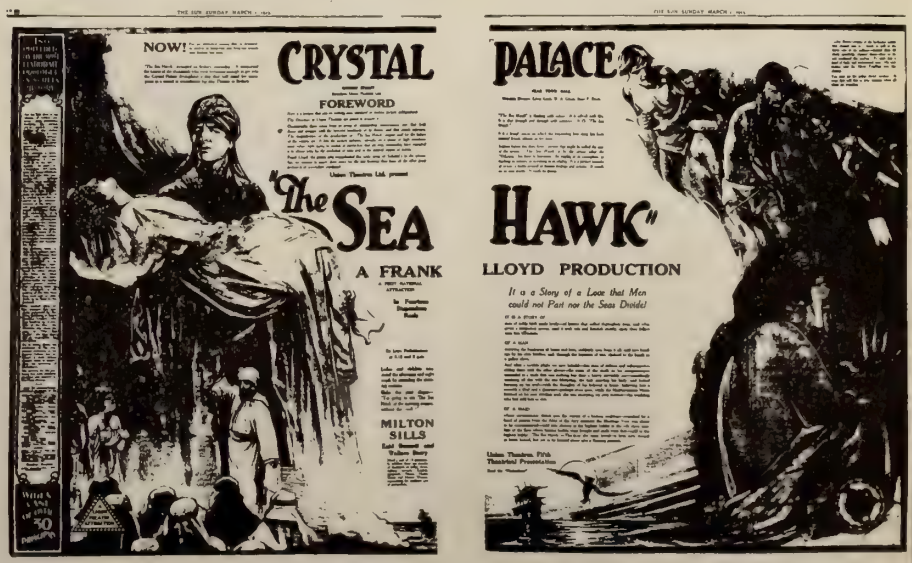
USING A CUT

selling than the average picture because few outside of the cities know the title, and are not apt to connect it with a remarkably good play. For this reason we believe that more selling would have been good here, even to the exclusion of the cut, or at least a trim to leave only the clown head, setting the title in type. The lower panel seems to refer to a local offering. Probably the town knows what it is all about, but it would not sell a traveling man. This takes four and a half inches double, more than twice the average display, and unless we miss our guess, it was the least profitable of the lot. The first three are fine examples of small all-type displays. All four are interesting.

Musical

Parading a man in Spanish dress, who strummed the guitar and sang was one of the ways C. B. Stiff took to put over "The Spaniard" at the Tivola theatre, Chattanooga. The only advertisement was a small card on the man's back, but everyone turned to look, so it got over.

This Double Truck Good for The Hawk

This double truck for The Sea Hawk comes from Sydney, marking the Australian opening. Evidently the Australian papers will not lift the bars of their chases to permit a two page cut to be used, or perhaps it is not possible to plate a double. At any rate the drawing is cut to make the jump, though this effect is less noticeable in the original; where you expect it, than in the reduction, where the white space is emphasized. These drawings are all wash, and specially made, which assures good reproduction. Wash drawings, of the right sort, are expensive here, but Australia makes frequent use of them in launching important productions, and the resultant pages are well worth while. The copy is written with great care, and the quality of the appeal is strong. This was put on as a full entertainment with an elaborate prologue, the latter being sold in the special panel to the extreme left. Evidently there was also a morning show, without the prologue, in addition to the matinee and night performances. Of course the run is history now and the results prove that the investment in extra publicity were well worth

A First National Release

THE OPENING DOUBLE PAGE OF THE SEA HAWK IN AUS TRALIA

while. It must be remembered, too, that in a sense this double truck sold the picture to all of Australasia. It was not merely the advertisement of the local showing, but an appeal to showmen everywhere. Even at that it is a notable display, for size, conviction and elegance.

Sells a Producer Instead of Title

Figuring that Griffith's name was worth more money at the box office than a title, A. J. McGinness, of the Kings and Rivoli theatres, St. Louis, worked out this neat lettering for Isn't Life Wonderful. This has

KINGS RIVOLI
KINGSHIGHWAY NEAR DELMAR
SIXTH STREET NEAR OLIVE
D.W. Griffith's
NOW PLAYING
LATEST MASTERPIECE
Isn't Life Wonderful
A HUMAN NARRATIVE OF LIFE AND LOVE WITH A SMILE AND A TEAR — A THRILL AND A THROB—
A Brand-New Aesop's FABLES
"POUSE OF FLICKERS"
The Latest PATHE NEWS

A United Artists' Release

SELLING THE PRODUCER

been done very artistically and is one instance where hand lettering is much superior to type. We think that design got the eye better than any possible use of cut and there is a positive selling value in the Griffith name. We do not always like the Kings-Rivoli spaces, for the artist works overtime, but this is exceptionally well done.

Reduces a Cut for a Better Display

M. W. Larmour, of the National Theatre, Graham, Texas, sends in his display on The Narrow Street with the plan book mat from which it was made. The original is a two nines, the National ad is a two sevens, and Mr. Larmour not only saves four inches of space but we think that he has produced a more inviting display. The main idea, however, was not so much to save space as to get a place for a kicker line at the top of the space. Mr. Larmour knew that he would have to raise his voice to get attention, and he wanted that "it's a howl" where the Warner trade mark runs in the original. He knew, too, that the illustration would look better to his readers if set at the top, and would have a more immediate interest, so he sawed the cut apart, on a slant at the bottom, matched it in with the title and got what we regard as a more attractive space than the original. There is a much better display for the reading matter. It is set in straight Roman instead of full face, gets a larger letter and is easier to read, and yet the net space is shorter than the original because a lot of excess illustration has been cut away. It does not always pay to slice the mat, but very often a manager can get a mort practical result than he would obtain from the original layout. The staff artists do not always turn out good advertising. They seem more concerned with pretty looking spaces than good sellers, but you almost always can work it over into a sensible and practical seller if you will set down and think instead of just cussing around. Mr. Larmour cannot afford a house artist, but he does not need one, for he has good taste himself and fine co-operation from his printer; in which he is very fortunate.

Another Good Idea From the Beacham

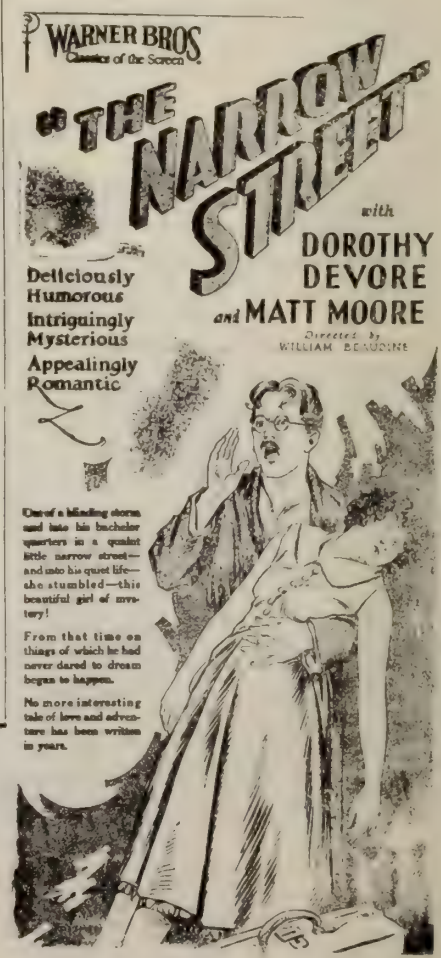
A poor advertisement from the Beacham Theatre, Orlando, Fla., would be more of a novelty than a good one, for Frank H. Burns has trained the compositors to help him realize his white space ideas, so he gets large values from small space investments. This is only a three sevens, but it looks more because the blank border and the open composition both serve to give the suggestion of a larger space. The lettering is very probably taken from the press book, as we be-

A Paramount Release

SELLING GLORIA

lieve that he has no house artist, but it fits as though it had been specially drawn for the space, and gives a suggestion of elegance which is highly desirable in advancing this unusual picture. The right hand panel announces the soloist and paves the way for the following attraction, as the singer is using the plugger song for Sally, which was largely advertised on the question of "I wonder what's become of Sally."

MON.-TUES., APRIL 6-7
it's a howl
Out of a blinding storm and into his bachelor quarters in a quaint little narrow street—and into his quiet life—she stumbled—this beautiful girl of mystery!
From that time on things of which he had never dared to dream began to happen.
No more interesting tale of love and adventure has been written in years.
"THE NARROW STREET"
Deliciously Humorous
Intriguingly Mysterious
Appealingly Romantic
with
DOROTHY DEVORE
and MATT MOORE
Monday and Tuesday, April 6-7


WARNER BROS.
Classics of the Screen
"THE NARROW STREET"
with
DOROTHY DEVORE
and MATT MOORE
Directed by WILLIAM BEAUDINE
Deliciously Humorous
Intriguingly Mysterious
Appealingly Romantic
Out of a blinding storm and into his bachelor quarters in a quaint little narrow street—and into his quiet life—she stumbled—this beautiful girl of mystery!
From that time on things of which he had never dared to dream began to happen.
No more interesting tale of love and adventure has been written in years.

A Warner Brothers Release

CHOPPING A PLAN BOOK MAT TO GE T A BETTER EFFECT

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"How Baxter Butted In"

Matt Moore and Dorothy Devore in Jolly Warner Brothers Farce
Comedy
Reviewed by Sumner Smith

The whole footage of "How Baxter Butted In," a Warner Brothers picture adapted by Owen Davis from Harold Titus' novel, "Stuff of Heroes," is given up to angling for laughter. William Beaudine, the director, is well known by reason of previous comedy successes and in this instance he again has turned out a picture that should please all but sour-visaged people. It deftly combines humor and pathos and is generally amusing throughout.

Matt Moore and Dorothy Devore easily lead the field in arousing laughs. Moore has an excellent part, that of a bashful clerk burdened with responsibilities and in love with a most competent little stenographer, and Miss Devore is about as good a foil as could have been found for him. More comedy is contributed by Otis Harlan, and Ward Crane is well cast as Moore's shrewd and crooked boss in the business office of a newspaper.

A lot of comedy is extracted out of each situation, thanks to the capable work of Moore and Miss Devore and the direction of Beaudine. The director has used a dog and eight spotted puppies as foils for a lot of fun with two children, Turner Savage and Virginia Marshall.

There are some five or six flash-backs in the picture. Ordinarily so many of these would tend to slow up the action, but Beaudine has managed to make each one earn its right to inclusion without checking the story.

This picture is filled with familiar gags and they are well handled. Some corking comedy and gags are wound around a banquet given a police department hero. It is unfortunate that the actor playing this role is not given credit, for he is uproariously funny. Called upon for a speech, all he can say is, "I seen my duty and I done it." His facial expressions are marvels.

Cast

Beulah Dyer.....Dorothy Devore
Henry Baxter.....Matt Moore
Walter Higgins.....Ward Crane
R. S. Falk.....Wilfred Lucas
Emmy Baxter.....Adda Gleason
Jimmy Baxter.....Turner Savage
Mary Baxter.....Virginia Marshall
Amos Nichols.....Otis Harlan
Rags.....Cameo

From Harold Titus' novel, "Stuff of Heroes."
Adapted by Owen Davis.
Directed by William Beaudine.
Photography not credited.
Length, 6,302 feet.

Story

Henry Baxter is bashful and fails to get ahead in the world because people do not understand him. That is, all but Beulah Dyer, whom he loves blindly. His hard luck increases when a widowed sister-in-law and her two children descend upon him. He works days at the office and nights doing clerical work for a druggist until his health fails him. Walter Higgins, his office boss, has stolen Henry's idea of boosting newspaper circulation by giving valor banquets to heroes. When Henry recovers from his illness he is invited to attend one and finds that his struggles are appreciated as real heroism. His home takes fire, and spurred on by a desire to be the other sort of hero, Henry thrusts aside the firemen and rescues the children himself.

Features Reviewed In This Issue

After Business Hours (Columbia)
Beauty and the Bad Man (Prod.) Dist. Corp.)
How Baxter Butted In (Warner)
Human Tornado, The (F. B. O.)
Light of Western Stars (Paramount)
Lost—A Wife (Paramount)
Making of O'Malley, The (First National)
Man of Iron, The (Chadwick)
Smooth As Satin (F. B. O.)

"Smooth As Satin"

Stage Play Furnishes Evelyn Brent with Best Vehicle in Her Series of Crook Films for F. B. O.
Reviewed by C. S. Sewell

Bayard Veiller's play, "The Chatterbox," adapted to the screen under the title, "Smooth as Satin," serves as the newest F. B. O. starring vehicle for Evelyn Brent and gives her the opportunity to again appear in the type of role with which she now seems definitely identified: that of a girl crook who ends up by going straight.

This story differs from her previous offerings in which she was reformed through the influence of some upright person with whom she came in contact, for in this instance both the hero and heroine and, in fact, practically all of the characters are crooks, with the exception of the detective, and it is the pitiable plight of a former safe cracker combined with the growing realization that crime does not mix with romance that brings about the regeneration.

The plot has been cleverly constructed and there is a distinct surprise in the disclosure that a nice old couple are really clever crooks. This brings in good comedy in the situations where each band of crooks await the opportunity to outdo each other. The action is fast and snappy throughout and works up to a good thrill in which the girl races to the pier, poses as a detective and gets back the money from the other crooks; then races the train on which the hero is being taken to prison. Just after she catches it, the train is wrecked by a cave-in in the tunnel. This scene is effectively handled and introduces a situation which clinches the audience's sympathy and brings about the happy ending, for the girl persuades her husband to rescue the detective who is pinned under the wreckage, and in return he is given his freedom.

This type of role seems to fit Evelyn Brent to perfection; she is attractive, alert and vivacious and admirably suggests the clever girl crook, and at the same time always retains your sympathy. Bruce Gordon gives a good performance in the opposite role.

There are points in the story that put quite a strain on the credulity, as, for instance, the ease with which these expert crooks allow themselves to be taken in by the elderly couple and the simple manner in which the girl trails them and gets back her money; but the fast action, melodramatic climax, good comedy and cleverness of some of the situations make it a picture that should register well with all who like crook stories and prove a good audience attraction. In fact, we consider "Smooth as Satin" to be well up in its class and the best of Miss Brent's starring vehicles.

Cast

Gertie Jones.....Evelyn Brent
Jimmy Hartigan.....Bruce Gordon
Kersey.....Fred Kelsey
Bill Manson.....Fred Esmelton
Mrs. Manson.....Mabel Van Buren
Henderson.....John Gough

Based on play, "The Chatterbox," by Bayard Veiller.
Directed by Ralph Ince.
Length, 6003 feet.

Story

Gertie Jones, a crook posing as a maid, framed a stall to get jewelry from her mistress, but it failed and she summoned Henderson, a taxi driver, to help her. While opening the safe Hartigan, a real crook, appears and Gertie makes a bargain to split with him. Police appear and Hartigan, to save Gertie, lets himself be captured and sent to prison. Gertie arranges his escape but their car breaks down, and to foil suspicion of a country magistrate they get married in name only. Returning to town they remain in hiding and make the acquaintance of an elderly couple who are really crooks. A sneak thief who tries to rob them turns out to have been a celebrated safe-cracker and they decide to go straight and give the old couple $10,000 loot from a robbery to invest for them, only to find out they have been gypped. Kersey, the detective, arrests Hartigan and starts back to prison. Gertie, posing as a detective, trails the couple and gets the money and overtakes the train. There is a cave-in in the tunnel and Kersey is pinned under fallen timber. Hartigan is about to leave him to his fate but Gertie insists that he help him. Together they get him out and he tells Hartigan he is free.

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music
Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over

"The Making of O'Malley"

Milton Sills Makes Debut as Star in Pleasing Human Interest Story of a Policeman's Life

Reviewed by C. S. Sewell

As the climax to an enviable record of success in leading roles for a number of years, during which time he has been featured in some of the screen's biggest hits, Milton Sills has at last achieved stardom in the First National production, "The Making of O'Malley," based on a story by the well-known writer, Gerald Beaumont.

Sills portrays the title role in this story which deals with the career of a member of the New York police who was a good officer but a little too strict in his enforcement of the law, and shows how he was softened and found romance when he was detailed to regulate traffic at a bad crossing used by school children.

The picture follows the general lines of plots of this type and is filled with the type of situations that have proved their audience appeal. Heart interest, pathos and sympathy play a large part in its development, centering in O'Malley's interest in a little lame girl who is eventually cured by a surgeon that O'Malley persuades to operate on her.

The plot is melodramatic and coincidences figure prominently as this little girl proves to be the daughter of a man whom O'Malley has sent to prison for bootlegging, and the sweetheart of the heroine turns out to be the leader of the bootlegging gang. This situation gives the hero a chance for heroic self-sacrifice as he allowed himself to be disgraced rather than have the girl experience unenviable notoriety. The repentant crook, however, exposes the leader and O'Malley, of course, wins the girl after all and is restored to his position on the force.

Sills is congenially cast as the big cop and gives an excellent performance, and Dorothy Mackaill handles the role of the girl to entire satisfaction. The remainder of the characters are capably portrayed, especially that of the little lame girl by Helen Rowland.

Lambert Hillyer has given this picture good direction. The story is smoothly developed and holds the interest and there is some good thrill stuff in the latter reels during a raid on the warehouse. Sills and the gang leader are shown as swinging off of a roof on one rope and struggling in mid-air. The different elements have been nicely balanced, so that the story is pleasing and it should prove a good audience attraction. Children especially should like this story of the big policeman who was beloved by the school kids and so kind to the little lame girl.

Cast

O'Malley ..... Milton Sills
Lucille Thayer ..... Dorothy Mackaill
Margie ..... Helen Rowland
Danny ..... Warner Richmond
Herbert Browne ..... Thomas J. Carrigan
Captain ..... Claude King
Doctor ..... Allen Brander
Sergeant ..... Charles Graham
Clerk ..... Jack DeLacey

Story by Gerald Beaumont.
Directed by Lambert Hillyer.
Length, 7496 feet.

Story

Policeman Jim O'Malley was recognized by Capt. Collins as being an excellent officer except that he was too intolerant of minor infractions of the law and was continually issuing summons, so when Lucille Thayer, a school teacher, asked for a traffic cop to protect a crossing near school, Captain detailed O'Malley, believing the effect of the children would soften him. It did; O'Malley became a favorite with the children and arranged with a surgeon to operate on Margie, a little lame girl. He then discovered she was the daughter of Danny, whom he had sent to prison for bootlegging. O'Malley finally located the headquarters of the bootleggers and in a raid all were captured but the leader, but O'Malley traced and got him. When he found out the leader was Browne, supposed to be Lucille's fiance, he let him go for her sake and allowed himself to be "broken." However, it came out all right, for Danny, released from prison, exposed Browne, and O'Malley's self-sacrifice was made known. He was restored and won Lucille in the bargain.

"Lost—A Wife"

Menjou Shines in a Sophisticated Comedy of Marriage and Remarriage in a Clever Paramount Production

Reviewed by Epes W. Sargent

William C. De Mille stops just short of one of the great accomplishments of his career in this play from Clare Kummer's stage version of Alfred Savoir's "Banco." As it stands it is a delightful entertainment, but it lacks an intangible something of being truly a great play. Just what it is it is difficult to say, but there is lacking a convincing air of sophistication to match the play. Mr. De Mille is at his best in stories of charm and sincerity, and at times is at a loss in the advancement of this fantastic plot.

Adolphe Menjou does a great deal to get the atmosphere over, and is delightful in his suave playing, but he stands almost alone in this. Greta Nissen, a newcomer, is capitally cast as the young wife. She looks as well as she acts the part. Edgar Norton in a character role is a capital foil and the entire play is well cast, though the burden of the work lies to these three, in spite of the fact that Robert Agnew is featured over Norton.

But if the play falls short of greatness, it does not follow that it lacks appeal. It is a thoroughly delightful comedy, just as it stands, with a somewhat daring climax, so handled as to be without offense. The scenes in which the first husband spends his wife's second bridal night in her apartment is absolutely without suggestiveness. The presentation keeps in mind only the eventual aim and not the situation of the moment. Here Mr. De Mille probably has done better than would those who might better have handled some of the other scenes. The play will appeal chiefly to the better class of patrons, but these will find it highly diverting, and probably few will realize that more might have been done.

Cast

Tony Hamilton ..... Adolphe Menjou
Charlotte Randolph ..... Greta Nissen
Dick ..... Robert Agnew
Baron Deliquieres ..... Edgar Norton
George (Tony's friend) ..... Mario Carillo
Duke de Val ..... Genaro Spagnoli
Louis (Casino proprietor) ..... Eugenio di Liguoro
Mrs. R. W. Randolph ..... Henrietta Floyd
Baroness ..... Toby Claude
Julie (Charlotte's maid) ..... Marcelle Corday

Story from Clare Kummer's stage version of Alfred Savoir's "Banco."
Scenario by Clara Beranger.
Directed by William C. De Mille.
Length, 6,420 feet.

Story

Tony Hamilton, with a passion for gambling, bets his friend Dick he will marry Charlotte Randolph in spite of the fact that she is engaged to marry the Duke de Val, and literally carries her off to the altar. Spending the honeymoon, Tony leaves her for just one ten-minute flirtation with "Lady Luck." The ten-minute stretches into an hour and Charlotte sends word that she will not leave the Casino until he stops gambling. Three days later he wins. Charlotte leaves, returns to her mother and obtains a divorce. A year later word comes to Tony that she is about to wed an elderly Baron, and he rushes to France, too late to prevent the ceremony. He follows her home and secretes himself in Charlotte's room. She gets rid of her elderly spouse and Tony gives her five minutes in which to decide whether to elope with him or face an open scandal. She stops the clock, unknown to him, and offers to bet on a poker hand. Tony falls. It is daylight before he remembers his ultimatum. She tells him he has proved that he prefers gambling to love, but he convinces her otherwise and they take leave of the Baron once more to face the divorce court and the altar.

"The Human Tornado"

Fourth F. B. O. Picture Starring Yakima Canutt Is Typical Western with Plenty of Action

Reviewed by C. S. Sewell

As his fourth starring vehicle in the series which is being distributed through F. B. O. Yakima Canutt, the rodeo champion, is being presented by Ben Wilson in "The Human Tornado."

This picture contains about all of the usual ingredients of a western worked into a plot which introduces more than the ordinary amount of complications; however, they dovetail into each other smoothly, so that there is no difficulty in following the thread of the story. The result is a picture that has plenty of action, melodramatic plot and counter plot, and should provide satisfactory entertainment for western fans.

The story involves a couple of murders, a robbery, the inevitable romance, the cheating of the hero out of his inheritance, the digging of a buried treasure by the hero under the guns of the villain's gang and his crafty escape after a wild ride and jump into a stream, and altogether, Yakima is certainly kept on the go and proves to be an exceedingly busy chap.

The star again proves his ability as a fine horseman and fighter, and does some fine riding stunts and also is very clever in the handling of a "gat." Nancy Leeds, an attractive girl, plays opposite him, while Bert Sprotte is entirely satisfactory as the villainous half-brother, and the other roles are capably handled.

Ben Wilson personally directed the production and he has turned out a picture that makes up in action and stunts for any inconsistencies and lack of originality in the story. Altogether it is one of the best of the series.

Cast

Jim Marlow ..... Yakima Canutt
Chet Marlow ..... Bert Sprotte
Marion Daley ..... Nancy Leeds
Peter Daley ..... Lafe McKee
Tom Crowley ..... Joe Rickson
Sheriff ..... Slim Allen

Story and scenario by Cliff Hill.
Directed by Ben Wilson.
Length, 4,472 feet.

Story

Chet Marlow comes West to look after his mining interests and treats with contempt his half-brother Jim, a cowboy, who was disinherited by their father. Marion Daley resents Chet's attentions and Jim comes to her rescue. Under the pretense of advancing Marion's father $100, Chet cheats Daley out of his gold claim. Jim becomes indignant. Daley goes to Chet's office and surprises Crowley, a crook, and obtains a box containing the deed and a sum of money and then goes in hiding. Crowley fires at Daley and kills the watchman and later kills the mail carrier in attempting to obtain a letter ad-

dressed to Marion by her father telling where the money is buried. Jim obtains the letter but is accused of the robbery and murder of the letter carrier, while Daley is charged with the murder of the watchman. Jim digs up the money and is chased by Crowley's gang. Crowley is shot and confesses the two murders. Daley's lawyer secures proof that Chet has forged his father's will and that the property belongs to Jim and he immediately shares his happiness with Marion.

"A Man of Iron"

Chadwick Pictures Corporation Offers Another Production with Lionel Barrymore as the Star

Reviewed by C. S. Sewell

Under the title, "A Man of Iron," Chadwick Pictures Corporation is offering on the independent market another production in the series starring the well-known stage and screen actor, Lionel Barrymore.

This title has a double meaning, for not only is the hero the owner of a big iron works but according to the story he is a man of iron will although there is little in the characterization to bring this out.

The picture is in reality a narrative concerning a man who brusquely declares his love for a woman who loves a dissolute prince. When the prince turns her down to wed a woman of greater wealth, she marries the hero to save her pride but resents his affection. Attempts of the prince to reopen their romance leads to a duel in which the hero is the victor and a reconciliation is brought about.

It will be seen that the theme follows along familiar lines. There is very little characterization and a dearth of drama and this, combined with a lot of unnecessary detail and an apparent effort on the part of the director to cover up story weakness by keeping his characters moving about, causes the story to drag, with a tendency to cause loss of interest before the climax is reached.

While there is melodramatic punch in the duel scene where the hero holds his fire and, after he is shot, manages to pull himself together long enough to kill the villain, but a sub-title in which he states he would have killed him had he been shot through the heart overplays the situation.

Mildred Harris is satisfactory as the wife and Jean Del Val is well cast as an extremely unctious and disagreeable gentlemanly villain. Lionel Barrymore of course is capable but he has been given little to do, and as a whole we consider this picture as failing to measure up to his previous pictures for Chadwick. His name, if properly exploited, should bring them in, but patrons will probably consider "A Man of Iron" as mediocre entertainment hardly worthy of this star's talents.

Cast

Philip Durban.....Lionel Barrymore
Claire Durban.....Mildred Harris
Martha Durban.....Winnifred Barry
Mrs. Bowdoin.....Dorothy Kingdon
Hugh Bowdoin.....Alfred Mack
Dennis Callaghan.....J. Moy Bennett
Maybelle Callaghan.....Isobel DeLeon
Prince Novakian.....Jean Del Val
Story and continuity by Lawrence Marston.
Directed by Whitman Bennett.
Length, 6,200 feet.

Story

Mrs. Bowdoin, a society leader, visits the Durban Iron Factory with her daughter Claire and son Hugh to secure a job for the latter, and Durban, the owner, who has taken no interest in women, is attracted to Claire. Callahan, a chocolate millionaire, tries to persuade Durban to marry his daughter Maybelle, promising money to develop the business, but Durban is not impressed. Durban brusquely declares his love for Claire but she is in love with Prince Novakian and secretly engaged to him. Novakian learns that Mrs. Bowdoin is in financial difficulties and agrees to marry Maybelle. Claire, piqued, accepts Durban but resists all his attentions. Durban aids Mrs. Bowdoin secretly but Claire learns the truth and her feelings toward Durban begin to change. Her health breaks down and she goes to Europe where Novakian, who has become divorced from Maybelle, renews his attentions. Mrs. Bowdoin summons Durban to Europe and he chastises Novakian. They then fight a duel and Novakian injures Durban, but Durban fires again and kills Novakian. Claire declares her love for her husband.

"After Business Hours"

Columbia Pictures Offer Good Domestic Melodrama with Elaine Hammerstein and Lou Tellegen

Reviewed by C. S. Sewell

A magazine story by Eethel Watts Mumford, "Everything Money Can Buy," has been transferred to the screen by Columbia Pictures with Elaine Hammerstein and Lou Tellegen in the leading roles under the title, "After Business Hours," and is being distributed on the independent market.

The story is built around the popular but somewhat familiar theme as to whether it is right for a husband to simply provide for his wife's wants or whether he should trust her with money as well. The characters are in the extremely wealthy class and their problems are only to a limited extent those with which the majority of the spectators meet; however, in a measure they will probably strike home to many.

The author has taken the position that to find happiness not only should the husband trust his wife with money but that the wife should be perfectly frank with her husband, and in this picture which has been worked out along the lines of a domestic melodrama in which the wife loses money at cards, pawns her jewels to cover it, gambles to recoup her losses and loses more and finally finds herself in the toils of a money lender who is a blackmailer. Her husband comes to her rescue and admits that his theory was all wrong and responsible for all the trouble.

The story has been smoothly developed along lines that retain the interest and the wife, admirably portrayed by Elaine Hammerstein, holds your sympathy even though you are apt to feel that the character and incidents are rather overdrawn and that she was foolish and weak and should have at least known better than to pawn a lost piece of valuable jewelry and forge her friend's name in the bargain. In fact this is the weakest point in the story, but it leads up to a good melodramatic situation in which the husband goes to the money lender who was all prepared to receive the wife. Most audiences will like the snappy fight in which the money lender gets what he deserves and also his clever pantomime in which he rehearses the conversation he will have with the wife. This is clever and a vital point in rounding out the story, and John Patrick does some excellent work here; in fact he proves to be a likeable villain and threatens to walk away with the picture. Lou Tellegen is satisfactory as the husband but his role is really a minor one in the development. Phyllis Haver gives a good performance as the wife's worldly friend.

"After Business Hours," we believe, will prove a pleasing program attraction for audiences in the average theatre.

Cast

June King.....Elaine Hammerstein
John King.....Lou Tellegen
Sylvia Vane.....Phillis Haver
Richard Downing.....John Patrick
Mrs. Wentworth.....Lillian Langdon
James Hendricks.....William Scott
Jerry Stanton.....Lee Moran
Based on magazine story, "Everything Money Can Buy," by Ethel Watts Mumford.
Scenario by Douglas Doty.
Directed by Mal St. Clair.
Length, 5,600 feet.

Story

John King, wealthy, starts his married life with the determination that he will give her everything she wants but will not trust her with money, and only gives her a few dollars for incidental expenses. June, his wife, gets in a friendly bridge game and loses heavily and her friend, Sylvia, persuades her to pawn a pin to get the money. To recoup her finances, while at a party given by Downing she gambles and loses still more and this time she gives her pearls as security. Her chauffeur, Hendricks, blackmails her and to prevent him from telling her husband she takes a pin that Mrs. Wentworth has dropped and pawns it, forging Sylvia's name to the loan slip. Downing, who is ambitious and has been turned down by King for membership in a swell club, sees his chance and demands that June come to his home as the price of keeping her out of jail for theft and forgery. John, returning home unexpectedly, learns of the situation and goes to Downing, gives him a severe thrashing and secures the jewelry. Returning home, June tells him the truth and blames him for not trusting her with money. John declares he has learned the folly of his plan and that they will start out on a new basis.

"Beauty and the Bad Man"

Well Handled Sentimental and Romantic Story of a Generation Ago Will Probably Please

Reviewed by C. S. Sewell

It is a story of California a generation ago that is unfolded in "Beauty and the Bad Man," a Producers Distributing Corporation production adapted from a Peter B. Kyne story, "Cornflower Cassie's Concert."

This story is a sentimental melodrama built around the romance between a gambler in a small mining town and a girl with a wonderful voice to whom he loans enough money to study music abroad. She becomes a great opera singer but returns to the town and finds happiness as his wife.

While the main idea is improbable, for such things seldom happen in real life, and this is further accented by the coincidence of the hero, the girl and her villainous husband, all of whom are introduced to the spectators in one small town, finally landing together in another and more out of the way place, nevertheless the picture should provide satisfying entertainment, especially for the romantically inclined.

The characters are well developed and rather out of the ordinary and there is a pleasing quaintness about the costumes which seems reflected in the action and suggest more romantic atmosphere than that of the more matter-of-fact present, making the action seem more plausible.

The continuity is smooth, the production details adequate, the story has been capably directed by William Worthington so that it holds the interest. Effective suspense has been worked up around the character of the girl's dissolute husband who seems to have consumption and you are kept wondering,

(Continued on page 67)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Isn't Life Terrible"

(Pathe—Comedy—Two Reels)

Vacation subjects are now popular and this one shows Charley Chase, Katherine Grant and Babe Hardy off on an ocean voyage. Lon Poff is an excellent type as the ship's carpenter who mends the leaks. Investigation discloses that the boat is about ready to fall apart. The best gags in the picture have to do with this. Charley leans against a railing and it breaks, he closes a bureau drawer in his room and a section of the hull falls into the ocean. Then there are laughable moments when, in the excitement of boarding the vessel, Charley and Katherine leave their daughter behind and take a little colored girl by the hand. She is a good little comedian and might have been used more. The subject measures up well to the Charley Chase standard and ought to please almost all audiences.—S. S.

"Ko-Ko Celebrates the Fourth"

(Red Seal—Cartoon—One Reel)

As a special for Independence Day, Red Seal is offering an Out-of-the-Inkwell Cartoon, "Ko-Ko Celebrates the Fourth." The clever little clown gets a note that the boss will be away and finding some fireworks he places them all over the office and starts to set them off. One big rocket carries them to a cannibal island where Ko-Ko is to be the chief article in a stew. His dog comes to the rescue and feeds the fireworks to the natives and soon they get sick, the powder explodes and they give imitations of roman candles, sky rockets, pin wheels, etc. Fleischer returns in time to get in the midst of it and comes near being wrecked himself. Besides being especially timely, this is one of the cleverest and most amusing of the "Inkwell" cartoons.—C. S. S.

Pathe Review No. 27

(Pathe—Magazine—One Reel)

This reel is featured by exceedingly beautiful views of the mists of the morning over a lake. These cannot be too highly recommended. Then there are views of "St. Louis, the Mound City," and a chapter in the Roy Chapman Andrews Mongolian expedition called "The Fossil Fields." This deals principally with a Mongol pony market and is very interesting.—S. S.

"Never Fear"

(Educational—Comedy—One Reel)

The familiar topic of a pipe bursting in a bathroom, the plumber making matters worse, and the guests being deluged below is presented by Educational under the title of "Never Fear." House wrecking, floating bath tubs, and drenched evening clothes get the laughs in many houses and this picture should prove to be no exception in such respect. Cliff Bowes and Virginia Vance are featured.—T. W.

"Shorts" Reviewed In This Issue

Beauty and the Bandit (Universal)
Bobby Bumps and Co. (Educational)
Chasing the Chaser (Pathe)
Hair Cartoon (Red Seal)
Isn't Life Terrible (Pathe)
Ko-Ko Celebrates the Fourth (Red Seal)
Married Neighbors (Universal)
Never Fear (Educational)
Pathe Review No. 27 (Pathe)
Plenty of Nerve (Universal)
Lewis-Munn Wrestling Bout (Educational)

"Wine, Women and Song"

(Pathe—Cartoon—One Reel)

This latest issue of Paul Terry's "Aesop's Film Fables" has for its chief scene a novel method of catching mice. The cheese is tied to one end of a board that lies across a log, and the cat on a roof drops bricks, catapulting the mice into his hat. But since this is humor and not tragedy, they all eventually escape. The subject is of the Terry standard.—S. S.

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—a hand-colored novelty made up expressly for first run houses for Fourth of July week.

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Balaban and Katz	— Chicago
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Newman,	— Kansas City
Rialto	— Washington, D. C
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Loew's Aldene	— Pittsburgh
Circle	— Indianapolis

"A good program must have novelties"

1600 Broadway RED SEAL PICTURES CORP. New York City

EDWIN MILES FADMAN, Pres.

"Lewis-Munn Bout"

(Educational—Magazine—Two Reels)

Fitzpatrick and McElroy are releasing through Educational official pictures of the recent wrestling bout between Ed "Strangler" Lewis and Wayne "Big" Munn. The film is one of the most complete of its kind. It shows the two men in training for the contest performing feats testing to the limit their great strength. The highlights of the bout are also depicted with admirable clarity. Although the affair was staged in Michigan City on May 30 it should prove real entertainment to wrestling fans at almost any time. Lewis winning the encounter with his dreaded head-lock, thus retaining for the time the diamond belt and the world's championship, they will find is a most interesting sight.—T. W.

"Plenty of Nerve"

(Universal—Comedy—Two Reels)

The newest Century Comedy for release through Universal has Edna Marian as the star, and the action concerns her romance with a would-be sheik. Considerable of the humor in this two-reeler is based on the superstition of the hero. For instance in attempting to walk around a black cat he knocks a vase off a shelf which lands on his head. Attempting to feed this cat a horde of black cats appear on the scene and he acts like he is crazy. The girl's mother inherits an asylum and the manager, who had hoped to own the place, locks the girl and her mother in a cell but the sheik manages to get them out. There is considerable slapstick and a fair amount of humor, but this offering is not up to the Century average as a laugh-getter.—C. S. S.

"Chasing the Chaser"

(Pathe—Comedy—One Reel)

In this subject Jimmy Finlayson appears as the husband who has never gone wrong but who is constantly skidding. His suspicious wife engages a female impersonator to get the goods on him, and James promptly falls into the trap, dancing with the supposed siren in his home and before his wife's eyes. She confronts him, whereupon James draws a gun and shoots up the landscape, without, however, scoring a single hit. Man and wife are balmy with love again as the detective flies. The comedy has a very slight story and very few incidents even for a single reeler.—S. S.

"Bobby Bumps & Co.

(Educational—Cartoon—One Reel)

Earl Hurd sketches a vaudeville house with an overture by the orchestra and the regular line of performers. This one-reeler is like a vaudeville bill on the screen, only Hurd's pen can make his actors do things which could never be realized on the legitimate stage. The cartoon contains the average amount of entertainment.—T. W.

(Additional Short Subjects on page 67)

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Veiller Family, of Troy, N. Y., Has a Confusion of Birthdays

Tony Veiller, chief factotum at the Lincoln heatre, Troy, N. Y., has a brand new watch d thereby hangs both a chain and a tale. e timepiece came from Mrs. Tony, a bride a couple of summers or so, and who still members that her husband has birthdays d that there are other things in the world sides neckties and eversharp pencils. The tch is a beautiful thing to see, with Tony's nogram further enhancing the gift, while e chain would do credit to any Broadway hibitor. Mr. Veiller's birthday anniversary curred on June 23, the watch having been rchased after many a trip to the jeweler's, o or three weeks before that date. Mrs. ny, as narrated before, being still young the game as a wife and all excited over thdays, just simply couldn't wait until ne 23 arrived. After telling her husband me 'steen times that he never could guess at he was to receive on his birthday, she nded over the gift some ten days ahead of ne. Tony, quite as excited, but still hold- g himself in leash, returned the compli- ent on Monday, June 15, when he presented rs. Tony with a new party dress, for she o has a birthday in the month of roses.

In the Albany Zone there are 280 picture eatres open the year around, 25 that are w closed for all time, while 75 operate ring the summer months only and 20 dur- g the winters only. Of the total number, 7 are paid members of the Albany Zone.

A farewell dinner was tendered Frederick Cuneo, who has managed the Rialto and rk theatres in Glens Falls for the past ar, by friends in that city one night last eek. Mr. Cuneo is now a resident of Am- erdam, where he is associated with J. A. tcheson in the management of the four eith theatres there.

The American Theatre in Troy, which was quired several months ago by the Strand terests, following Ben Apple's financial dif- culties, will reopen about August 15 as a st-run house, three changes to the week d with a 15-cent admission. No one has yet en named as manager. Walter Hays of uffalo and Moe Mark of New York City ent an entire day last week in Troy, ar- nging the many details incidental to the opening.

Honeymooners John Garry and Company Glens Falls arrived back home on Thurs- ay, Mr. Garry resuming his duties as man- ger of the Empire Theatre a day or so ter. Of course they went to Atlantic City, nt back a few dozen postals, and all that rt of thing. The World wishes the young uple many years of success and happiness.

Sangster and Fitzgerald of Alexandria Bay ave just opened theatres in Redwood and heresa, nearby towns. They have bought a uck to assist in transporting advertising atter and film over the triangular circuit.

June 16 always means a whole lot to El- er Crowninshield, former owner of the ijou in Troy but who is now devoting his ntire time to the repair of picture theatre uipment. In the first place, June 16 marks r. Crowninshield's birthday and this year it also marked his twenty-fourth year in repairing projection machines. During some of the years that have passed he has run theatres along with his business. He started in with Edison and now looks after the machines in no less than twenty-four counties in this state.

A Cool Reception

Having installed new ventilating fans, Jake Rosenthal of the Rose Theatre in Troy next planned to tell his patrons that it was 20 degrees cooler inside, but forgot the fact that his neighborhood falls somewhat short of college, or possibly high school, graduates. Mr. Rosenthal rigged up a sign, reading as follows: "20° cooler inside." Instead of business picking up, just the reverse took place. Mr. Rosenthal, plainly worried, stationed one of his men outside in an effort to ascertain why so few were entering.

A couple of foreign-born came along who as a rule visited the theatre four or five nights out of the week. They glanced at the sign, and then one was heard to remark: "Twenty cents, too much," and moved down the street, seeking another 10-cent house. Jake lost no time in having the sign yanked in and now his 10-cent admission sign looms twice its usual size. Mr. Rosenthal is mighty proud of his new ventilators and in bragging about them goes even so far as to say they are strong enough to draw the garlic right out of many of his patrons.

Walter Hays of Buffalo was all smiles the other night when he hit Albany and Troy, discovering the crowds standing at the Mark Strand in Albany where "A Little French Girl" was playing, while the Troy Theatre, as well as the Lincoln, were doing almost as well. "That's the sort of a greeting I like to get," remarked Mr. Hays.

There must be more money in the world than $25, but film salesmen declare that Julius Byck with theatres in Tannersville, Hunter and other places in the Catskills, and who is deaf and dumb, must be under the impression that the finances of the world stop when they reach the twenty-five dollar mark. Forced to do the most of his business with pad and pencil, Mr. Byck has nevertheless trained his vocal chords to articulate "twenty-five." There never seems to be anything more nor less. It's his price.

How is Morris Silverman, who runs the Pearl and the Happy Hour in Schenectady, doing these days? Well, as Morris says, in reply to the inquiry, he is just "pegging along," adding that it's not like the old days.

Harry Lazarus, Kingston exhibitor, is a fly fisherman, and like all of their cult looks down upon the man who would stoop to entice the sporty trout with the lowly worm. Mr. Lazarus was out one morning last week after browns and rainbows, and in telling the story measured off about two-thirds of his arm in describing their size. Mr. Lazarus belongs to a fishing club where the man who so much as uses a worm is liable to be ousted.

Miss Betty Feuer of the Crescent in Schenectady would close for the summer if some of the other 10 and 15-cent houses would do likewise. These exhibitors, however, are the flies in Betty's ointment and refuse to enter into any such agreement. And now Miss Betty with little overhead, declares that if they can stand it, so can she.

Abe Stone of the Arbor Hill and the Delaware theatres in Albany lost nineteen dollars and also nineteen pounds during the recent hot spell. He was far more worried over the former than the latter, although still scaling better than 200 pounds.

Dave Seymour, who runs the Pontiac in Saranac Lake, has just made a record. But perhaps it would be better to permit Mr. Seymour to describe just the sort of record he made during the recent hot spell. It was a record for "non-attendance." Mr. Seymour, in a letter to friends in this city, declared that he was not very well pleased with independent pictures with Thief of Bagdad prices.

(Continued on next page)

Not just pictures—opportunities!

Buffalo, N. Y.

Buffalo exhibitors will be interested to learn that Bruce Fowler, former manager of the Olympic and Elmwood in Buffalo, has been transferred from the McVickers in Chicago to the management of the Newman and Royal theatres in Kansas City. Howard Waugh, former Jamestown, N. Y., exhibitor, has been transferred from the Palace in Memphis to the Howard in Atlanta. Earl Crabb, who managed the Buffalo Strand for many years, is still district manager for Paramount in Texas, and Art Amm, another Buffalonian of other days, is still sitting on the world in Florida as district manager of F. P.-L.

Robert Kane has resigned as manager of the Hi-Art Theatre in Lockport, N. Y., and it is rumored he may be appointed managed of the new theatre which Paramount has leased in that town. Mr. Kane has been at the Hi-Art for many years.

Merritt A. Kyser, manager of the new Aurora Theatre, East Aurora, N. Y., is a recruit from the musician ranks to the exhibitor forces. Mr. Kyser is a member of long standing in the Buffalo "musikers" union, he having blown a mean French horn for, lo, these many years in the principal theatre orchestras of the city, including Shea's Hippodrome. So if the Aurora Theatre orchestra ever "walks out" Merritt can walk in and do a one-man orchestra stunt.

A New York Corporation has applied for an option on the Hotel Wiss property in Leroy, N. Y., owned by John Hepps, for the purpose of erecting thereon a picture theatre, with four stores on Main street and an arcade going through to the theatre which will have exits on Lake street. The company also plans to have from twenty to twenty-five sleeping rooms with baths and showers on the second floor for tourists and travelers, with a cafeteria and lobby on the main floor. Jack Latta, a resident of Le Roy, through whom the deal is being handled, has not as yet announced the name of the Gotham corporation interested in the venture.

Gilda Gray comes to Shea's Hippodrome this week, commencing Sunday, and it is predicted that her shaking shoulders will shatter all box office records at this big Buffalo house. There has been a large advance sale of opera glasses, according to local optometrists and George Mason, assistant manager of the Hipp, has postponed his vacation for a week. Ah, but you're wrong; he wants to help take care of the crowds.

Charley Hayman, president of the Strand and Cataract theatre companies in Niagara Falls, is planning another trip to Europe.

Genesee Amusement Enterprises, Inc., of Batavia, N. Y., has taken over the old Community Theatre site on East Main street near Center and proposes holding the property with the intention later of erecting a theatre and business building. The company now controls two theatres in Batavia, three

Gertrude Olmstead has an important part in Metro-Goldwyn's "The Monster." Lon Chaney has the lead

in Olean, one in Salamanca and one in Wellsville.

To inject a cool feeling into Shea's Hippodrome atmosphere, Manager Vincent R. McFaul has donned the usher staff in new Palm Beach costumes, placed ferns throughout the lobby and rear of the auditorium, covered the lobby chandeliers with "cool colored" fabrics, placed white lattice work over the exits, dressed the orchestra members in summer suits, adorned the stage in a summer garden setting and otherwise changed the big house into one of the coolest looking places in the city.

John J. Farren, manager of the Victoria Theatre, Rochester, addressing a letter to J. Emerson Dickman, as "president of the Knife Throwers, Sword and Dagger Association," but who in real life is a Fox salesman, warns Mr. Dickman that he must keep away from the "Vic" office until all traces of the fertilizer cure for baldness have been removed. In a postscript John suggests that any time "Emmy" is around the lake that he drop in. It is this kind spirit of camaraderie that is helping the film industry so much in this neck of the timber. "Emmy" in his behalf denies using anything other than the old oil drained from the crankcase.

Connecticut

Morris Cuzzner, manager, opened the new State Theatre in South Manchester early in June. Vaudeville and pictures form the policy. The State cost $150,000 and it has a seating capacity of nearly 2,000.

Construction of the Yale Dramatic Association's theatre in New Haven is to be started early in July.

Albany, N. Y.

(Continued from preceding page)

One film salesman has departed from this territory for whom Mrs. A. E. Milligan, who runs the theatre in Schuylerville, will never shed a tear. The salesman was so close that, according to the story, when he opened his purse one day, a moth flew out. Hitting Schuylerville, the film salesman invariably would inquire of Mrs. Milligan, if her "stove was lit," as he had a couple of eggs he would like to fry. Later on Mrs. Milligan would see the same film salesman standing outside of her house waiting for some friendly automobile to give him a lift to the next town. Mrs. Milligan was along Film Row during the past week and told of arrangements for a lawn festival on July 2, in her home town, at which she will furnish free motion pictures. Business is none too good, and the house is now running on Friday, Saturday and Sunday only, the Sunday business, as Mrs. Milligan says, being about the only thing that keeps them going. The fact that the wall paper company has decided not to rebuild the mill that was recently burned in Schuylerville, makes the outlook rather a dark one.

Oscar Perrin was right on hand at the Empire in Glens Falls the other night when in connection with entertaining the members of the G. A. R. and their wives of that city at a showing of "Barbara Frietchie," he gave away about 3,000 small silk flags to everyone attending the theatre.

From now on, the Board of Arbitration, as well as the Albany Film Board of Trade, will meet but once a month instead of every other week.

Charlie Sesonske, who owns the Grand Theatre in Johnston, has a good manager in Edwin F. Russell and isn't afraid to say so. In fact, Mr. Sesonske leaves him pretty well alone and devotes much of his time to handling vaudeville bookings.

Sam Hochstim of the Star in Hudson is certainly knocking 'em dead these days, sporting both a car and knickerbockers. Mr. Hochstim, who was formerly a film salesman in Albany, appears to be doing very well as an exhibitor and his many friends are naturally pleased.

William Smalley of Cooperstown, who has fifteen theatres in his chain and who is said to be contemplating the erection of four new houses in places not yet disclosed, has bought the old stage coach that used to travel between Richfield Springs and Albany. For nearly a half century, the old coach has been gathering cobwebs, but now, drawn by two prancing black horses, it is covering the 400-odd miles between the Smalley houses, with a schedule calling for the journey's completion within thirty-four days. Of course, as might be expected, the old stage coach, as it rumbles through the country, carries some reference to Mr. Smalley's theatres.

Lew Fischer announces that his theatre in Chatham will run but three days a week for the remainder of the summer, and that the one in Port Henry is now on a four-day-a-week basis. The business situation in Port Henry, which depends almost entirely upon the iron mines, presents few signs of encouragement.

Jake Golden, running the Griswold in Troy, is planning to use a Troy vaudeville week along with pictures some time in July. Last week Mr. Golden featured Forrest L. Willis in his own songs, Mr. Willis later broadcasting from one of the local stations. Both Mr. Gilden and Mr. Saperstein, who is now managing the Hall in Albany, will hold screen try-outs in connection with a magazine, seeking stars for "Polly of the Ballet."

Arkansas

Roy Duty has purchased the Kozy Theatre at Pocahontas, Arkansas.

Charles Lawrence has purchased the Star Theatre at Tuckerman, Ark.

Bigger and Better!

BLANCHE SWEET
As Lady Gwendolyn in the Metro-Goldwyn-Mayer feature, "The Sporting Venus"

Pittsburgh

Following their policy of promoting employees from the ranks, the Rowland and Clark Theatres announce the appointment of William Herlinger to the management of the Arsenal Theatre in the Lawrenceville district, succeeding Fred Moore, recently resigned. The new Arsenal manager was formerly assistant to Manager Reister at the Manor Theatre in Squirrel Hill. Charles Cleveland, formerly in the Advertising Department of the R. & C. Theatres, has been given the position of assistant manager at the Manor.

E. H. Brient, for a year on the sales force of the local branch of the Famous Players, has resigned to take over the management of Rowland and Clark's State Theatre in downtown Pittsburgh, succeding Floyd Morrow, resigned. Mr. Brient, while still a young man in years, has had much experience in the theatre and exchange business, having spent practically all of his life in one or the other of the industry's branches. He began in Dayton, Ohio, in 1906 as an operator in his brother's theatre, incidentally the first picture house ever built in Dayton. Since that time he has been identified with various theatres and exchanges, and five years ago was general manager for the Skouras chain of houses in St. Louis.

Peter Alderman, manager of the Centre Square Theatre, is once again a proud daddy, and as mother and son are doing fine congratulations are in order. The newcomer is a ten-pound boy. The Aldermans have two other children, a ten-year-old girl and a four-and-a-half year old boy

The World extends its sincere sympathy to the Littlestone Brothers, exhibitors of Turtle Creek and East Pittsburg, in the loss of their father, whose death occurred recently at his home in Braddock after a short illness.

Walter Caldwell, resident manager of Loew's Aldine, has returned from his two-weeks' vacation in Florida where, besides other amusements, he found time to dabble in real estate and to roll up a perfect golf score.

Word has been received here that our old exhibitor friend, William F. Mason is now president of the Miami Land Company, at Miami, Florida. The real estate game is "Bill's" meat, that having been his business in Pittsburgh for many years before he turned his attention to the managing of picture theatres.

Daniel Daniels Passes Away; Managed N. E. Amusement Co.

Daniel Daniels, formerly an executive in the Boston office of United Artists, died during the night of June 16 in a room at a private hotel at York Beach, Me. At the time of his death he was general manager of the New England Amusement Company. He was 50 years old. Mr. Daniels when he went to bed complained of being unusually tired. He left a call for 7 a. m. When he did not respond to the knocking on the door by the bellboy in the morning his room was entered and he was found dead in bed. Death was said to have been due to natural causes. Mr. Daniels had resided with a sister in Allston, Mass. He was born in the South End section of Boston. He was unmarried.

Clyde McArdale, manager and lesse of the Somerville Theatre in Somerville, who has closed it for the summer, is having a great time during this period producing a series of musical revues at a hotel at Nantasket Beach. Well, we always did maintain Clyde was a versatile "feller."

E. E. Clive, managing director of the Copley Theatre in Boston, with Mrs. Clive and their young son probably by the time this is in print will have arrived in England for the summer.

A theatre will be erected on Dudley street, Roxbury, by the Singer Trust Company.

W. Wilson of the Palace Theatre in Wollaston will build a theatre, store and office structure at Hancock and Beale streets, Wollaston.

Peggy Kelly, one of several beautiful girls in "Lilies of the Street," an F. B. O. picture.

Thomas B. Lothian, general manager in Boston for A. L. Erlanger; Dennis Shea, manager of the Park and general press agent for the Erlanger houses in Boston; Albert Sheehan of the Tremont Theatre and Joseph Cook of the Hollis Theatre, upon their return to the Hub reported that they had had a royal time on their recent visit to New York, whither they hied upon the close of the theatrical season for a brief sojourn.

Frederick De Crotean, 52 years old, died on June 2 in the Boston City Hospital. He failed to recover from an operation. He had been manager of a theatre at Maynard and long had been well known as a New England exhibitor.

Here's another who's gone and done it. Earl S. Giffen, manager of the Rialto Theatre in Westfield has "benedicted" himself. Yes, sir'ee. He up and become married to Miss Elizabeth M. Lynch of Westfield on Friday, June 19.

Irving MacDonald, ye genial major domo of Fox's (William) Theatre in Springfield, missed a chance to give ye scribe a pass the other day. We happened to be passing through Springfield and there paused, once again to say "hello" to Manager MacDonald after more than a two years' absence. But we can't blame him for being absent at the time. Ye courteous ticket snatcher informed us (special to William Fox) that Mr. MacDonald had gone to the bank. Our time was limited so we couldn't wait.

Archibald M. Birtwell, for four years assistant treasurer of the Colonial Theatre in Boston, died Wednesday, June 17, in a Brighton hospital. Death came while he was undergoing an operation. Mr. Birtwell was born in Pawtucket, R. I., 27 years ago. At the start of the war he enlisted in the navy and served in American and foreign waters. Upon his discharge he became assistant treasurer at the Globe Theatre, Boston, some time later going to the Colonial. He is survived by his wife. The funeral took place on June 21.

Thomas L. S. Crowell, treasurer of the Copley Theatre in Boston, has opened his summer home at West Harwich, on Cape Cod.

Domenico Di Lorenzo, 21 years old, a projectionist, ended his life by gas poisoning at his home in Fitchburg. He had been ill and out of work for some time past.

Leave it to "Buddy" Stuart, managing director of the Fenway Theatre in Boston, to pull one to make the folks talk. Well, you all know Sunday, June 21, was Father's Day. So did "Buddy." He gave a handsome necktie away on that day for "father."

Your opportunity!

Marks Brothers Close Lease on New Chicago Film Theatre

Marks Brothers theatres have closed a lease on the new Harding-Lawrence Theatre at the northwest corner of Harding and Lawrence, Chicago, for twelve years from the date of completion of the building, at an annual rental of $22,000 in addition to 50 per cent. of the net profit, with option for extension of the lease for an additional five-year period at the same terms. The new 1,500-seat structure, with a 42 by 17 foot stage, is being erected for the Harding-Lawrence Theatre Corporation, of which H. A. Schwartz is president and James J. Reddy is secretary, under plans by Architects Gallup and Joy. The term rental exclusive of the percentage of profits totals $391,000 for the seventeen-year term. This makes the third house the Marks circuit have added to their management this year.

The Haymarket Theatre on West Madison street has received a loan of $100,000 on the property for five years at 5½ per cent.

Two new picture theatres are projected for Springfield, Ill. The Midwest Circuit has organized the Lincoln Square Building Corporation, with J. J. Rubens as president and Floyd Brockell as vice-president, and the site selected is on Jefferson at Fifth street. It is reported that the Orpheum circuit also is planning a new house.

Will Hollander, publicity manager of Balaban and Katz, is getting into the real estate business. He has bought the southwest corner of East 55th and University avenue for $87,500, subject to a mortgage of $60,000. Bill bought the property from Edmund J. Stafford, but what he is going to do with it he has not announced as yet. Maybe another house and maybe not.

The Strand at Calloa, Ill., has reopened under the management of the Goodrich Brothers Circuit. The house has been fixed up for an all summer run of pictures.

Manager Charley Ryan of the Milford Theatre of the Lynch circuit is having good success despite the warm weather with a Syncopation Night each Friday night at his house. He books several live numbers besides the regular picture and musical program, and has been able to hold his own despite the heat wave.

Friends of Harry Marks, house manager of the Chicago Theatre of Balaban & Katz since its opening, are extending congratulations on his promotion to supervising manager of all the houses of the circuit. Captain M. A. Knight, assistant manager of the Chicago, will succeed Mr. Marks.

Louis Laemmle, well known exhibitor and brother of Carl Laemmle, has gone abroad with him on a ten week's tour of the Old World.

R. C. Williams has given up his lease on the Puritan Theatre at West Salem, Ill., and will devote his time to other lines of business.

E. S. Harris is remodeling the Princess at Peoria and adding a new organ and a complete projection room equipment. He will open the house about July 1 with a second-run policy.

President Charles Nathan of the Illinois association has returned from New York where he attended the directors' meeting of the national association. Jack Miller represented the Chicago association at the meeting, which they report was well attended.

In the stock selling contest put on by Balaban & Katz among the employes of the various houses, the winners for selling the largest amount of circuit stock to the patrons of the various B. and K. theatres were the Roosevelt Theatre ushers under Manager Laurance Shend. They won a $100 dinner. The boys at the Central Park Theatre under Manager Leslie Turner came in second and were awarded a $50 dinner. The contest stimulated a lot of enthusiasm among the boys and brought out teamwork that is valuable to the circuit in more ways than one.

I. Levine, theatre builder here, has bought the ground at Gravois and Ellenwood avenue in St. Louis and will build a 2,600-seat house there, starting work in the next thirty days, he says. The new house will be of a Roman type of architecture and will be ready for business early next year. His company has several other houses under construction. It will announce plans soon of other houses projected by his organization in this city and nearby places.

The many friends of Bruce Fowler, former managing director of the McVickers Theatre under Paramount, will be glad to hear he has been made general manager of the Paramount theatres at Kansas City, Mo. David Balaban is now managing director of the McVickers. He was formerly at the Tivoli for the same circuit.

Jack Miller, manager of the Chicago exhibitors; Vincent Lynch of the Lynch Circuit, Frank Scott of the Iris Theatre and Bill Pearl of the Pearl have promised their friends some fish when they get back from the wilds of Wisconsin this month.

W. L. Busby, manager of the Empire at Quincy, Ill., has been named treasurer of the Illinois Poster Advertisers.

S. S. Holland has sold his interest in the Liberty, Atlanta, Ill., to O. L. Ogg.

Loop Robberies

Besides his many other worries the manager of the Chicago Loop theatres, especially the movie houses, has to look out that the hold-up men do not get his daily receipts. Witness the hold-up of Manager Rosenblum and his men by three bandits who got away with $5,000 of the Sunday receipts. These payroll hold-up men are pretty slick folks as they generally know the lay of the ground before they tackle the job, and the only failure chalked up against them so far in the Loop was the attempted hold-up of the Randolph Theatre box office. House Manager Bachman was on the job and scared them away. The Roosevelt Theatre robbery a few months ago was never solved. This was pulled off at night right across the street from the main store of Marshall Field & Co. Now and then a neighborhood house gets it, as witness the recent robberies at the Peoples and Bryn Mawr theatres.

Other worries of the Loop manager are the sneak thief and pickpockets who work in the popular houses. The other night a woman had to borrow 25 cents from the box office of a theatre to get home, as the pickpocket had cleaned her purse out while she was in the aisle with the crowd to get a better seat. The theatre folks may have to do like the outlying bankers here—organize a patrol to supplement the police and house employes' efforts to thwart these lawbreakers.

Omaha

Universal will build a new picture theatre in Omaha on Farnam street between Sixteenth and Seventeenth streets. E. H. Goldstein, treasurer of Universal, made the announcement. The location is to be just west of the seventeen-story First National Bank Building, and is on one of the most valuable pieces of property in the city, not to exceed fifty feet from the most valuable spot in the city, which is Sixteenth and Farnam streets.

A. H. Blank is considering three different sites in Omaha for a new picture house here. He already has the Strand and Rialto, both big, conspicuous first-run houses. Rumors are out that Warner Brothers also may build a first-run house here soon. About a year ago it was pretty definitely stated that Omaha was in the list of towns they were considering for a string of theatres.

The Pastime Theatre at Logan, Ia., had a booth fire recently which destroyed a film to be shown the next night. R. E. Brown, who operates the house, had to rush to Omaha to get a film for the following night. He said the cause of the fire was a bad print which clogged in the machine. He has made temporary repairs in the booth and will operate there until his fine new theatre at Logan is completed, which is expected to be about July 1.

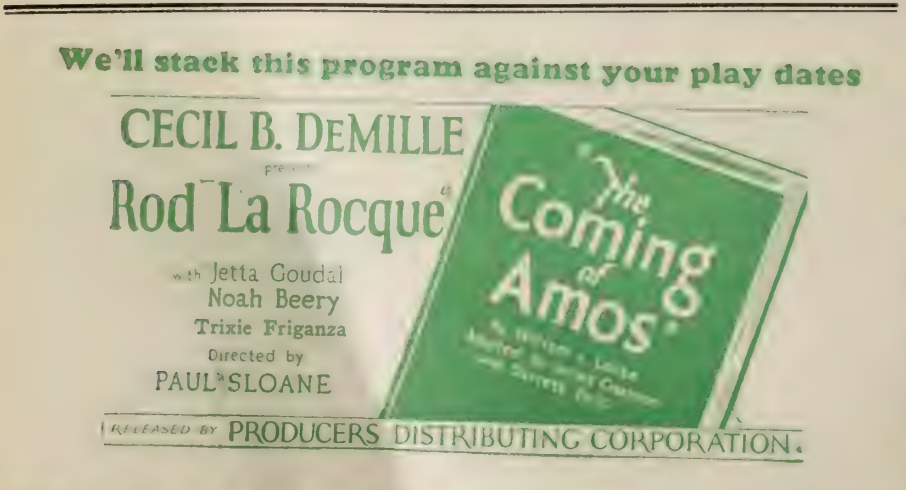
H. M. McGaffin has bought the Viking Theatre at Polk, Neb., from M. Thompson.

The Idyl Hour Theatre, Senica, Neb., has been sold to C. L. Inman. Walter Spangler was the owner.

Rocco Romeo has bought the Family Theatre at Persia, Ia., from Tony Schiavone.

The Commercial Club at Elliott, Ia., has bought the Starr Theatre at that place from R. E. Starr.

D. E. Cottrell has bought the Elite at Meadow Grove, Neb., from Mr. Botsford.



St. Louis

Three new houses are planned for St. Louis. George Skouras will build a $100,000 theatre at Southwest and Midwest avenue. Plans have been prepared by Preston J. Bradshaw. Reubin Levine of R. Levine & Company, Chicago, has purchased a 647-foot site on Gravois avenue and plans to erect a 2,500-seat theatre there. The building, which will be 147 by 213 feet and three stories high, will contain seven stores and forty apartments. F. Hoff, 6602 Hoffman avenue, is building a theatre and store building at 3239 Ivanhoe avenue to cost $45,000. It will be two stories, 46 by 125 feet.

Henry Halloway, owner-manager of the Gem Theatre, St. John's, Mo., is a newspaper editor on the side. He has been conducting the Weekly Gem and the past week took over the Overland-St. John's Record and will merge the papers.

Contracts have been let for the remodeling of the West Main Street Theatre, Paragould, Ark. The improvements will cost $75,000.

Charles Byrnes has assumed his duties as director general of Phil Cohn's Avenue and Lyric theatres in East St. Louis, Ill. Frank Nelson will continue as house manager at the Avenue. Ray Netermeir, who sold fillum for Universal and F. B. O., now is managing the Waverly Theatre, East St. Louis, succeeding Charles Byrnes.

St. Louis friends of Ben Prince, formerly manager of the Washington Square Theatre, Quincy, Ill., were grieved to learn that he took his own life at Memphis, Tenn., on June 15. He had been in ill health in recent months as a result of being gassed in the World War.

Bill Beynon, Divernon, Ill., exhibitor, has lost his famous German police dog. The animal was strangled to death when his collar caught on a strand of bobbed wire as he was jumping over a fence. It was valued at $1,500. Tom McKean of F. B. O. has one of its pups, while others are owned by Eddie Collins and Ray Schalk of the Chicago White Sox.

Bob Clarke of the Opera House, Effingham, Ill., recently underwent an operation for gall stones.

Plans for the Greater Movie Season are under way. On June 24 Mayor Victor J. Miller, Director of Public Safety Board and City Court Judge Rosecan addressed exhibitors and exchange men at the Melbourne Hotel roof, pledging their co-operation. Miss Esther Rosecan, sister of the judge, is handling the campaign in this territory for the Hays organization.

St. Louis theatre robberies of the past week: Sunday night, June 14, Queens Airdome, $273 taken. Tuesday, June 16, Liberty Music Hall, $175 taken. Tuesday, June 16, Arcade Airdome, $72 taken. Thursday, June 18, Compton Airdome, $10 cash and 5,000 tickets taken. In each case three young men participated. The police have arrested one suspect in the Arcade robbery. All the robberies occurred while shows were in progress.

C. E. Lilly came to town and bought an organ for his Star Theatre, Hannibal.

Charley Goldman has given up the Opera House at Dupo, Ill. Mr. and Mrs. Hall are again in charge.

The Lyric, Center, Mo., has been taken over by L. K. Myers.

Houses reported closed are American, Cambria, Ill.; Gem, Leachville, Ark., and Home, Donnellson, Ill.

Callers of the week were: C. C. Jones, Cambria, Ill.; Ray Miller, Mexico, Mo.; C. E. Lilly, Hannibal, Mo.; S. E. Brady, Cape Girardeau, Mo.; John Pratt, Fulton, Mo.; Mrs. Paul, Carlinville, Ill., and Oscar Wesley, Gillespie, Ill.

Newman Tells Story of His Life

As a farewell tribute to Frank L. Newman, Kansas City's premier exhibitor, who leaves for Los Angeles to manage three theatres for Paramount, having disposed of his Newman and Royal Theatres in Kansas City to Paramount, the Kansas City Star published a column story of his life which rivals the most fanciful fiction.

From working all night in an iron foundry for $1.75 a day to $1,000 a week salary and $500,000 laid away as a nest egg—those are the two extremes of Mr. Newman's career thus far. After saving diligently in a small ready-to-wear establishment which he later founded, Mr. Newman eleven years ago opened the Royal Theatre in Kansas City, but the house didn't come without a fight, as there was an injunction against having a theatre in the downtown block. Last year's proceeds of the house netted nearly $70,000, according to Mr. Newman. Then came the Newman Theatre six years ago, which is by far the most elaborate theatre in Kansas City. The lowest profits for any of the six years has been $54,000, Mr. Newman said.

"I haven't done anything spectacular or unusual," Mr. Newman said modestly. "I am doing now at 40 what a lot of men do when they are older, cashing in on what I have, seeing that there is something laid away and enough to take care of my family as well."

The biggest tribute received thus far in life, Mr. Newman said, was when the employes of the theatre came to him and begged him to take them half way across the continent so that they might continue working for him.

"I don't desire a yacht or many luxuries," Mr. Newman said. "I desire to live simply and well, with as many games of golf for recreation as possible."

Although the deal whereby Paramount will purchase the Newman and Royal theatres is not yet closed, according to Mr. Newman, Paramount is paying $900,000 for the two houses. Since Mr. Newman owns the controlling stock in both theatres, his proceeds from the sale will be more than $500,000.

Cincinnati

Joseph Neiser, who operates two houses at London, Ohio, is proving himself a Good Samaritan. At least once a month Neiser invites some fifty children from the local Children's Home to be his guests at a suitable juvenile picture, and occasionally plays host to the older wards of the county Home for the Aged, as also the County Infirmary, at which time he arranges a special exhibiton for their particular benefit.

The new 1200-seat house being built by A. G. Constant at Steubenville, Ohio, and scheduled to open on Labor Day, will be known as the Capitol. It will be elaborate throughout.

Carl Lertzman, Cleveland, Ohio, is planning a new theatre on West 35th street. At Columbus, Ohio, the Pythian Temple Society will erect a lodge, theatre and office building at corner of Mt. Vernon and Talmadge streets at an estimated cost of $150,000.

Charles O. Hoffman, Columbus, Ohio, claiming to own 66 shares of stock and $2,000 worth of bonds in the Majestic Theatre Co., Sidney, Ohio, upon which the interest has not been paid, recently asked for a receivership for the company. Robert E. Marshall has accordingly been appointed and assumed charge of the house. A detailed report of the company's affairs is not yet available, but it is understood that the liabilities will reach well over $100,000.

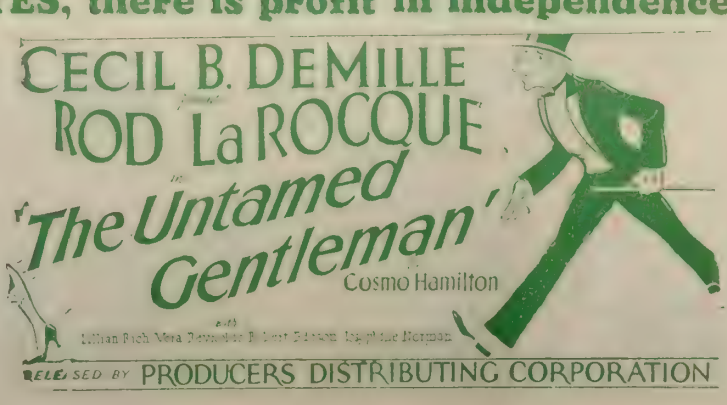
Kansas City

Operating only the Murray Theatre, small suburban house, three years ago, Jay Means, vice-president of the M. P. T. O. Kansas-Missouri, soon will begin construction on his third theatre, to be built between Thirty-ninth and Fortieth streets on Prospect avenue. The second theatre to be acquired by Mr. Means was the Prospect Theatre, Twenty-sixth street and Prospect avenue.

With the night life of Kansas City rapidly moving south, there are persistent rumors afloat that Metro-Goldwyn and Werner Brothers are contemplating the erection in the near future of large suburban first-run theatres. Werner Brothers are known to be negotiating for three sites.

"Rube" Melcher has taken over the management of the Waldo Theatre, suburban house of Kansas City. "Rube" formerly was city salesman for Midwest Film Distributors, Inc., at Kansas City. The Sedalia Theatre, Sedalia, Mo., owned by Jack Truitt, will be managed by George Planck.

Earl Cunningham, Paramount exploiteer, and the Burford Theatre management of Arkansas City, Kas., could have not made a more complete job of it than was done last week. At a meeting of all the civic clubs and chamber of commerce of the town, it was decided to stage an "Old Home Week" in conjunction with the showing of the picture, September 29 and 30 and October 1 and 2.



Canada

Howard Conover, manager of the Imperial Theatre, Montreal, recently found it necessary to make a public announcement that he did not have anything to do with the production of a local moving picture which is to show comparisons between Montreal today and what it was 100 years ago. He learned, he says, that the film promoter had been using the name of the Imperial Theatre to secure co-operation and cash advancements for the making of the picture.

"The Imperial Theatre merely contracted to pay the promoter $100 for the privilege of running such a film if, after its completion, it proved to be satisfactory and acceptable, but undertook no other responsibility or sponsorship," declared Mr. Conover.

Hagersville, Ontario, lost its picture theatre on June 14 when the structure was completely destroyed by fire from unknown cause. There was no one in the theatre when the outbreak occurred. The owner was Howard Hager, who intends to rebuild. The loss entailed in the burning of the theatre and adjoining property was estimated at $200,000. The house was known as the Regal.

Manager Charles A. Meade, manager of the Lyceum Theatre, Winnipeg, Manitoba, has shown real aggressiveness in going after summer business. First making sure of the cooling system of the theatre, Manager Meade announced a healthy list of first-rate bookings for the hot weather and then coupled everything up with effective advertising.

Manager H. Walmsley of the College Theatre, Winnipeg, Manitoba, a handsome suburban house, adopted a special policy for the summer whereby programs were changed three times weekly instead of weekly as before. Mr. Walmsley only recently took over the management of the College Theatre, going to Winnipeg from Vancouver, B. C.

Donat Paquin, proprietor of the two theatres in Hull, Quebec, took an important part in the jubilee celebration which was held in Hull on June 14 to 16 to commemorate the 125th Anniversary of the founding of the city. Mr. Paquin is a member of the Hull Rotary Club and is active in community enterprises generally. His theatres are the Laurier and Eden theatres.

A. H. Coplan, proprietor of the Princess Theatre, Rideau street, Ottawa, had another fire scare on June 16 when flames were discovered in the roof of the structure shortly after midnight, the apparent cause being defective electric wiring. Fortunately little damage was done and no loss was sustained by the theatre proper.

Joseph M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, secured some honest-to-goodness publicity in the Ottawa Journal when he gave an interview on a community topic on June 17, the subject being the desirability of securing motor tourists.

Denver

Greater Movie Season Campaign is well on its way in Denver. Harry Long, manager of the America Theatre, has been elected general manager of the campaign. This will be primarily one of publicity rather than advertising, and if plans are carried out as arranged a very successful season will result.

James Pace, owner and operator of the Pace Theatre, Chadron, Neb., arrived in the city for a business visit with all exchanges. He is a veteran exhibitor of the Nebraska territory.

James Lynch, owner and operator of the American and Empress theatres at Laramie, Wyo., has returned home after a visit with his Denver film exchange friends.

W. P. Perry, operating the Midway Theatre at Burlington, suddenly appeared in Film Row a few days ago. Perry is buying service for the coming season. He reports a very bright outlook on business conditions in his part of the state.

A. J. Talbot, manager of the Colorado Theatre, has returned from Pueblo after a hurried business trip to one of his circuit of theatres.

Good business was enjoyed by all Curtis street theatres the latter part of this week because of the state reunion of the B. P. O. Elks of Colorado.. The downtown streets were colorfully decorated, and approximately 10,000 Elks helped to swell the theatre attendance in all houses. The theatres in turn extended every effort to make the convention a success.

The new Mission Theatre at 1465 South Pearl street has had its grand opening. It is one of the most beautiful ever erected among the suburban houses of Denver, and from all indications it will be one of the most popular suburban theatres. This theatre was built by Fred P. Brown, former manager of Metro-Goldwyn, and J. B. Michiletti, an old-time suburban operator, having owned and managed the Pearl and Folly theatres of this city. The house seats 700. The design is of a mission effect throughout. The new theatre is welcomed in its neighborhood as it has not only beautified but increased the value of surrounding properties.

Milwaukee

At the Milwaukee Theatre, Manager George Fischer allows the ushers' staff a generous vacation every summer. Three of the boys, Ray Kress, Arnold Kaliebe and Bill Ludwig, thought themselves flushed with money, so they pooled their savings and bought a second-hand Ford.

The boys left for a two-week motor trip through Wisconsin to Yellowstone Park. A working schedule has been mapped out whereby each one will have certain duties to perform. The boys plan to camp out and cook their own meals.

San Francisco

Arthur F. Rousseau, president of the Marian Realty Company, which owns property in the vicinity of Eighth and Market streets, San Francisco, and which has erected many buildings in this neighborhood during the past three years, has announced plans for the erection of a picture theatre which has been leased to Warner Bros. for fifty years. The theatre will have a frontage of 205 feet on Market street and 200 feet on Eighth street and will be the largest west of Chicago, with 2,700 seats on the main floor and 1,300 in the balcony. The erection of the theatre means that the two new buildings occupied by a large clothing store will be demolished. Immediately following the beginning of work on the theatre construction work will be commenced on a four-story garage at Mission and Eighth streets to serve patrons of the house. The new theatre will face the Civic Center and the house already under construction for Alexander Pantages.

The Californio Theatre, San Francisco, was the scene of an unusual mid-night show following the regular performances on the evening of June 12, the affair being for the benefit of the endowment fund of the American Legion. The details of the big show, which packed the house, were arranged by Nat Holt and Charles Kurtzman of this theatre, while Henry Duffy of the President and Alcazar theatres was master of ceremonies, with Max Dolin in charge of the acts.

Plans for a theatre on Polk street, north of Green, to be built by T. & D. Junior Enterprises, Inc., have been announced. The theatre will occupy a lot 100 by 150 feet and will seat 1,750. It will follow Moorish lines, with minaret towers and a mosque-dome interior. The organ will be located in the ceiling.

The Varsity Theatre at Davis, Cal., which has been closed for a time, was opened the third week in June.

Frank Vesley, who has charge of the American Theatre, San Jose, Cal., for the National Theatres Syndicate, was a recent visitor at the home office at San Francisco. He fills the role of utility manager for the organization and has served at Porterville, Modesto and other places.

Fred Fink, who has conducted Fink's Theatre at Gridley, Cal., for years, has sold the building to James McNichols, who plans extensive improvements.

Lawrence Borg, manager of the Varsity Theatre, Berkeley, Cal., is making use of a captive balloon to advertise his programs.

Among the exhibitors who visited San Francisco's Film Row recently were Jack Ryan of Vallejo, Ed Stark of the Opal Theatre, Hollister; Fred Sundquist of Albion, and Mrs. G. H. Wilson of the Liberty Theatre, St. Helena.

Texas

J. C. Chatman has opened his new Palace Theatre at Marlin, Texas.

Roy E. Kintz has opened his new Southern Theatre at McAllen, Texas.

Mr. Purifoy is building a new theatre at Anson, Texas.

William Eppstein and J. W. Colvin will erect a new sixteen story hotel and theatre building at Houston, Texas, to cost $1,250,000.

The Shackelford Brothers are erecting a new $100,000 theatre at Abilene, Tex.

Levy and Hamner will open their new Palace Theatre at Waco, Texas, soon.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

BAD COMPANY. (5,531 ft.). Star, Madge Kennedy. Just fair, don't promise much on this one. Tone, not so good. Sunday, no. Special, no. Appeal, sixty-five percent. All classes town of 6,000. Admission 10-25. J. E. Draginis, Strand Theatre, (450 seats), Yoakum, Texas.

BARRIERS BURNED AWAY. (6,236 ft.). Star cast. This is not much too old, no story. First night fair, second complete flop. Tone, good. Sunday, yes. Special, no. Appeal, sixty percent. All classes town of 6,000. Admission 10-25. J. E. Draginis, Strand Theatre (450 seats), Yoakum, Texas.

IS LOVE EVERYTHING. (6,000 ft.). Star cast. This is another of William Christy Cabanne features and all that I have run of his have been good. He has a real cast of actors in Frank Mayo, H. B. Warner and Alma Rubens. Tone, good. Sunday, yes. Special, yes. Good appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. A fairly good comedy. It is slow moving at the start but the last reel saves the show. The film was poor. Pathe does not send good prints. Good tone. A family picture. Not a special. Good appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

F. B. O.

ALIAS MARY FLYNN. (5,550 ft.). Star, Evelyn Brent. Audience reaction good. They like Evelyn better every show we use of her as a star. My people did not like her at first, but now they cannot say enough in her favor. Ed. Mahan, Regale Theatre, Salem, South Dakota.

BANDIT'S BABY. Star, Fred Thomson. Very good as are all of his westerns. These are certainly worth playing for they will bring in the crowds. Silver King better in this one. Tone, okay. Sunday, okay. Appeal, one hundred percent. General class town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

BANDIT'S BABY. Star, Fred Thomson. A real western with plenty of good acting and lots of action and a baby that is a real baby star. Also have to give credit to the horse which does lot of good acting. Tone, good. Sunday, yes. Special, yes. Good appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

BROKEN LAWS. (6,413 ft.). Star, Mrs. Wallace Reid. Played two days to fair business with everybody pleased. The boy scouts were back of this show for us and helped to put it across. Tone, good. Special maybe. Good appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

BY DIVINE RIGHT. Star cast. This did fairly well. Seemed to please most of the audience. Tone, good. Sunday, yes. Special, no. Appeal, fifty percent. Small town class town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre, Almyra, Arkansas.

DANGEROUS FLIRT. (5,297 ft.). Star, Evelyn Brent. A very good program offering new star but they seemed to like her and title drew a fair house for very hot weather. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FIGHTING SAP. Star, Fred Thomson. Plenty of thrills, good acting, some action. "Silver King" does some very good tricks. "Silver King" always draws a crowd here. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five percent. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

FLASHING SPURS. Star, Bob Custer. Fair western picture which was not as good as Custer's first ones. Patrons didn't rave over this and several suggested that Custer's heroines should be better looking than the young ladies used in this photoplay. Western fans want peaches for heroines whether they can act or not. Tone, fair. Sunday, no. Special, no. Only fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GIRL OF THE LIMBERLOST. (6,500 ft.). Star cast. Better picture than expected. However, print was bad. Had several comments that were favorable. Tone, okay. Sunday, yes. Special, no. Appeal, sixty percent. Small town class town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre, Almyra, Arkansas.

HIS FORGOTTEN WIFE. (6,500 ft.). Star, Madge Bellamy. This picture went over big with the usual amount of advertising. Had usual amount of advertising. Had several who commented very favorably. Tone, good. Sunday, yes. Special, yes. Appeal, ninety percent. Small town class town of 450. Admission 10-30-35. A. F. Thomas, Pastime Theatre, Almyra, Kansas.

LIFE'S GREATEST GAME. (7,010 ft.). Star, Johnny Walker. Well boys this is a winner. A knockout baseball story. Go after it strong. It has a little of everything in it and is sure to please any type of patronage. Tone, okay. Sunday, yes. Great appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LIGHTS OUT. (6,938 feet). Star cast. Fair program picture and that's all I could see to it. No comments either way, so it must have gotten by. All classes, town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

MILLIONAIRE COWBOY. (4,841 feet). Star, Lefty Flynn. Very good picture of the action type. This is our first of this star, and the fans received him very well. Star has a warm smile and good personality. We predict he will be popular. Tone good. Sunday, no. Special, no. Appeal, seventy-five per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

VANITY'S PRICE. (6,124 feet). Star, William Hughes. Many favorable comments on this one. Some say it's extra good. Sure is a fine picture. Tone good. Sunday, yes. Special, no. Appeal, ninety per cent. Farmers, town of 185. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

WHITE FANG. (5,600 feet). Star cast. This picture made a big hit. Strongheart does great work. This picture did a big business and I made money. Give me more like this one. R. B. Christian, Byers Theatre, Excelsior Springs, Missouri.

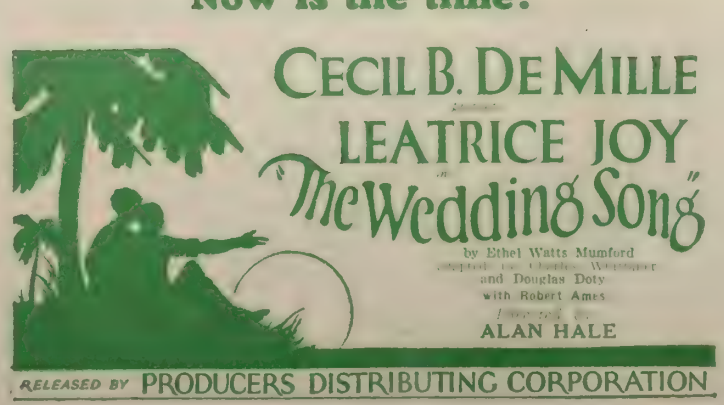
WHITE SIN. Star, Madge Bellamy. Another F. B. O. picture that made good for me. This is a mighty fine picture and should please any audience. Tone good. Farming class, town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

First National

ABRAHAM LINCOLN. (9,759 ft.). Star cast. Excellent offering. Pleased everybody. Sure this special would go anywhere in the United States. Tone, good. Sunday, yes. Special, yes. Appeal, one hundred percent. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ABRAHAM LINCOLN. (9,759 ft.). Star, cast, George Billings. We had a misout on the booking some weeks past and played it on Saturday night after arrival to light business. We were given a return date and last night we took in ten dollars and five cents on this return showing. Fine tone. Sunday, yes. Extra good audience appeal. Farming class town of 1,021. Admission 10-25-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

Now is the time!



ANNA CHRISTIE. (7,631 ft.). Star, Blanche Sweet. This was a disappointment. Ince don't usually make 'em this poor. Too low brow, long, overdrawn and too much drink, cigarettes, and fights. Star does well but actors in cast get on your nerves. Tone, poor. Sunday, no. Special, no. Appeal, twenty-five percent. Good class town of 800. Admission 20-30. C. S. Chapman, Belvidere Theatre (300 seats), Grove Hill, Alabama.

BLACK OXEN. (7,837 ft.). Star, Corinne Griffith. You'd better look out and not step on this too hard. I bought this for a special and on strength of Corinne Griffith and Conway Tearle being in the cast but the ending ends awful and I cannot hand the story anything either. Raised admission and crowd came out very, very disappointed. Tone, okay. Sunday, no. Special, no. Appeal, fifteen percent. Good class town of 800. Admission 20-30. C. S. Chapman, Belvidere Theatre (300 seats), Grove Hill, Alabama.

CIRCUS DAYS. (6,000 ft.). Star, Jackie Coogan. Ran this at program prices and it pleased everyone. Jackie's best picture to date. Kids like him, however we can't raise admission on his pictures for some reason therefore, he makes us no money. Tone, okay. Sunday, yes. Special, no. Appeal, ninety-five percent. Good class town of 800. Admission 20-30. C. S. Chapman, Belvidere Theatre (300 seats), Grove Hill, Alabama.

DECLASSE. (7,889 feet). Star, Corinne Griffith. Just a picture. No drawing power and not very satisfying. Guess the title was too highbrow for the common people; at least they did not fall for it here. Griffith did not seem to be enthused in her part, and whole story rather wishy-washy. Mixed class, town of 4,000. Joe Hewitt, Strand Theatre, Robinson, Illinois.

HER NIGHT OF ROMANCE. (7,211 feet). Star, Constance Talmadge. Good comedy drama that was a little bit too long drawn out. Six reels would have put this over much better as the action would have been swifter. However, as only a few walked out on this one, we must class it as fair entertainment in a small town like this. Tone fair. Sunday, possible. Special, no. Fair appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HIS SUPREME MOMENT. (6,565 feet). Star cast. Picture opens up like a world beater but falls to commonplace pace and drags to the end; did not please very much, although no complaints; did not draw. Mixed class, town of 4,000. Joe Hewitt, Strand Theatre, Robinson, Illinois.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,750 feet). Star, Alexander Carr. Very good comedy drama. Tone good. Sunday, yes. Just above program schedule. Good appeal. Farmers and merchants, town of 1,649. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Mighty fine picture. Several comments. Should go good in any theatre. Good tone. Farming class town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

Between Ourselves

A get-together place where we can talk things over

You'll all be glad to hear that Carl Anglemire, who has reported with sincerity and constancy during the years of Straight From the Shoulder's existence, and who was introduced to you as projectionist-booker of the "Y" Theatre, Nazareth, Pennsylvania, has been made Manager of that theatre.

The boy has the stick-to-it-and-win quality that takes a fellow ahead.

That's the spirit that has dominated Straight From the Shoulder, and in the same spirit that you folks have taken pride in the integrity of your dependable tip senders, we take pride in hearing of Carl's step ahead.

Everybody wishes him luck. Let's all boost for him. He deserves success.

And we always like to hear from you folks when you're going ahead—just as much as we like to try to help if it's possible when you're up against it.

VAN.

PERFECT FLAPPER. (7 reels). Star, Colleen Moore. Good picture, but think the younger bunch got wind that gives their conduct a swift kick and stayed away. Every boy and girl from six to sixty should see it. Tone, okay. Sunday, yes. Special, no. Appeal, one hundred per cent. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre, (500 seats), DeQueen, Arkansas.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. A real comedy drama, which pleased all. Tone, good. Farming class town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

SANDRA. (7,905 feet). Star, Barbara LaMarr. Bunk. And they try to tell us that people like Barbara LaMarr. My crowd would like to kill her. Tone, poor. Sunday, no. Special, no. No appeal. Small town class town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

SEA HAWK. (12,045 feet). Star cast. Paid a big price and advertised it heavily but couldn't get them to come out. Many who saw it said they didn't like it and several walked out. It just naturally didn't appeal to my patrons. Personally I thought it a wonderful production. If I had it to do over would charge 15-25 cents instead of 25-50 and believe I would come out better. General class town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

SKIN DEEP. Star, Milton Sills. This is a story of a series of thrilling scenes that Milton Sills knows so well how to make real on the screen. An ex-service man from the underworld displays great bravery in the front line trenches and tries to make good on his return. Hounded by the police he is railroaded into prison but in the end aids the district attorney to clean up the political crooks and weds the daughter, Florence Vidor, of the man who befriended him. This picture has punch and should be a cleanup. George W. Walther, Dixie Theatre, Kerrville, Texas.

SON OF THE SAHARA. (8 reels). Star, Bert Lytell. Interesting from start to finish and well produced. Tone, fair. Sunday, no. Appeal, seventy-five per cent. Conservative class city of 23,000. Admission twenty-five cents. D. J. Adams, Auditorium Theatre, (1,000 seats), Concord, New Hampshire.

WOMAN ON THE JURY. (7,231 feet). Star cast. A dandy picture with some big laughs in the jury room at the antics and expressions of the "Jew" jury. Fine cast, direction, and story. Tone, okay. Sunday, yes. Special, no. Appeal, one hundred per cent. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

Fox

BLIZZARD. (5,800 feet). Star cast. This stood up better than most of Fox specials, while this is not what you can call a special, but good average. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five per cent. Small town class town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre. Almyra, Arkansas.

DANTE'S INFERNO. (5,680 feet). Star cast. Fair attendance and not much comment either way. Personally considered the picture good, but hardly the extra special which it is shouted to be. Special rent but not special attendance. Tone, okay. Sunday, I think so. Fair appeal. Farming class town of 1,021. Admission 10-25-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

DANTE'S INFERNO. (5,680 feet). Star cast. A wonderful attraction. So different. Had big house of pleased patrons. Play it up and you will make some money. Appeal, ninety per cent. Sunday, yes. Special, yes. A. J. Van Vranken, Kansas Theatre, Kiowa, Kansas.

DICK TURPIN. (5,224 feet). Star, Tom Mix. An attempt to get Mix out of westerns and make him fit into bigger parts. Went over okay because of Mix being the star, but did not compare with "Last of the Duanes." Keep Mix in westerns. Tone, good. Sunday, yes. Special, yes. Appeal, eighty per cent. All classes city of 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre, Birmingham, Alabama.

DRAG HARLAN. Star, Bill Farnum. A good picture with lots of action of a two gun man of the old West. Good for roughnecks, too much killing. No tone. Sunday, no. Special, no. Appeal, fifty per cent. Town of 2,800. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

GENTLE JULIA. (5,837 feet). Star, Bessie Love. Too gentle. Paid for a special, but unfortunately ran as a program. Tone, good. Sunday, yes. Special, no. Weak appeal. Small town class town of 450. Admission 10-30-35. A. F. Thomas, Pastime Theatre, Almyra, Arkansas.

HEARTS OF OAK. (5,326 feet). Star, Hobart Bosworth. An extra good drama of

Hal Roach's well known Spat Family in a scene from the comedy, "The Royal Four-Flusher," which is on Pathe's list

the sea and sea folks. Bosworth is always good. Tone, okay. Special, no. Appeal, okay. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

IT IS THE LAW. (6,000 feet). Star cast. This is a Fox special but not worth the price they charged for it. To me nothing more than a good program offering. Tone, good. Sunday, yes. Special, no. Poor appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LAST OF THE DUANES. (6,842 feet). Star, Tom Mix. Everything that a picture should be. Author fine; story good, and the star, Tom Mix is still the dean of all western actors. The box-office will verify his popularity at any time. Tone, good. Sunday, no. Special, yes. Appeal, one hundred per cent. Frank H. Wotton, Park Theatre, Lebanon, New Hampshire.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. Hot weather almost ruined this one but what few did see it praised it. Fair appeal. Small town class, town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. Not as good as some Mix pictures but it surely pulled a crowd. There isn't another star that can get the crowds like Mix can in this town. Tone, good. Sunday, no. Special, no. Appeal, ninety per cent. Working class town of 3,500. Admission 15-30, 20-40. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

NO MOTHER TO GUIDE HER. (7 reels). Star cast. Title misleading. Another so-called special. Audience disappointed. Tone, okay. Sunday, yes. Special, no. Fair appeal. Small town class town of 450. Admission 10-30-35. A. F. Thomas, Pastime Theatre, Almyra, Arkansas.

ST. ELMO. (6 reels). Star, John Gilbert. A good dramatic attraction that pulled some extra business for us. Tone, good. Sunday, yes. Special, no. Fair appeal. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

SIX CYLINDER LOVE. (7 reels). Star, Ernest Truex. This was accepted here as an entertaining picture. It could hardly be called a special. Tone, okay. Sunday, yes. Special, no. Appeal, fifty per cent. Small town class town of 450. Admission 10-30-35. A. F. Thomas, Pastime Theatre, Almyra, Arkansas.

TEMPLE OF VENUS. (8 reels). Star cast. Rotten. Too much "nude" stuff. Better lay off this if in small town. Tone, bad. Sunday, no. Special, no. No appeal. Small town class town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre, Almyra, Arkansas.

TRAIL RIDER. (4,752 feet). Star, Buck Jones. This is one of the best western features Jones ever made and where he is popular it will get by as a good western. Tone, okay. Special, no. Appeal, eighty per cent. Industrial class town of 7,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

WINNER TAKE ALL. (5,949 feet). Star, Buck Jones. Best Jones I've had for a long time. Very suitable for theatres whose patrons like lots of action. Half the film taken up with prize fights, but how Buck does fight. Has an excellent plot and supporting cast. Tone, all right. Appeal, one hundred per cent. Mixed class town of 1,500. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

WOLVES OF THE NIGHT. Star, William Farnum. This picture holds you from beginning to end. Farnum is supreme. A wonderful picture for the boys. Applause continuously. Audience enjoyed every moment. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

WOLVES OF THE NIGHT. Star, William Farnum. Not a western, but a good picture, nevertheless. Good for one day in small houses. A reissue. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Metro-Goldwyn

BANDOLERO. (7,000 feet). Star, Renee Adoree. Very good and different from the average. Tone, good, yes. Special yes. Good appeal. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

BREAD. (6,726 feet). Star, Mae Busch. A real audience picture. Fine tone. Sunday, yes. Special, yes. Appeal, one hundred per cent. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

BREAD. (6,726 feet). Star, Mae Busch. Good show without a great deal of action. Pleased some and disgusted others. Not so good for small town house. Tone, good. Sunday, no. Special, no. Appeal, eighty-five per cent. Working class town of 3500. Admission 15-30, 20-40. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

BROKEN BARRIERS. (6,717 feet). Star cast. Just a program picture. Good cast and some good acting. This class of picture does not appeal to everyone. Tone, fair. Sunday, no. Special, no. Appeal, fifty per cent. Better class city of 12,000. Admission 10-25, 15-35. Ed. Malhiot, Monarch Theatre (550 seats), Medicine Hat, Alberta, Canada.

CIRCE THE ENCHANTRESS. (6,882 feet). Star, Mae Murray. We did not consider this a good picture, and we had complaints on the type of the story. Business very poor on this star. Tone, questionable. Sunday, no. Poor appeal. Farming class town of 1,021. Admission 10-25-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

GREAT DIVIDE. (7,811 feet). Star, Alice Terry. Did not see the picture but the box office registered it as lower than a program subject. Receipts were lower than film rental. Farming class town of 1,021. Admission 10-25-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

HIS HOUR. (6,300 feet). Star, Aileen Pringle. Gave best satisfaction of any Glyn story. Tone, fair. Sunday, no. Appeal, eighty per cent. Conservative class city of 23,000. Admission twenty-five cents. D. J. Adams, Auditorium Theatre, Concord, New Hampshire.

MARRIED FLIRTS. (6,705 feet). Star, Conrad Nagel. Good program picture, but not a strong member. Had no kicks, however. No tone. Sunday, no. Special, no. Appeal, sixty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. Pulled a good house on Memorial Day with all the parks and amusement places opening that day, and satisfied very well

Talk is cheap—Here's evidence!

Compared to the host of exhibitors who guide their booking by these dependable tips, only a handful keep this department going.

They deserve a lot of credit.

And—

They deserve YOUR help in their unselfish efforts to benefit their fellows.

Obey that impulse to send tips.

You are willing to do it!

Say you WILL DO IT!

USE THE BLANK!

judging by the amount of laughter. Tone, good. Sunday, no. Special, no. Appeal, ninety per cent. Working class town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

RED LILY. (6,975 feet). Star, Ramon Novarro. Starts out fair but after a reel or two it is gloomy and gets more so until the end. Tone, not so good. Sunday, no. No appeal. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

REVELATION. (8,738 feet). Star, Viola Dana. Here's a wonderful picture. Drew more for me than "Little Old New York" and they liked it better. More praise than I have heard for along time. A real special. Sunday, yes. Special, yes. Appeal, couldn't be better. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

SEVEN CHANCES. (5,113 feet). Star, Buster Keaton. Best he has done yet. Tone, okay. Sunday, okay. Town of 3,400. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

SILENT ACCUSER. (6 reels). Star, Peter The Great (dog). Animal pictures always take with my patrons and they were not disappointed with this one. Tone, good. Sunday, yes. Special, yes. Good appeal. Mixed class town of 1,500. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

SINNERS IN SILK. (5,700 feet). Star, Adolphe Menjou. Good so-called jazz picture. Poor crowd, because of hot wave, but not the fault of the picture as those who came were very well pleased. Two or three pretty scenes in color. Tone, good. Sunday, yes. Special, yes. Good appeal. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

SO THIS IS MARRIAGE. (6,300 feet). Star, Eleanor Boardman. A very good picture. Tone, good. Sunday, yes. Special, yes. Fine appeal. Mixed class town of 1,500. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

SPORTING VENUS. Star, Blanche Sweet. A good picture that should please any audience. Good drawing power. Good appeal. Sunday, yes. Special, yes. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

WOMEN WHO GIVE. (7,500 feet). Star cast. A sea picture. It is educational as well as entertaining. It shows how they catch sword fish and depicts the fisherman's life. Sea scenes are beautiful. W. C. Budge, Comedy Theatre, Jamaica, New York.

Paramount

CALL OF THE CANYON. (6,892 feet). Star cat. Here is one that was a knockout for us. We got behind it with strong advertising campaign and it went over fine. Good tone. Sunday, no. Special, no. Appeal, ninety-five per cent. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

CITY THAT NEVER SLEEPS. (6,087 feet). Star, Richard Cortez. Welcome Home. Star, Lois Wilson. Both extra good pictures with suitable accessories for exploitation. Good appeal. Sunday, yes. Special, no. D. C. Kennedy, Electric Theatre (400 seats), Glasgow, Missouri.

DRESSMAKER FROM PARIS. (7,080 feet). Star, Lois Wilson. First day's business was good. After that it fell down. Tone, okay. Not a special. Fair appeal. All classes in small town. Town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. In my opinion this is as good as "Sinners In Heaven" although it did not get the money, work of both stars excellent, people like these high life pictures. Appeals to adults. Sunday, no. Special, no. B. Jaffe, Norwood Theatre (500 seats), Birmingham, Alabama.

FEET OF CLAY. (9,746 feet). Star, Vera Reynolds. This is very good. Fine acting and scenery all the young folks will eat this one. Tone, good. Sunday, yes. Special, yes. Appeal, ninety per cent. All classes town of 6,000. Admission 10-25. J. E. Draginis, Strand Theatre (450 seats), Yoakum, Texas.

FORTY WINKS. (6,203 feet). Star, Raymond Griffith. Griffith is getting more popular every day. While I did not consider this picture anything extraordinary it did a satisfactory business and the people appeared to like it. Tone, okay. Special, no. Good appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

GARDEN OF WEEDS. (6,230 feet). Star, Betty Compson. A sex drama that will not appeal to all classes. Direction, photoplay, and acting good. Very little action in a weak story. Poor tone. Sunday, no. Special, no. Appeal, sixty per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre, Milwaukee, Wisconsin.

Marie Prevost and Monte Blue in "Kiss Me Again," the Ernst Lubitsch production for Warner Brothers

HERITAGE OF THE DESERT. (5,785 feet). Star, Bebe Daniels. These Paramount Zane Grey productions are sure getting the business for us. There are fine entertainment. Tone, good. Sunday, no. Special, no. Appeal, very good. Town and rural class town of 1,028. Admission 10-25. W. C. Geer Princess Theatre (175 seats), Vermont, Illinois.

KISS IN THE DARK. (5,767 feet). Star cast. All reports on this one were bad. So was business. Not a special. Bad appeal. All classes in town of 3,000. Admission 10-30. M. L. Larmour, National Theatre (430 seats), Graham, Texas.

MISS BLUEBEARD. Star, Bebe Daniels. A comedy with Bebe Daniels starring. Enuf said. There are two kinds of comedies, raw and rare, slap-stick and snappy. This one is of the hot house variety classy with brilliant Bebe and Robert Frazer giving us real art in humor, and the gifted comedian Raymond Griffith almost running away with the picture. Only one man left the show and he changed his mind and turned back. If you want to please your folks get "Miss Bluebeard" and her many husbands. It's a scream. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

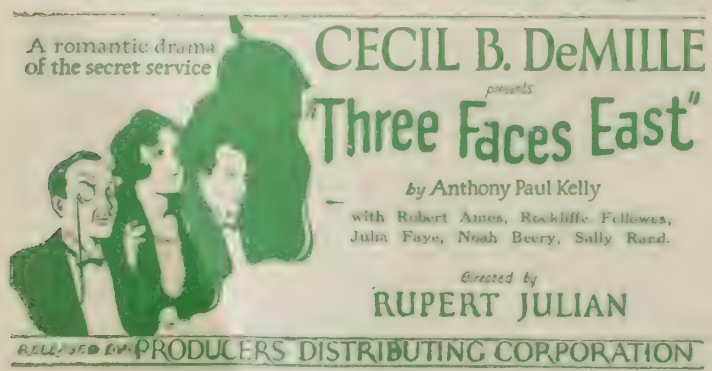
NEW LIVES FOR OLD. (6,796 feet). Star Betty Compson. Fell down at the box office but those who saw it claimed it was the best thing Betty has ever done. Tone, okay. Special, no. Fair appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

NORTH OF 36. (7,908 feet). Star cast. Better than "Covered Wagon" said my patrons but did not draw near so well. However, it rained all three nights I ran it but it pulled big. Paramount pictures are going good for me and I am getting excellent service from this company. A. J. VanVranken, Kansas Theatre, Kiowa, Kansas.

OLD HOME WEEK. (6,780 feet). Star, Tom Meighan. The best picture Meighan has made since "Back Home and Broke." Generally liked and drew an exceptional week's business for me as have all the Meighan pictures. Lila Lee is charming and is well cast. All classes city of 95,000. Admission 40-50. Guy Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

PETER PAN. (9,593 feet). Star cast. Forces the radio hounds to take a night off, and sends them back home with a resolution formed that they must be sure to come and see some of your following programs. Tone, fine. Sunday, yes. Special, yes. Good appeal. Mixed class town of 1,500. Admission

Product that shows the way!


A romantic drama of the secret service
CECIL B. DeMILLE
presents
"Three Faces East"
by Anthony Paul Kelly
with Robert Ames, Rockliffe Fellowes, Julia Faye, Noah Beery, Sally Rand.
Directed by
RUPERT JULIAN
RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

MAY McAVOY
Who plays Esther in Metro-Goldwyn's "Ben Hur"

10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. A good program picture. Fine sea storm. Ended so funny just stopped in a very interesting place. Tone, good. Sunday, yes. Special, no. Appeal ninety per cent. Farmers town of 185. Admission 15-30. Robert W. Hines, Hines Theatre (170 seats), Loyalton, South Dakota.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. A mighty fine clean type of picture that did fine at the box office. Tone, good. Sunday, yes. Special, no. Appeal, ninety-nine per cent. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre, Vermont, Illinois.

SALOME OF THE TENEMENTS. (7,017 feet). Star cast. Picture was not liked. Business bad. I believe the race of the characters was the cause. Special, no. No appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SIDE SHOW OF LIFE. (6,511 feet). Star, Ernest Torrence. A very poor picture. Had lots to walk out before it was over. This is the kind that puts Paramount down with all others. Tone, none. Sunday, yes. Special, no. Appeal, twenty per cent. College class town of 2,145. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

SINGER JIM MCKEE. (7 reels.) Star, William S. Hart. I agree with other exhibitors who have played this. There is absolutely no excuse for such a picture. Hart is about dead here after this one. All classes town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

STORY WITHOUT A NAME. (7,912 feet). Star, Agnes Ayres. Not any good. No wonder it was not named. One of those kind "name it and take it." No tone. Sunday, yes. Special, no. Appeal, ten per cent. College class town of 2,145. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

TOMORROW'S LOVE. (5,802 feet). Star, Agnes Ayres. Just a good program number. Tone, good. Sunday, yes. Special, no. Fair appeal. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. Thomas Meighan again in his usual hero stuff. Not as good as most of his plays, but the story is interesting. War heroics, with our Tom going over the top with a company of Indian buddies and on his return aiding the Red Men in a fight against unscrupulous capitalists getting hold of their property knowing that there is oil on the reservation. Bessie Love comes near grabbing the honors in the role of the little Indian school teacher. It's a good bet for it will please all comers. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

TOP OF THE WORLD. (7,167 feet). Star, James Kirkwood. This is a story of Africa. Somewhat similar to "Ponjola." It pleased all who saw it but did not have the drawing power of the other. Tone, okay. Special, no. Fair appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

WAGES OF VIRTUE. (7,093 feet. Star, Gloria Swanson. A good heavy drama with a special cast. Situations that require serious acting and continued saucy humor furnished by Gloria makes a picture my patrons thought good. Tone, fair. Sunday, yes. Special, yes. Appeal, ninety per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre, Milwaukee, Wisconsin.

ZAZA. (7,076 feet). Star, Gloria Swanson. This was a real disappointment. First time this star ever flopped here but she was a decided flop in this. Her part ruins her because we always like her best in a real love picture. She had too much temper, fought, kicked and bossed around too much. Tone, none. Sunday, no. Special, no. Appeal, twenty-five per cent. Good class town of 800. Admission 20-30. C. S. Chapman, Belvidere Theatre (300 seats), Grove Hill, Alabama.

Pathe

WAY OF MAN. (9,000 feet). Star, Allene Ray. Ran this picture one show and print was in such terrible condition was compelled to close house for the day therefore cannot make any report on this subject. No appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHITE SHEEP. (5 reels). Star cast. A western comedy. Play it if westerns go in your house. They don't in mine. Tone, okay. Sunday, yes. Special, no. Appeal, fifty per cent. College class town of 2,145. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

Producers' Dist. Corp.

CHALK MARKS. (6,000 feet). Star, Marguerite Snow. A very good picture. Can be enjoyed by everyone. Good for a three day run as it is a story of a school teacher. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Town of 2,800. David W. Strayer, Mt. Joy Theatre Mt. Joy, Pennsylvania.

CHARLEY'S AUNT. (7,243 feet). Star, Syd Chaplin. A farce comedy that's a winner anyway you look at it. Real honest-to-goodness comedy fast and furious that will positively make even the crabs part their thin lips in hearty guffaws. Tone, good. Sunday, yes. Special, yes. Appeal, one hundred per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Summer tips:
Make your lobby invitingly cool-looking.
Let folks know the house is cool inside.
Get the riders riding to your theatre.
Pick features that have a strong hot-weather pull.
Watch your short subjects; pick them for quality — laughs, news interest, serial suspense— and tell the world they're good!
AND SEND TIPS FOR OTHERS!

CHARLEY'S AUNT. (7,245 feet). Star cast. Have five hundred seats and only wish I had had 2,500 when I played this picture. Greatest picture played in long time. Book it twice as long as you think you can play it. William Dable, Lyric Theatre, Shenandoah, Pennsylvania.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. This is a knockout, and, boys, do not be afraid of this one. Just warn your patrons that you will not be responsible for split sides, etc. Chock full of real, honest-to-goodness funny comedy. Ed. Malhiot, Monarch Theatre, Medicine Hat, Alberta, Canada.

FLAMING FORTIES. (5,770 feet). Star, Harry Carey. This is Bret Harte's famous story "Tennessee's Partner" and that fact makes it an extra good drawing card. The picture pleased. Tone, okay. Special, no. Good appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

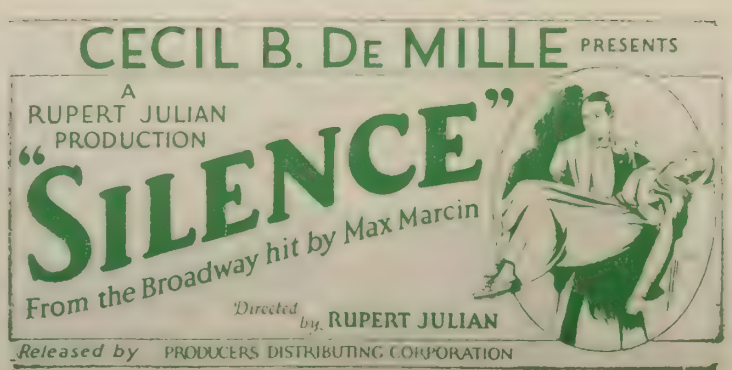
LET WOMEN ALONE. Star cast. Not worth the express we paid on it to us. Farming class town of 1,021. Admission 10-25-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Good program picture. Fair western makes a good Saturday night show for small town. Tone, good. Sunday, yes. Special, no. Good appeal. Farmers town of 412. Admission 10-25. John C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

RECKLESS ROMANCE. (5,530 feet). Star cast. Here's a good feature length comic keeps you interested the whole way. Good for two days in program houses. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

SILENT SANDERSON. Star, Harry Carey. Another real Carey and a real picture with lots of punch. All the last Carey's have been good, and have not seen a bad one. Tone, good.

Grab this lineup!


CECIL B. DE MILLE PRESENTS
A RUPERT JULIAN PRODUCTION
"SILENCE"
From the Broadway hit by Max Marcin
Directed by RUPERT JULIAN
Released by PRODUCERS DISTRIBUTING CORPORATION

Sunday, no. Special, no. Good appeal. Working class city of 13,000. Admission 10-25. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

WHAT SHALL I DO. (8,000 feet). Star, Dorothy Mackaill. This was very good picture. I would advise anyone to book it as it should please most anyone. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

United Artists

THIEF OF BAGDAD. Star, Douglas Fairbanks. Had my fingers crossed from the time I contracted this and my intuition was correct. Aimed too much for the highbrows and had no appeal for the common classes. Lost a plenty on the engagement, truly a wonderful picture from an artistic standpoint, but art does not ring the bell at my box office. Mixed class town of 4,000. Joe Hewitt, Strand Theatre, Robinson, Illinois.

Universal

BURNING TRAIL. Star, William Desmond. This is the worst Desmond that I have ever run. But he goes for me. Have seen him in lot better pictures. Tone, good. Sunday, no. Special, no. Good appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

BURNING TRAIL. Star, William Desmond. William Desmond is a lead bud in this town and I can't much blame them for not coming out. His pictures are entirely too tame for westerns. Am glad I am about through with him. All classes town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. A fairly good picture. Poor attendance. Tone, good. Sunday, yes. Just a little above program picture. Fair appeal. Farmers and merchants town of 1,649. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

RIDERS UP. (4,904 feet). Star cast. Good program picture. Tone, good. Sunday, yes. Special, no. Fair appeal. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ROARING ADVENTURE. Star, Jack Hoxie. Will please your western fans. General class town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

SADDLE HAWK. Star, Hoot Gibson. A corking good western with lots of action. Not quite the picture that "Riding Kid From Powder River" was, but a mighty good western. Tone, fair. Sunday, yes. Special, no. Appeal, eighty per cent. All classes city of 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

Always glad to get tips on the late releases, folks.

Whenever you run a late picture, send in the tip right away.

The older films are fine to get tips on, too—of course!

But I'd like to get all the late runs that you can send, as well.

THANKS FOR THE BLANKS —FILLED!

SECRETS OF THE NIGHT. Star, James Kirkwood. Excitement, nerves, suspense and laughter surround and gallop through this mystery picture from tsart to finish in rapid succession taking the audience along with it. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre, Milwaukee, Wisconsin.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. Very good railroad story. Plenty of action. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TORNADO. (6,576 feet). Star, House Peters. A sensational and spectacular picture which had no appeal for local people at all. Receipts were less than film rental. Guess the fake storms have been overworked until people are tired. Farming class town of 1,021. Admission 10-25-30. H. S. Stansel, Ruleville Theatre (240 seats), Ruleville, Mississippi.

TORNADO. (6,576 feet). Star, House Peters. I have never run many House Peters pictures, but if they are all like this one, why I can use more of them. The best picture of its kind I ever seen. Tone, good. Sunday, yes. Special, yes. Good appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

TURMOIL. (7 reels). Star cast. This is a good picture but for some reason Universal does not go here. I think the title is weak. Did fair business for me. Tone, good. Sunday, no. Special, no. Appeal, seventy-five per cent. Better class city of 12,000. Admission 10-25, 15-35. Ed. Malhiot, Monarch Theatre (550 seats), Medicine Hat, Alberta, Canada.

Vitagraph

BAREE, SON OF KAZAN. Star, Anita Stewart. Played this to stiffest Spring opposition of the year, tent show and high school class play and it drew fine. Picture as near one hundred per cent satisfaction as anything of late. Far better and drew better than the old "Kazan" of years ago. It is sure a fitting requiem to Vitagraph's closing days. Grab it by all means. Mixed class town of 4,000. Joe Hewitt, Strand Theatre, Robinson, Illinois.

BEHOLD THIS WOMAN. (6,425 feet). Star, Irene Rich. I don't like to knock this as some of the acting was fine but it was rather suggestive in spots, in fact lots of them. It may be all right in places and in fact I did not hear any kicks but just the same I would have been just as well satisfied if I had not run it. No tone. Sunday, no. Sepcial, yes. Fair appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

CODE OF THE WILDERNESS. (7,000 feet). Star cast. A real western picture. A picture that runs along nice and smooth and liked by everyone. They went out of their way to tell me how good it was. Tone good. Sunday, no. Special, no. Audience appeal, ninety per cent. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

ETERNAL STRUGGLE. Star, Earle Williams. A good picture but no story to it. Draw mixed class, town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

GREATER THAN MARRIAGE. Star cast. Proved to be an unusually good and pleasing production. Fair appeal. Small town class, town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

PIONEER TRAILS. (6,920 feet). Star cast. A great picture. Many of our patrons said it was better than the "Covered Wagon," had more action all the way through. Appeal, ninety per cent. Sunday, yes. Special, yes. W. C. Snyder, Cozy Theatre (264 seats), Lamont, Oklahoma.

REDEEMING SIN. (6,227 feet). Star Nazimova. Very good Paris underworld picture. Acting is fine. Tone, fair. Sunday, yes. Special, yes. Fair appeal. Small town class and farmers town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre, (175 seats), Galt, California.

TIDES OF PASSION. (6,279 feet). Star, Mae Marsh. Fair picture of the program type. Just average, that's all. A picture showing the worse side of the British soldier. This one had a wife in every port, and he does a lot of damage; however, there is a moral, "the woman pays." Tone, no. Sunday, no. Special, no. Appeal, fifty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Warner Bros.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. A very good picture from all angles, can stand one week's run anywhere. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town of 2,800. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DADDIES. (6,800 feet). Star cast. An excellent comedy drama that kept the audience in a good humor from start to finish. However, Miss Marsh getting too old to play 18 year old girl parts. Claude Gillingwater easily took the honors in this picture. He can't be beat when it comes to character parts. This one pleased kids as well as adults. Tone, fine. Sunday, yes. Special, no. Strong appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FIND YOUR MAN. (7,300 feet). Star, Rin Tin Tin (dog). A remarkable picture. Interesting at all times. The dog has many thrilling scenes. Many of his moves are real acting. Audience enjoyed all of it. The dog is almost human. Tone, good. Sunday, yes. Special, no. Good appeal. Working class city of 100,000. Admission 10-15-30. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

RECOMPENSE. (7,000 feet). Star, Marie Prevost. A war picture with a good plot, which pleased all who saw it. Tone, okay. Sunday, yes. Special, no. Good appeal. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

A box-office bonanza!

Comedies

BIG RED RIDING HOOD. (Pathe). Star, Charles Chase. Another good one reel comedy of this star. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FLYING FINANCE. (Educational). Sub for another comedy. Print looked old and rainy but it's some comedy. The wind storm near the end was a riot and they laughed all right. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

GO EASY. (Educational). Star, Cliff Bowes. Only a one reeler but it was fairly good. Tone, okay, Sunday, yes. Fair appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MOTOR MAD. (Educational). Star, Lige Conley. The fellow who wrote the sub-titles tried to be funny and almost ruined the action in the picture which was a cyclone from start to finish. Lige is always greeted with laughter by the fans and this one seemed to please them, but let's have the fun in the pictures, not in the titles, that is, in slapstick comedies. Tone, okay. Sunday, yes. Fair appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OVER THE FENCE. (Educational). One of the Educational Juvenile comedies which give a fair amount of laughter but they could be better. Print rotten. It ran through the machine like a machine gun. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

RACE. (Fox). Another Van Bibber story and very good. If you haven't run any as yet get them but start at No. 1, "The Hunt," No. 2, "The Fight," and this is No. 3. Very good. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

ROUGHEST AFRICA. (Mack Sennett). Star, Stan Laurel. If Mack Sennett doesn't mend his ways he will soon be requested by all exhibitors to do as Ben Turpin has done. Retire. His name won't draw much longer. No appeal. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

SPOOKS. (Educational). Star, Lige Conley. This one is fair but not up to standard set by previous Mermaids. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

STAY SINGLE. (Educational). Star, Dorothy Devore. A very good comedy. Will hold any show. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

TAKE YOUR CHOICE. (Educational). Star, Bobby Vernon. Pretty good comedy. Vernon is always good, but he has made better ones than this one. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

TREASURE ISLAND. (Educational). Animal comedies have lost their pull. Lay off. Small class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

VAN BIBBER SERIES. (Fox). Star, Earle Foxe. Very good and two reel subjects adopted from famous Richard Harding Davis stories. Tone, okay. Sunday, yes. Good appeal. High class. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

WHERE IS MY WANDERING BOY THIS EVENING? (Mack Sennett). Star, Ben Turpin. Think Ben should have retired to take care of his wife about two years sooner. He's lost his power to make people laugh. No appeal. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

WIDE OPEN. (Educational). Star, Lige Conley. Another real good comedy from Educational. They are all good. I haven't seen a poor one from them yet. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

WILD WAVES. (Educational). Star, Cliff Bowes. Another one reel Cameo that is up to the standard. We are getting these right off the bat and have dandy prints that are clean and clear. Tone, okay. Appeal, good. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

WINTER HAS CAME. (Educational). Star, Dorothy Devore. Poor comedy offering. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Ever run a weak feature and have a great comedy pull the show out of trouble?
Did you send a tip on it?
It's just as important to consider your bookings on short subjects, advertise them and make capital of them as it is with the big things you run.
SHORT SUBJECT TIPS NEEDED!

Serials

BATTLING BREWSTER. (Rayart). No so good. Fair tone. Sunday, okay. Special, no. No appeal. High class patronage. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

FORTIETH DOOR. (Pathe). Star, Allene Ray. If you are about twenty miles from your opposition house who ran the serial version run it if not better lay off. Print new. Poor appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GHOST CITY. (Universal). Star, Pete Morrison. Pete Morrison and Marguerite are introduced as the stars, but owing to the rottenness of the story, direction, etc., no one shines. The poorest serial in years. No appeal. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

GREAT CIRCUS MYSTERY. (Universal). Star, Joe Bonomo. This serial started off very good and should be a life saver during the very hot weather due to it being a circus serial. Prints new. Sunday, yes. Good appeal. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore. Maryland.

INTO THE NET. (Pathe). Here is as good a police story that I have ever seen or expect to see. Good enough for anybody. Good tone. Sunday, yes. Special, yes. Good appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

INTO THE NET. (Pathe). Exceptionally good ten episode serial. Each episode good. Very interesting story. Tone, okay. Sunday, okay. Good appeal. High class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

RIDDLE RIDER. (Universal). Star, William Desmond. Best serial I ever ran, and Universal doesn't take it all for rental. Brothers, they leave you some bread and butter. Appeal, ninety per cent. C. E. Dellinger, Dorie Theatre (240 seats), Wardensville, West Virginia.

Short Subjects

AESOP'S FABLES. (Pathe). These cartoons are very good but have run them so long it is best to make a change before they get tiresome. Prints always good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FITZPATRICK MUSIC MASTER SERIES. (James Fitzpatrick). A series of high class one reel subjects, with perfect music scores, properly presented these subjects deserve feature advertising. Fine tone. Sunday, yes. Special, yes. Appeal, one hundred per cent. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

FROZEN WATERS. (Educational). Star cast. These Hodge-Podges are fairly good but I believe a comedy is better for our house. Prints are in good shape on these subjects. Tone, okay. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

PACEMAKERS. (F. B. O.) Star, Alberta Vaughn. The best two reel subject I have ever seen. Would advise any exhibitor anywhere to book these and feature them. They deserve it. Great tone. Sunday, okay. Special, yes. Appeal, one hundred per cent. High class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

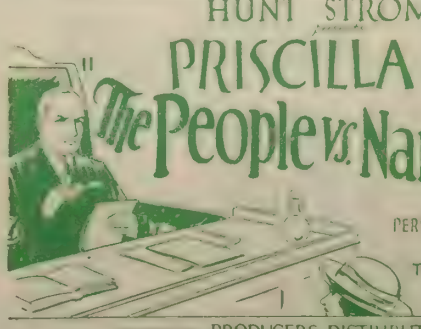
PATHE REVIEW. (Pathe). As good as a news and there is always something new Color scenes of different places are pretty and interesting. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

STEREOSCOPICS. (Pathe 3rd Dimension Movies). Greatest novelty on the market today. Tone, always okay. Sunday, yes. Special, yes. Appeal, one hundred per cent. High class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

WAY OF A MAID. (F. B. O.) Star, Alberta Vaughn. Last chapter of "Go-Getters." Very good comedy. Well liked here especially "Cook and Guard." Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

No applesauce—Real product

HUNT STROMBERG presents



PRISCILLA DEAN in "The People vs. Nancy Preston"

A HUNT STROMBERG PERSONALLY SUPERVISED PRODUCTION
produced by
THE HUNT STROMBERG CORPORATION
Chas R. Rogers ~ Treasurer

RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

Fill In Tear Out Send Along

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title .....Producer .....Star .....

My report .....

.....

Audience appeal.....Suitable for Sunday?.....A Special?.....

Signature of Exhibitor.....

Theatre .....No. Seats.....Town .....State .....

Independents

ACE OF THE CACTUS RANGE. (State Right). Star, Art Mix. When the man said "some Bologna" he didn't apply it to this star but it certainly fits him all over. The story wasn't so bad but like the Universal he-men he doesn't register at all. Punk tone. Sunday, no. Special, no. Appeal, sixty per cent. Working class town of 3,500. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

ACROSS THE DEAD LINE. (William Steiner). Star, Leo Maloney. A good picture for a western. Maloney is, I think, a comer. The dog "Bullett" peps up the picture. Tone good. Sunday, no. Fine appeal. Small town class town of 450. Admission 10-30. A. F. Thomas, Pastime Theatre, Almyra, Arkansas.

BORDER RIDER. (State Right). Star cast. Nothing much to this, he is too slow and drags the picture around too much, and will take a long time to get going. Will do for anybody that likes just westerns. Tone, good. Sunday, no. Special, no. Fair appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

BRANDED A THIEF. (State Right). Star, Neal Hart. Fairly good western, but they don't like him here. Not much tone. Sunday, no. Special, no. Appeal, sixty per cent. Farmers and laborers town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

CYCLONE BUDDY. (Weiss Brothers). Star, Buddy Roosevelt. Average western feature, not so good as "Rip Roarin' Robert" the one before. Tone, good. Sunday, yes. Special, no. Good appeal. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

FANGS OF WOLFHEART. (State Right). Star cast. The dog in this picture is very good and with the usual good work of the star it made a very good offering for Saturday attendance. Print new. Tone, good. Sunday, yes. Special, no. Good appeal. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FIRE PATROL. (Chadwick). Star cast. A real honest-to-goodness picture but the very hot weather made me lose out on it. Print fair. Tone, good. Sunday, yes. Special, yes. Admission ten cents. Stephen G. Brenner, Eagle Theate, Baltimore, Maryland.

GAMBLING FOOL. (State Right). Star, Franklyn Farnum. Fair western should please those who like western pictures. Tone, good. Sunday, yes. Special, no. Fair appeal. Small town class and farmers town of 600. Admission 10-20-10-30. H. W. Bachelder, Galt Theatre (175 seats), Galt, California.

KNOCKOUT KID. (Rayart). Star, Jack Perrin. The first of Rayart's whirlwind westerns and it's far above the average Independent western. Nothing to boast over but will please where westerns are liked. Tone, okay. Sunday, yes. Special, no. Appeal, seventy per cent. All classes city of 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre, Birmingham, Alabama.

MAN FROM THE RIO GRANDE. (State Right). Star, Art Mix. Good little western. Tone, just fair. Not suitable for Sunday. Special, no. Appeal, sixty-five per cent. Farmers and laborers town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

PELL ST. MYSTERY. (Rayart). Star, George Larkin. Another Larkin with plenty of action, and all of the Larkin's have action and lots of it. Tone, good. Special, no. Good appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

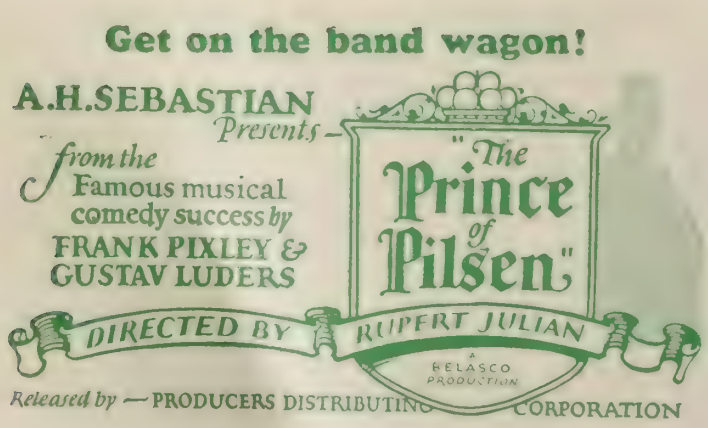
POISON. (State Right). Star, Charles Hutchison. Good picture for Saturday or days that demand action. Hutch is still going strong and seems to be popular with the fans. A picture of bootleg whisky and revenue men. Tone, fair. Sunday, no. Special, no. Appeal, sixty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

SANTA FE PETE. (State Right). Star, Pete Morrison. Pete is getting there all right. In medium sized towns where westerns are mostly always popular, exhibitors should keep an eye on Pete. Tone, all right. Sunday, yes. Special, no. Good appeal. Mixed class town of 1,500. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

SUPER SPEED. (State Right). Star, Reed Howes. A fairly good thriller, but the direction lacked punch; not near the thrills as Fox injects into his melodramas. Tone, good. Sunday, yes. Special, no. Appeal, seventy per cent. Masses city of 230,000. Admisison 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

TWO FISTED THOMPSON. (State Right). Star, Lester Cuneo. Started off as a biff, bang, western, then swung around to the East and then back again to the "wide open spaces." Good amount of action with lots of comedy, but the fight between Lester and the villain in the last reel would make a slow motion study look like a streak of greased lightning. One of the boys must have been scared of getting hurt. Tone, fair. Sunday, no. Special, no. Good appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

VERDICT OF THE DESERT. (Arrow). Star, Neal Hart. Just another Hart western. Not much to it, but the Neal Hart's go over for me. Tone, good. Sunday, no. Special, no. Good appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.



F. B. O's "Smooth as Satin" Praised by New York Critics

THE ascent of Evelyn Brent into the stellar ranks of stars with a huge fan following, and the popularity of the series of melodramas which F. B. O. is producing starring the beautiful brunette, prompted S. L. Rothafel to book "Smooth as Satin," an underworld melodrama based on the famous stage success by Bayard Veiller, for the Capitol Theatre, commencing Sunday, June 21.

That the underworld melodrama has again come into its own and is here to stay is evidenced by the enthusiastic reception tendered this production by the New York newspaper critics.

The Morning Telegraph says: "'Smooth as Satin' cleverly contrived and a genuinely amusing crook drama, well directed, adeptly put together, with . . . . humor and dexterous twists of plot. It is unquestionably a good audience picture."

The American says: "'Smooth As Satin' is far above the average of crook plays. A most unusual train wreck adds more excitement to the scene of a handcuffed convict struggling with a detective. As the train rushes into a tunnel, an entire mountain collapses on it. There's a lot to enjoy in this picture."

The Evening World says: "There's a very fast-moving melodrama at the Capitol, with plenty of thrills in it. And for the most part its story is. . . enthralling. Evelyn Brent takes the lead in this picture and puts over her crook character in great shape. She is at all times convincing and manages to hold the sympathetic interest of the audience. There is a thrilling wreck when a whole hillside tumbles into the tunnel it is traversing. Feature is breath-taking. Movie fans who like their melodrama will have a great time watching 'Smooth As Satin.' And there's a double treat for admirers of Evelyn Brent."

Western Critics Endorse Schulberg's "The Boomerang"

DAVID BELASCO'S nationally famous comedy drama, "The Boomerang," transferred to the screen by Gasnier as B. P. Schulberg Production was the object of praise from the Los Angeles newspaper reviewers at its premier in that city at the Criterion Theatre last week. Anita Stewart, Bert Lytell and Donald Keith were especially lauded.

The Los Angeles Times said: "Bert Lytell and Anita Stewart do the best work of their two careers. Donald Keith holds great promise in the juvenile role."

The Los Angeles Examiner said: "Many of the episodes are highly amusing. With Bert Lytell and Anita Stewart in the leading roles the picture is well acted and the romance attractive."

The Los Angeles Journal said: "The sparkle and pep of this scintilating comedy are admirably sustained by the cast. New frills and clever situations are added in the adaptation."

The Los Angeles Record said: Bert Lytell as the doctor does excellently in a light part. Anita Stewart prettier than ever, swings from the melodramatic aspect of the play to its comedy with great versatility."

Goulding Adapts "La Boheme"

Edmund Goulding, Metro-Goldwyn-Mayer director, whose "Sun Up" has just been completed, has laid aside his megaphone long enough to adapt "La Boheme" to the screen for Lillian Gish.

Goulding, whose story, "The Beautiful City," is now being made in the East as the latest screen vehicle for Dorothy Gish, was induced by Louis B. Mayer and Lillian Gish to postpone his next directorial effort for Metro-Goldwyn-Mayer long enough to enable him to handle the adaptation.

"Sun Up," directed by Goulding, has been scheduled for release in September. Picturization of the play, which had a record breaking run on Broadway, includes in the cast Conrad Nagel, Pauline Starke and Lucille LaVerne. Goulding's success as author, playwright and director has made him one of Metro-Goldwyn-Mayer's most valuable acquisitions. His adaptation of "La Boheme" is expected to materially enhance the success of Lillian Gish's initial vehicle under her new contract.

"Black Cyclone" in West

"Black Cyclone" has won the plaudits of the critics on the Pacific Soast just as it did upon its premiere in New York at the Capitol when Metropolitan reviewers went to great lengths to express their enthusiasm over the work of the wild horse, Rex. This Pathe release, produced by Hal Roach, was given its California premiere at Grauman's Rialto Theatre in Los Angeles on June 6.

New Series for Alberta

Alberta Vaughn has completed her role in "The Pacemakers," and next week she will start work in a new series, entitled "The Adventures of Maisie," based on the magazine stories of Nell Martin. In the new series, which will be supervised by General Manager B. P. Fineman of the F. B. O. Studios, Alberta will portray the role of a beautiful but rather dumb stenographer who gets her youthful employer into scrapes and then adroitly pulls him out. Others in the cast will be Larry Kent, recently signed to a long term contract by F. B. O., Kit Guard and Al Cooke, comedians who have appeared in many of the F. B. O. Short subjects.

"Evolution" Film Nearly Ready

The Urban-Kineto Corporation announces the completion in a week or two of its six-reel film, "Evolution," a scientific film on the evolution theory that is suitable for theatre presentation. A two-reel version of the film is also nearing completion.

The film, originally produced by Raymond L. Ditmars, curator of the New York Zoological Society, and shown before scientific bodies and lay groups, is now being made into a theatre version by Max Fleischer, under the scientific supervision of Edward J. Foyles of the American Museum of Natural History.

Books Red Seal Picture

Red Seal Pictures playing a Fourth-of-July "Inkwell" comedy at three Broadway theatres during the week of the holiday, day and date. The three New York theatres that will play "Ko-Ko Celebrates the Fourth" are the Rivoli, the Strand and the Rialto. Balaban & Katz have booked it for the same week for the Chicago. The Stanley in Philadelphia, Kuntzky's Capitol in Detroit, the Wisconsin in Milwaukee, Shea's Hippodrome in Buffalo, the Newman in Kansas City, the Knickerbocker in Nashville and the State in Jersey City are some of the other leading picture theatres that will present "Ko-Ko" during the week of the Fourth.

Plugging Comedies

Pathe two-reel comedies were featured by four first-run theatres in Dayton, Ohio, the week of May 17. Mack Sennett's "Good Morning Nurse" was at B. F. Keith's State; "Our Gang" was seen at the Strand in "Ask Grandma"; at Lowey's Dayton was "What Price Goofy," and on the Columbia screen "The Fox Hunt."

Declare yourself some big profits!

Four Pictures Started At Warner Bros. Studio

THE Warner Bros. studios in Hollywood are busier than ever now. So far this month five new companies have gone into production, bringing the number now working on product to be released on the 1925-26 schedule up to seven. As eight of the forty specials on this program already have been completed, the company is off to an unprecedentedly good start.

The five photoplays on which work has started recently are "Satan In Sables" from Bradley King's novel, "The Easiest Road," "The Ranger of the Big Pines," "The Love Hour" and "His Majesty Bunker Bean."

Lowell Sherman is starring in "Satan In Sables" with Pauline Garon in the leading woman's role. Richard Batsford as Billee, Frances Raymond as Sophia, Francis J. McDonald as Emile, and Robert Barry as the student. James Flood is directing.

The cast of "The Love Hour" includes Ruth Clifford, Huntly Gordon, Louise Fazenda, Willard Louis, John Roche, Gayne Whitman and Charles Farrell—all stars. The story is by Bess Meredyth. Herman Raymaker, whose production, "Tracked in the Snow Country," is creating a sensation wherever shown, is the director.

The cast for "The Easiest Road," a comedy by Lewis Milestone and Darryl Zanuck, includes Marie Prevost, Clive Brook, John Patrick, Charles Conklin, Claude Gillingwater, and Mr. Milestone is directing.

Matt Moore and Dorothy Devore are the principals in "His Majesty Bunker Bean," the picturization of Harry Leon Wilson's novel. Helen Dunbar will impersonate Mrs. Breede and Gertrude Claire has the role of Grandma. Harry Beaumont is directing.

Kenneth Harlan is featured in the outdoor story, "The Range of the Big Pines," with Helene Costello, Charles Farrell, John Standing, Gayne Whitman, and Kathleen Ca houn.

Program of Enlargement for Metro-Goldwyn-Mayer

A PROGRAM of enlargement and reconstruction that has entailed an expenditure of more than a million dollars, and which makes the Metro-Goldwyn-Mayer studios the largest in the world, is rapidly being carried to completion in Culver City, Cal.

Almost every department of construction in the studios has been enlarged and new buildings added until there are now more than fifty buildings on the lot. In the last five months six new stages have been built making in all 14 stages with a total of 200,000 square feet of stage space.

Every stage has been equipped with innovations for handling the huge lights by mechanical devices in place of hand labor. Water has been piped into all stages and an additional electric power plant has been established to supply power for the new stage. The additional stages have necessitated increased expenditure on an overwhelming scale for the installation of new, elaborate and complete electrical and mechanical equipment.

Aside from the 200 dressing rooms for featured players the general dressing rooms for extra talent have been enlarged so that they can now accommodate as many as 5,000 extra people. The purchasing department and the transportation department have been installed in a new building. The carpenter shops and the mill have been made double their former size. The commissary has been redecorated and new equipent installed. Additions have been made to both the still department laboratory and the projection rooms.

Lumber is being used at the rate of more than 10,000 square feet a day, and this will be greatly increased shortly when work begins on the Circus Maximus for "Ben Hur."

This tremendous constructional activity was made necessary by the huge production program that has been outlined for the coming year. Within the near future the following companies will be or are now in production: Lillian Gish in "La Boheme," directed by King Vidor; Marion Davies in "The Lights of New York," directed by Monta Bell; Lon Chaney and Norma Shearer in "The Tower of Lies," directed by Victor Seastrom; Ramon Novarro, Kathleen Key and Carmel Myers in "Ben Hur," directed by Fred Niblo; Eleanor Boardman and Conrad Nagel in Elinor Glyn's "The Only Thing," directed by Jack Conway; George K. Arthur, Gertrude Olmstead and Charles Murray in "I'll Tell the World," directed by William Wellman; Ramon Novarro in "The Midshipman," directed by Christy Cabanne, Eleanor Boardman, Lew Cody and Renee Adoree in "An Exchange of Wives," directed by Hobart Henley, and Pauline Starke in "Paris," the Robert Z. Leonard production for which Erte is designing the sets and costumes.

Those
STAY-AT-HOMES

Might have come out if they'd known about the corking short subjects on your program. Advertise the short subject!

"His New York Wife"

B. P. Schulberg Will Produce Original Story on New Program

"His New York Wife," written directly for the screen by John Goodrich, was announced for production this week by B. P. Schulberg as the final story acquisition to complete the eighteen Preferred Pictures to be released during the coming season. It contains a plot full of dramatic contrasts.

The complete Schulberg line-up for next season now is "His New York Wife," "Shenandoah," "The Plastic Age," "Lew Tyler's Wives," "With This Ring," "Parisian Love," "Horses and Women," "Eden's Fruit," "The Worst Women," "Shopworn," "The Aristocrat," "Dacing Days," "Studies in Wives," "Exclusive Rights," "Shameful Behavior?" "The Romance of a Million Dollars," "The Other Woman's Story" and "The Girl Who Wouldn't Work."

F. B. O. Buys Two Stories

John C. Brownell, East Coast Scenario Editor of Film Booking Offices of America, Inc., announces the purchase of "The Dynamite Limited" and "The Book Engineer," two novelettes from the pen of Arthur Guy Empey, famous war hero, which appeared in recent issues of Triple X Magazine.

It is the intention of the F. B. O. scenario forces to combine the two novelettes, both of which are railroad stories, into one huge melodrama, to be released under the title of "The Midnight Flyer."

Yours for a Greater Movie Season!
METROPOLITAN PICTURES INC.
'SIMON THE JESTER'
from the novel by WILLIAM J. LOCKE
A FRANCES MARION PRODUCTION
RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

"Hair Cartoon"

(Red Seal—Cartoon—300 Feet)

The newest issue of Marcus' Hair Cartoon distributed through Red Seal is a special for the Fourth of July. A sign calling attention to the fact that Independence Day is July 4 changes into a picture of Uncle Sam. This is different from Marcus' usual line of work. However, he gets back to his clever hair manipulation in drawing a cartoon of George Washington and then changing it into one of Uncle Sam. A timely and interesting number.—C. S. S.

"Beauty and the Bandit"

(Universal—Drama—Two Reels)

While classed as a Mustang Western, this two-reel drama distributed by Universal featuring George Larkin is a tale of outlaws and the Northwest Mounted Police. A government geologist and his niece seeking a precious mineral chance upon a man answering the description of a celebrated outlaw known as "The Snake." Later it develops that he is one of the "Mounted" and in seeking to capture "The Snake" he is overpowered and tied to a chair and sees the girl embrace him. He escapes and it later develops when he rescues the girl from another rascal named Higgins, that Higgins is actually "The Snake" and the other man on whom he has cast suspicion is innocent and is the girl's brother, so all ends happily. This line of action brings about surprises but the story is somewhat confused and hard to follow. It is of average entertainment value for patrons who like stories of the Northwest involving the "Mounted Police."—C. S. S.

"Married Neighbors"

(Universal—Comedy—Two Reels)

Billy Engle and Beth Darlington are featured in this two-reel Century Comedy which deals with a bachelor's last night of freedom. He meets several of his married cronies at the club and they have a wild time, and start home in a hansom cab. They start doing stunts and unhitch the horse, pulling the cab themselves. As each of the married ones arrive home he is met with such a reception that Billy almost decides to remain single. He is late for his wedding and his fiancee starts out after him. While crossing a bridge he is thrown out over the railing and lands in her car and soon they are starting on their honeymoon. The cab idea is a familiar one but it should be good for some laughs. Altogether, it is well up to the Century standard.—C. S. S.

"Beauty and the Bad Man"

(Continued from page 49)

first, as how long he will live and then as to how he will finally be disposed of to bring about the happy ending. This character has also been used for comedy which, however, at times is rather morbid. There is a noticeable absence of unnecessary details to retard the action and every foot has been used to advance the story, develop characterization or provide comedy relief.

Mabel Ballin is attractive and capable as the girl and a good type for the role. Forrest Stanley has one of the most effective roles of his career as the suave, soft-hearted gambler. Andre De Beranger's handling of the role of the dissolute husband is so forceful that he easily dominates the scenes in which he appears. He gives an excellent characterization, although he at times slightly overacts. Edna Mae Cooper and Russell Simpson do good work in character roles as companions of the two leading players and provide most of the comedy.

Cast

Cassie ..... Mabel Ballin
Modoc Bill ..... Forrest Stanley
Chuckwalla Bill ..... Russell Simpson
Hall ..... Andre DeBeranger
Mayme ..... Edna Mae Cooper
Cassidy ..... James Gordon

Based on story by Peter B. Kyne, "Cornflower Cassie's Concert."
Scenario by Frank E. Woods.
Directed by William Worthington.
Length, 5,794 feet.

Story

Cassie, an orphan singing in a small town church, agrees to marry the organist on his promise to send her to a teacher to develop her voice. They go to San Francisco and Cassie is so disgusted with her husband, Hall, and his low companions that she leaves him within a few hours. Answering an ad she applies at a dance hall in a mining town. Her singing charms everybody, including Modoc Bill, who has just won a big sum at faro, and struck with her innocence he turns over a check for $10,000, telling her to go to Europe and study. She wins great success and sings in the Grand Opera in Moscow. Modoc Bill, who has killed a man in a gambling brawl, allows himself to be arrested and serves his time. His partner, Chuckwalla Bill, has worked their claim and struck it rich. When Modoc is freed they build a fine house for Cassie. Hall, ill with consumption, comes to the town and Modoc nurses him back to health. Cassie returns to keep her promise to Modoc to sing for him. Hall recognizes her and when she refuses to come with him he starts to kill both. Chuckwalla kills him, however, and Cassie, confessing her love for Modoc, marries him.

"The Light of Western Stars"

Paramount Offers a Nicely Staged Version of Zane Grey's Story of the Vivid Went Done by W. K. Howard

Reviewed by Epes W. Sargent

Acting and direction do more than the plot to make "The Light of Western Stars" a vivid and even gripping play. In the last analysis the plot offers nothing new, but the good acting, under even better direction, gives a reality to the trite scenes, and a leisurely development works the action up to a really gripping climax with a minimum of gunplay and a maximum of emotion. The tempo even drags at the opening, but the interest is soon engaged and never let down.

Noah Beery, as the cattle rustling outlaw, is almost engaging in his villainy. He has a wonderful death scene that is hurt a little by a somewhat similar scene early in the play. It is a fine bit of work and it really chills the blood of the hardened playgoer. There are no violent contortions and no suggestions of pain, but rather a curiosity as to the strange sensations, and the scene closes before the tension is stretched to breaking. Only a physician or a hangman can watch this scene unmoved. It is the big scene in the play and far outweighs the cowboy-rustler battle that precedes it.

Jack Holt gets almost as much chance just before in "the walk of death" in which he is turned out into the streets, to roam at will, unharmed so long as the sun shines on the walls. Here, too, there is real dramatic tensity without overaction and not once does the player spoil the effect by an ill-timed gesture.

These two big scenes make an ordinary plot into a remarkably impressive play, and to the work of Beery and Holt should be added the name of William K. Howard, who directed their actions. Billie Dove is appealing as the heroine and Alma Bennett plays a small part effectively, while William Scott does the best he can with the repellant role of the rather spineless brother, and George Nichols is capital as the bluff ranch foreman. Robert Perry and Gene Pallette have some rather ordinary material for their comedy relief, but make the most of it and score more through their personalities.

The story should satisfy a wider clientele than the average western. It should please the more discriminating patron as well.

Cast

Gene Stewart ..... Jack Holt
Madeline Hammond ..... Billie Dove
Brand ..... Noah Beery
Bonita ..... Alma Bennett
Al Hammond ..... William Scott
Billy Stillwell ..... George Nichols
Monty Price ..... Mark Hamilton
Melse ..... Robert Perry
Stub ..... Gene Pallette

Based on novel by Zane Grey.
Scenario by George C. Hull and Lucien Hubbard.
Directed by William K. Howard.
Length, 6,859 feet.

Story

Madeline Hammond comes west to meet her brother, Al, a rancher. Engrossed in a poker game, he forgets about meeting the train. Gene Stewart, the worse for drink, sees her and sends for a minister, declaring that he has vowed to marry the first white woman he meets. When he learns her name, he sends for Al's ranch foreman and the girl goes to the ranch. Brand runs off the stock and Madeline appeals to Gene to help them. He organizes a posse and runs off the rustlers. But Madeline sees him talking to Bonita, the girl for whose sake Al shot her insulter. She thinks he is in love with her and he is too proud to explain. He leaves the ranch and Brand returns and captures the girl. His band also capture Al, and Gene, searching for Madeline, also walks into his trap. Al is sent to town to raise $10,000 ransom, failing which Gene is to take "the walk of death." He arrives with a troupe of cowboys just in time to save Gene from death and his sister from dishonor. Brand's death dissolves the outlaw band and the story closes with a double wedding pending.

Richard Talmadge in "The Mysterious Stranger," an F. B. O. picture.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

ON WITH THE DANCE

IT is never our intention to pose as an instructor, nor to become "preachy" in this department, but to act in this advantageous position merely as a barometer. Criticism given by one producer to another is usually more obstructive than constructive, and it would be extremely unethical to directly indicate mistakes or call particular attention to some chronic state of program monotony. Consequently opinions and ideas as are advanced are born out of communications from various parts of the world, and from personal contact with producers and patrons.

"On with the dance" is a progressive term, but through making a survey of various houses, the word "continue" seems a better appellation than "on." The "dance" is one of our chief forms of expression in the presentation field. We have found it capable of lending itself to many phases of expression, and as an interpretive factor it has proved itself a vital element. However, for some unknown reason the development in the dance divertissement has not been as profound as in vocal and other musical offerings.

To the artist there has undoubtedly been a weekly change and diversity in the routine, but to the patron, merely the scenery and costumes have changed. A similarity is bound to breed monotomy, and monotony is the greatest foe of the producer. He must combat it constantly, and the moment he becomes a victim or even lurks within its shadow, it may be said that his days are numbered as a successful and popular exponent of the art of presentation.

It is a suggestion that the various dance numbers should carry a marked routine with each week, particularly where a group of dancers are members of an Ensemble. The routine of the dance must be marked to the degree that the patrons notice the variations. A ballet number can be followed the next week with a folk dance, or syncopated and popular turns, or numbers giving a marked interpretation in various steps. There is a wide angle in which the ballet master or producer can operate without the aesthetic note being constantly foisted upon the audience.

Following this plan the producer will find that the dance divertissements are received more enthusiastically. The artists themselves work with more zest, welcoming the change each week since it dispels an atmosphere of the common-place.

This argument may be contested by those who are familiar with certain Broadway houses where a similarity in program is maintained. These houses, however, have such a large transient patronage that this is permissible, even in comparison with the long run of legitimate shows, but for the producer in a theatre catering to a regular weekly patronage, it would surely be to his detriment to pattern after the metropolitan houses.

However, "On With the Dance," but in ALL its forms. This coming season is rich in opportunities. Again we say, make your plans now for your future presentations. Don't overlook a diversified dance schedule.

MODERN JAZZ POLICY IS RIVOLI INNOVATION

Outstanding among recent movie announcements is the one just made by Hugo Riesenfeld concerning the change of policy at the Rivoli Theatre to take place July 12 when Ben Bernie and his band will introduce an entirely original plan of entertainment. The present performance routine which includes symphony orchestra and presentations will be discontinued on that date and in its place Bernie will establish jazz-band specialties and stage innovations. Riesenfeld, for years past, has been the sponsor of new ideas in motion picture presentation, having been the originator of symphonic orchestral picture accompaniment and the inventor of Classical Jazz. His new scheme is in exact accordance with his progressive activity and it is predicted will probably mark the beginning of another new era in this sphere.

Ben Bernie and his band as an individual attraction need no introduction on Broadway. Phonograph record fans and radio enthusiasts from coast to coast laud the Bernie product making the Rivoli innovation quite certain of immediate success. The orchestra ensemble as it will appear on July 12th will consist of twelve collegian jazz-musicians, each claimed to be an artist in his particular field. Riesenfeld states that the present Rivoli-Paramount picture policy will remain unchanged, first-run weekly change arrangements to continue.

FINE ART OF COSTUMING

TOO many producers fail to realize the importance of engaging a costume designer experienced and trained in the ways of the theatre. The best of interior decorators will not necessarily turn out good stage settings. An illuminating engineer of note is apt to do a worse job in lighting a scene than a stock journeyman electrician.

Just so the most exclusive of modistes, who may turn out the smartest gowns seen on the avenue in Paris or New York, may fail utterly to get effect in the theatre. Stage costumes should be designed for viewing at a distance. They must express not the character of the wearer but the character of the person that the wearer represents. A thorough knowledge of the script of the play, the ideas of the director and scenic artist and a sense of dramatic value are absolutely essential. Details do not count across the orchestra pit. Elaborate trimmings on dresses arrest people's attention too long for the good of the play or the unity of the general ensemble and effect of the stage picture in its entirety. Each costume must be reduced to its lowest terms in color and line, broad and almost bold. The audience should be able to get all in a flash and then concentrate on character and the general beauty of the scene.

A gown that is extraordinarily chic and lovely in a ballroom or garden, may fade into nothingness on the stage. The society modiste, the fashionable dressmaker, designs and turns out a creation, a single individual gown, with little need for thought of its juxtaposition with other costumes. In the theatre there must be harmony with the book, the music, the other costumes and the background. Each unit of the production must be a part and an uplift of the whole.

As a special service to producers, we will begin next week a series of reviews of various books which will be valuable aids in costuming, music, etc. We feel that by giving a general analysis and examining the various treatises which are published, a service can be rendered to the producer, enabling him to get books which will really help him in his work.

A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

Greater Movie Season Special No. 3
"THE SHRINE OF SYNCOPATION"
A Colorful Novelty for Jazz Program
A Moving Picture World Presentation
Devised by Colby Harriman.

FOR the third number in the series of four suggestions offered for Greater Movie Season, it is our idea that a syncopation number embracing modern dance and musical selections, would be welcomed for this particular period.

The scenic arrangement is one which digresses from the usual trend of jazz festival settings, and while it may appear massive and apparently cumbersome to set it is extremely simple to construct the various units, as "shells," flat pieces and fabrics are used as the basic materials.

The action which transpires should be one embracing a large ensemble which should include a novelty orchestra or jazz band arrangements, the program interspersed with clever specialty dancers and singers.

The band may be secluded back of the colonnade and brought into an alignment in the foreground. The entrances of the setting are made through the center with an opening right and left. The whole arrangement is devised to lend color and a gradual scenic progression from softer tones ascending towards a glittering finale. The various essentials of scenic construction together with lighting, etc., are found in the detailed description of the various units which follow:

Ground Plan

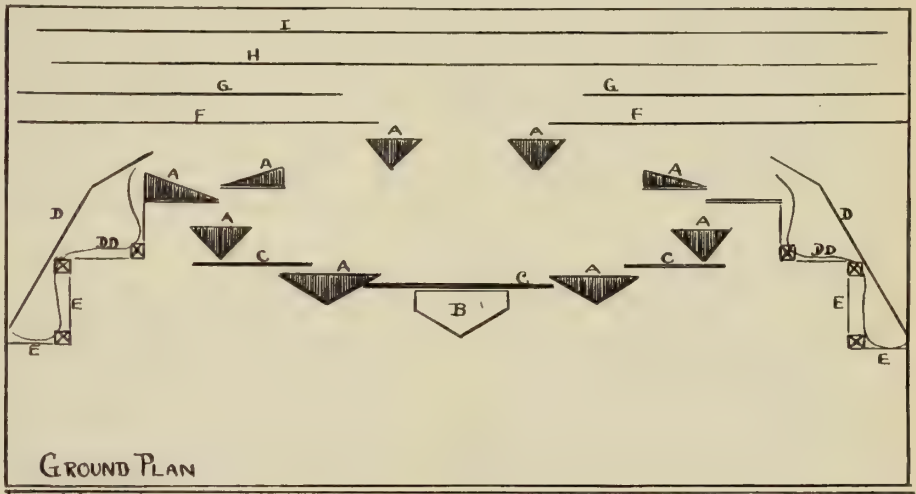
The stage placement as indicated in the ground plan chart herewith shows the simplicity of the setting. The shaded sections marked (A) are the columns or pilaster section. (B) is the base upon which the statute stands. The set trees (C) are placed in arrangement as indicated. The foliage row (D) to mask at extreme sides back of the wall (E) has a pliable flibber (DD), which is attached to the foliage piece, (D), the ends falling over the tops of the wall. The three horizon rows are constituted of fabrics and spangles which are indicated by (F), (G), (H). The sky drop (I) is used to mask.

Unit Details

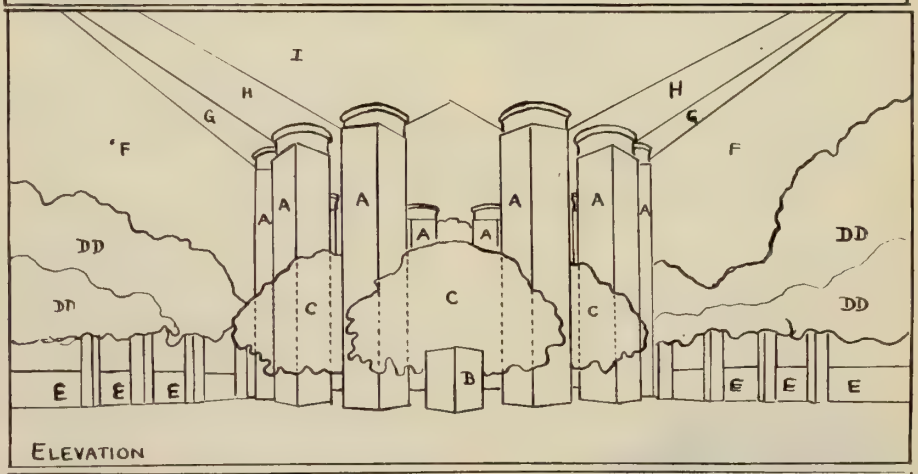
The accompanying chart marked "Elevation" will give the producer an idea of the set-up of the various units over the Ground Plan. The construction, etc., follows:

(A) Columns

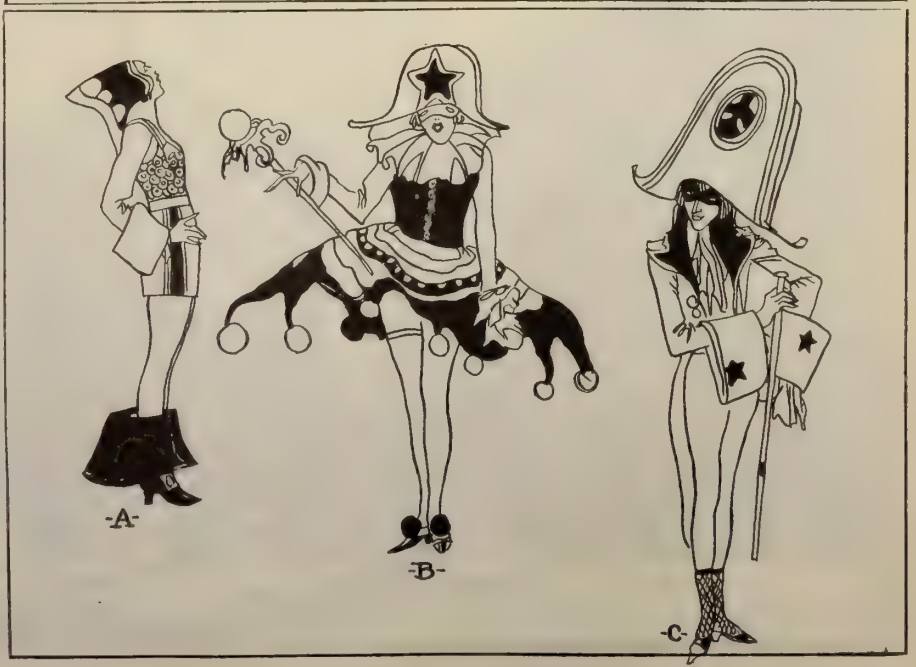
These columns may be two and three-sided, made of a light 2-inch batten covered with a muslin, particular attention being given to eliminate any cross pieces in the sides of the column visible to the audience. The columns should be set in the order specified in the Ground Plan, and there should be a slight divergence in thickness between the columns at the rear and those in the front, but the heights of the columns



GROUND PLAN



ELEVATION



in the back must not be lowered in like proportion as the perspective would not then be maintained. The top of the column is surmounted by a hemispherical crown which may be painted on a flat piece set vertically or on an angle to give the effect of a circular fence arrangement. This should be cut in the center between the various spindles painted on it. The columns should be toned a medium buff on the front surface and these should be done with dyes. The reverse side of the column should be painted to give the effect of stained glass in mosaic treatment. At the top of the column an urn or pan should be placed, at the base of which a red light flickers, and incense arises from the pan, the red light highlighting the lazily rising smoke. Lights placed at the base of the column may be turned down towards the climax illuminating the columns presenting a very beautiful effect.

(B) Base

A pedestal treated in the same manner as the columns is in center upon which a player who may be dressed in white tights poses as a statue. This can be an introduction for a dance number. The characters should represent the spirit of syncopation, and the various members of the ballet during their entrance may fling garlands, balloons, etc. at the character, piling the base high with festive adornments. Silver metallics can be thrown on the front of the pedestal so that a baby spot in the foot trough can highlight the pedestal, causing it to appear as diamonds.

(C) Set Trees

Three set trees in the colonnade cluster should be painted in olive green with green metallics thrown in to give a scintillating effect. This can be done on compo-board cut out and set.

(D) Sectional Set Trees

A set tree painted on beaver-board and cut out should be placed back of the enclosure and run on an angle from off right on and up stage to right center. A very good effect can be accomplished by having a strip of muslin painted to match the tree design, one side of it being fastened to the set tree unit which runs on the angle, and the other side stretching over the area between the set tree piece and the fence, the ends fringed and jagged and falling over the fence. Short sticks can be used to prop up this piece to make it appear uneven as found in tree top outlines. To simplify the work of striking the sticks can be mounted on a couple of 2 x 4s and placed accordingly. This arrangement will give a depth and thickness to the tree piece and will permit an excellent surface for lighting.

(E) Enclosure

The fence and accompanying posts which carry off from the colonnade right and left should be painted the same buff tone as the colonnade, and when the lights are brought up a variegated medium should be used to cast green, red and amber shafts over this area.

(F) Foliage Row

The various rows which follow for the background treatment are all done in fabrics. The general treatment for this unit and the two following units should be a batten or frame made on an angle, the various materials draped and shirred over the diagonal piece which runs from a spot back of the colonnades up and off stage. This particular unit should be made of green silks or metallic cloth shirred in uneven folds.

(G) 1st Horizon Unit

A metalline cloth in narrow folds placed on a frame similar to the one unit ahead of it should be made of orange, or can be a shell pink tinted light to get the effect.

(H) 2nd Horizon Unit

The same construction should be made on this unit with the exception of a peak piece which connects the two units. All-over-spangles-on-net should be used to drape this unit, and a sun-burst arrangement in the center accomplished by a white spot secluded below the horizon focused to catch the center area of the peak with a flash. To accentuate this, tinfoil can be placed underneath the spangles on the peak to aid the reflection. Use a light blue sky piece for backing.

(I) Sky Drop

Costumes

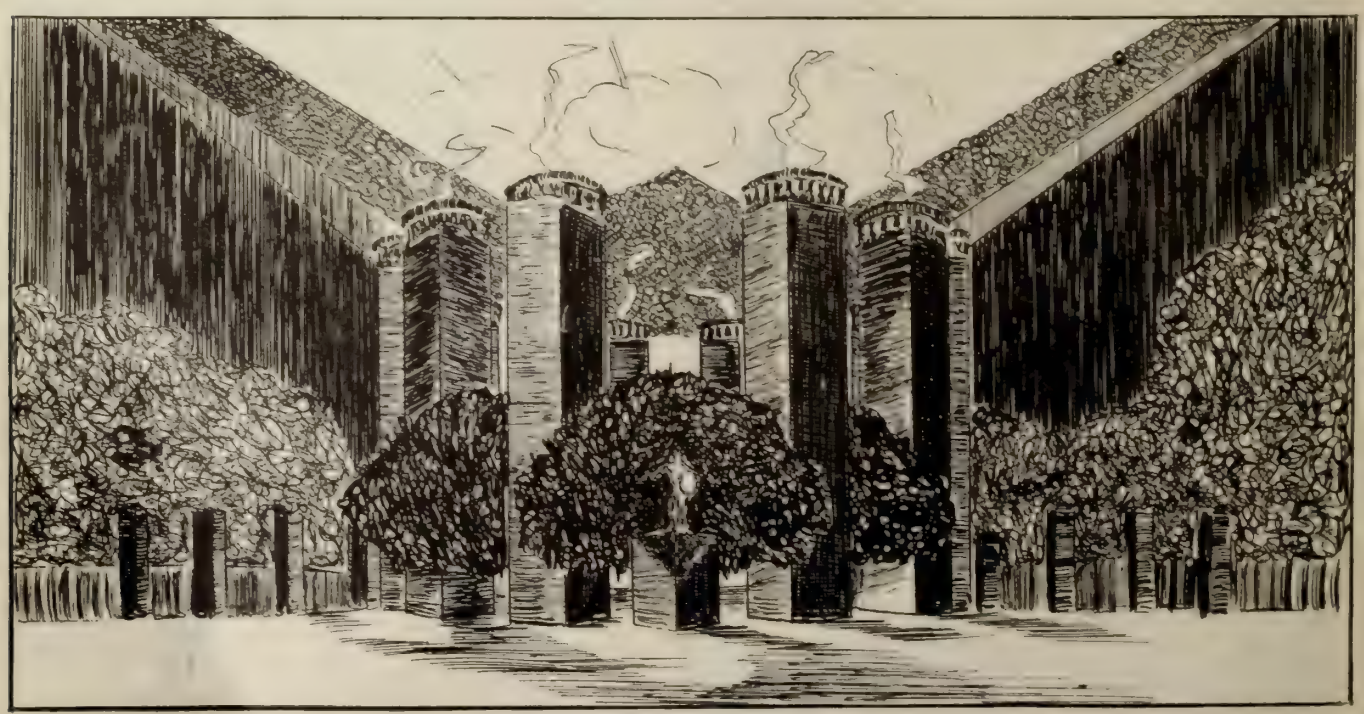
The accompanying chart suggests three costumes which may be made or secured which will aid color to the number. The costume may be combined with many colors and the "pirate" outline and carnival spirit seem very fitting for this particular number.

John Wenger's new stage setting at tthe Rivoli, seen for the first time this week, is an interesting attempt at novelty decoration. The entire proscenium has been bordered by long rows of giant organ pipes and at either side are tall Gothic cathedral windows illuminated in a variety of tints from the rear. The whole effect is majestically conservative yet striking in its originality.

CAPITOL THEATRE
Chicago

Featured Picture: "Madame Sans Gene"
(Paramount)

The Capitol Grand Orchestra with Albert E. Short, conducting appear in the spot prior to the picture and render the Litolff composition "Robespierre." During the action of the overture a stage interpretation of the birth of "La Marseillaise" is presented in tableau form depicting the "Court of Louis XVI," "The Revolution" and "The French Revolution." "La Marseillaise" is sung by Hazel Eden. The divertissements for the week as arranged by Francis A. Mangan included the following: "A Night in Venice," an artistic offering of the "Venetian Four" set in songs of Sunny Italy. Miss Frankie Klassen, in a dainty, petite solo dance. Harpland Fantasy, introducing seven girls playing seven harps. Banks Kennedy, at the console, presents a novelty number "What the Capitol Wurlitzer Organ Can D-"



Big First Run Presentations

CAPITOL THEATRE
New York City

Featured Picture: "Smooth at Satin" (F. O. B.)

Music

The overture, "Merry Wives of Windsor" (Nicolai) is played by the Capitol Grand Orchestra, David Mendoza conducting with Dr. Melchiorri Mauro-Cottone at the Capitol Grand Organ.

Divertissements

S. L. Rothafel presents three exquisite numbers in his second unit of a very good program. The billing follows:

(a) Mlle. Gambarelli and Doris Niles—"Minuet" from "L'Arlesienne Suite," Bizet.
(b) "In a Monastery Garden," Ketelbey. Capitol Grand Orchestra Assisted by Capitol Male Ensemble.
(c) Capitol Ballet Corps with Mlle. Gambarelli, Doris Niles and Lina Belis, Nora Puntin, Millicent Bishop, Elma Bayer, Ruth Flynn, Muriel Malone.
"Farandole" from "L'Arlesienne Suite," Bizet.

The settings for the various divertissements are as follows:

(a) A small set piece painted and cut out to represent a piece of Dresden bric-a-brac, a suggestion of a rose stem curved in the shape of an interrogation mark with large pink roses painted on it, and a few birds done in pink on opposite sides of the stem. The base of the stem is done in blue and green and attached to a small platform upon which the two dancers, dressed in white oilcloth costumes, Gambarelli in a ballet costume, and Miss Niles in a white jacket coat. The black spangle on lace is used as a backing which is toned with red and blue from the sides; the figures on the stand being highlighted magenta and amber from the sides working in a white spot from front. Green foots and flood to tone.

(b) A drop hung back in two painted to represent an old monastery garden rich in foliage. The foreground is painted to give the effect of a portico through which the distant garden rich in color may be seen. A rustic bench is right and a large flowered cone-shaped pedestal is up left, and is surmounted by a small bird-house in which a prop bird is used. Drop is toned pink and blue, sides amber and light blue highlighting the members of the Ensemble, who appear dressed in friar's robes. Light blue flood front with canary to tone.

(c) A very conventional fabric set using gold curtains in two formations. Light gold fabrics hung in two with center opening and an orange border to mask. Back in three is seen a gold fabric hung to back. The background is tinted canary, the foreground in amber and green from the sides is the girls of the Corps, dressed in gipsy costumes present a colorful dance with Gambarelli appearing in a red Spanish costume, Doris Niles in typical gipsy raiment. This was a very charming number.

When the Bugle Calls

With Gladys Rice, Marjorie Harcum, Hazel Simonson, Lela Saling, Frank Moulan, Lieutenant Gitz Rice, William Robyn, Sigurd Nilssen, Joseph Wetzel, Arthur Lang, James Parker Coombs, Jack Abbott, Fenwick Newall, Edward Johnstone, John Oakley, Stanley McClelland.

(1) "Reveille," Trumpeter.
(2) "Oh How I Hate to Get Up in the Morning," Male Ensemble.
(3) "Oh My," Mr. Moulan and Male Ensemble.
(4) "My Buddy," Mr. Wetzel and Male Ensemble.
(5) "The Last Long Mile," Lieutenant Gitz Rice and Ensemble.
(6) "Hinky Dinky Parlez Vous," Mr. Moulan and Ensemble.
(7) "Just a Song at Twilight," Misses Rice, Harcum, Simonson, Saling. (Assisted by Male Ensemble)
(8) "Roses of Picardy," Mr. Robyn.
(9) "Tattoo," Trumpeter.
(10) "Taps," Mr. Abbott (Assisted by Trumpeter.)

Setting consists of a set piece in two representing several army tents which are done in the browns, the set piece painted in such manner as to lend a good perspective. Back of the tent tops is a cut drop with a high ledge running up about 12 feet from center and carrying off to left upon which a large tree trunk is placed. The top branches disappear above the opening. Pine trees up right are silhouetted against a back sky drop which takes on the various colors of afternoon, sunset and evening, being gradually toned as the action progresses, and lends a colorful treatment to the entire setting which would otherwise be drab. The male members of the Ensemble appear in soldier uniforms, the ladies who enter dressed in modern togs. For finale a tattoo and the various posting effective work is done. Stage is left vacant following the exit of the Ensemble, voices in the distance can be heard in the relay of calls. Finally the foreground goes black leaving but the outline of the trees and upper part of the ledge visible against a deep blue sky. A sentry appears in silver on the high prominence and sounds taps. The entire presentation closing in a very impressive and highly artistic manner.

RIVOLI THEATRE
New York City

Featured Picture: "Lost—A Wife" (Paramount)

Music

Selection from "Pagliacci" (Leoncavallo) is played by the Rivoli Orchestra with Willy Stahl conducting, and is followed by a very popular selection of the well-known Risenfeld "Classical Jazz" collection. Harold Rambotton at the Console plays "Mamie" by Jack Shilkret.

Under Hawaiian Skies

This divertissement is preceded by a Castle Color Film, "Alahoe Land", showing several scenic shots of the familiar Hawaiian Beach. The music of the Hawaiian Orchestra is heard back stage as the film fades out. The foots and floods are brought up, curtains part revealing a Hawaiian exterior which consists of several palm trees with thin trunks and heavy fronds set across stage in irregular alignment. A thatched hut is up right with a ground row which connects to either a trunk or rock piece, although it was rather difficult to define this part of the setting. A thick border of palm fronds is suspended in about two, and back of this is a border which appears to be green oak leaves hung in three. In the front a painted palm border is hung in one. There is a profusion of large palm branches intertwined in netting at the sides, and is so placed to render a conglomeration which gives the appearance of a dense growth. Japanese lanterns are placed on the lower part of the roof of the thatched hut. A flowering set piece used as a seat is up center. A blue sky drop with a large pink moon up left center visible in full over the horizon. The number introduces Panly Makenza, famous Hawaiian tenor, accompanied by Hawaiian orchestra.

Of five pieces dressed in white, four hula hula dancers with a specialty dancer dressed in a white silk hula costume, the Quartette dressed in white sailor costumes, and Alfred Brower (?) dressed in a sailor costume doing a Russian dance. Green, pink and canary highlight the set from the sides, which is very colorful and animated at all times.

COLONY THEATRE
New York City

Featured Picture: "The Sporting Chance" (Tiffany Truart-Renown)

Music

The overture for this week is particularly well done, and Dr. Edward Kilenyi conducting the Colony Melody Masters, gave an excellent rendition of melodies of yore which introduced the novelty, "I'll See You in My Dreams." The overture did not open the program, but was changed to a spot prior to the presentation.

The Mystic Voice

The question asked in a program of "What is it?" and "Where is it?" proved rather baffling to a curious audience. John Priest at the Console played "Shadowland" and presently from the area of the balcony, a voice of a singer was heard, a blue spot was presently thrown on the chandelier over the box-house left, then to stage left in the spot to be taken by the singer. Owing to the trickery of placing sound it would be rather difficult for one to say exactly where the voice is located, but apparently it came from the dome and through the grill work of the sounding board or through the organ chambers. We will confess it was as baffling to us as to others in the audience. It is a very good novelty, and the air of mystery surrounds it. It would have been easy to have overdone this.

Carnival of Sports

This is the most pretentious presentation offering which the Colony has offered, and the management is to be commended for this type, as this theatre has excellent facilities for doing such wonderful things in this particular branch of production work. Too often we have seen vaudeville acts dominate the presentation spot, and this should not be the case as there are so many things which can be done in a presentation way that will earn for the house the popularity enjoyed by competitors who specialize in straight presentations. This presentation carries with it the element of an excellent divertissement plus the element of a prologue to the picture. Ten simple scenes constitute the number. The action opens with canary flood, amber foots and blue borders on the gold close ins. A singer enters who sings the theme song of the picture, "A Sporting Chance." Eight girls enter in two's, dressed as fencers, baseball players, polo players and gymnasium girls. They do a walk on and off with the singer at the finale of his song. Leo Donnelly, dressed in a gray golf suit, appears before each scene and presents a humorous introduction in his laconic style. The first appearance is the El Rey Sisters in an excellent roller skating number, dressed in light colorful costumes. They appear in full stage in a simple setting. Silver curtain hung back in three-toned green, blue, and rose from the sides. Two large silver vases are right center and left center. A vase at right carries large bouquet of vari-colored tulips highlighted in white to bring out the pigments of the flowers, and the one at the left has the bamboo flowers toned amber. A large crystal ball is hung from the center, and for the finale red and green spots are played upon it, as it revolves, causing a charming effect on the silver drop. Pink spot is used on the girls in the first movement of the number, with a blue spot for the second.

The Tennis Number

The Tennis Number is given next by the Colony Dancing Ensemble: Eight clever dancers who appear in numbers arranged by Billy Smith. They appear before a black plush drop hung in one with a cut-out stranded (?) cloud motif painted in blues, greens and pinks, the cloud motif appearing like winged birds in silver. A tennis net is tacked on the drop at the base, blue foots to tone. Helen Grinnell presents the golf number in an exquisite dance interpretation, black cyc is hung back. A set tree painted on beaver board cut-out is placed up right. The balance of the set is the customary equipment found on the green. Canary highlights the caddy who stands up left center dressed in a white outfit. The dancer appears in a white sport costume.

Swimming Number

The Swimming number is the next feature introduced. A blue drop hung in about two with three set pieces representing a dual palm tree cluster, a boat and water motif and a water row. These three set pieces are painted on beaver board cut-out and set against the drop. Pink flood is on the eight dancers who appear in bathing suits of silk of a heliotrope shade.

This is followed by a race track scene which introduces the Colony Quartette. A scrim hung down in one back of which is a strip set piece cut to resemble a low white fence which runs across the base of the scrim. Up left center is a set piece resembling the end of a judge's stand done in white with an awning top. Light fabrics are used for backing. These are toned light blue to flood. Light amber flood used on the singers who appear in one dressed in the conventional costume of the day, and labelled by Mr. Donnelly as book-makers. They sing two numbers and then go into the handicap which brings on the eight girls dressed in jockey suits working in a canary spot. Then comes the "punch" of the presentation, which is a perfect blending with the picture, and rounds out a good show. The entire ensemble rush on at the finale of the song by the Quartette and the Dance Ensemble and with much action, hilarity, etc., announce the race. Presently the clatter of hoofs is heard in back of the curtains as the lights in front dim, the light fabrics is then taken away revealing two horses on a tread-mill executing a race against a black background highlighted from the right with blue. This is labelled as "Kentucky Boy," alive and in action. At the climax the opening shot of the picture is shown, which is two jockeys riding in the same direction around the racetrack as photographed in the picture. The lights dim down back as the screen in brought in. There was an evidence of good mechanics back stage and the technical division is to be commended.

MARK STRAND THEATRE
New York City

Feature Picture: "The Making of O'Malley"
(First National)

Music

"Fantasie Orientale," a rhythmic paraphrase arranged by Arthur Lang, and rendered by the Mark Strand Symphony Orchestra with Carl Edouarde conducting. The lighting effect used upon the orchestra was very effective, being lighted from foots of subdued green with the fringe lighting of purple which highlighted the head and shoulders of men and tips of their instruments. The proscenium top and sides indirectly light in rose. Three spots of amber, from booth spots shed a soft haze over all, lighting the brown velvet close-in curtains, while the conductor is spotted with amber. For the finale, the entire orchestra is flooded, from a bank of spots hung over-head, with a vivid purple, thus producing a very striking and vivid effect.

Divertissements

Edward Albano, baritone, rendered "The Road to Mandalay," by Speakes. The setting is the corner of a Dutch Drinking Grotto, table, bench, high hanging lantern and stained glass (effect) window as backing of one side of triangle setting, this is all treated after the Gothic Design and is framed in from top and sides with folded black velvet drapes and lighted with an amber spot on the singer with a soft light from lantern and a sectional bunch of amber foots on the dimmers.

"Frolics of '88"

Joseph Plunkett, the first man on Broadway to take a step in the right direction, in his delightful "Frolics of '88" fills us with sparkling burgundy and sends us home dreaming dreams of not so long ago and refreshed, as only such a delightful, homey, humorous skit can refresh. The setting is the simple old fashioned parlor in any American home in the late 80s with the old gas chandelier with frosted glass globes, the hat rack and umbrella stand in the hall through the center door (not so fancy), the old square piano and china piano lamp, horse hair furniture and all the usual wall pictures. The set was boxed in with velvet drapes of a mouse color, which lent the atmosphere of age to the general set, highlighted with dimmed amber from sides and old rose foots and top, on the dimmers. The set shows two windows on the right with the heavy red hangings and one big window on the left with like hangings, also, at the center door which was a little left center the same treatment in drapes was used.

Effective Lighting

The lighting was effectively arranged with floods of bright amber through the windows, and from over head, as if from the chandelier, there played on the artists a flood spot of soft amber. This was supplemented with an amber spot from the booth as each artist did his or her specialty with white spot from booth used on only one number.

As the curtains parted we looked upon the group of old fashioned, but colorfully costumed, men and women gathered for an evening of enjoyment, some on the sofa, others on chairs, with the gentlemen standing, the famous town quartet (Mark Strand Quartet in this instance) the funny thin fellow at the square piano, who can really play, and the Town Belle, in amber spot, ready to do her song. Then the party started. Miss Pauline Miller, Soprano, sang.

(a) "The Sweetest Story Ever Told,"—(Stults.)
(b) "Polka," Mlle. Klemova and M. Bourman.
(c) Charles Guglieri, Musical Saw Soloist.
(d) "Sally in Our Alley," Mark Strand Quartette.
(e) "Schottische," Mark Strand Ballet Corps.

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Scenes in "Smooth as Satin," starring Evelyn Brent, based on the stage play, "The Chatterbox," by Bayard Veiller, which goes into the Capitol Theatre, New York City, June 21. This is the third F. B. O. production to play the Capitol in one month.

Cecil B. De Mille Secures Max Parker As Art Director for His Productions

MAX PARKER, leading member of the board of architects which planned the San Diego International Exposition is the latest addition to the technical staff of Cecil B. De Mille.

Mr. Parker, more recently Art Director for Mary Pickford, and the Famous Players-Lasky Corporation, has now signed a contract to assume the same position with the Cecil De Mille Pictures Corporation.

Mr. Parker's touch as an artist, architect and decorator has been seen to advantage in such Paramount pictures as "Joan the Woman" and "The Beggar on Horseback," and such Pickford productions as "The Hoodlum" and "Pollyanna." He has just returned from a six months' tour of Europe where he added to his store of source material.

Mr. Parker is now at work on Leatrice Joy's starring vehicle, "Hell's Highroad," directed by Rupert Julian, and Rod La Rocque's starring picture, "The Coming of Amos," directed by Paul Sloane. The next to receive his attention will be Cecil B. De Mille's first independent production, "The Road to Yesterday," adapted by Jeanie Macpherson and Beulah Marie Dix from the stage play by Miss Dix and E. G. Sutherland.

Berliner Arranging Music

Mr. DeMille also announced the appointment of Rudolph Berliner, former musical director for Klaw & Erlanger, to act as musical expert for all productions of the Cecil De Mille Pictures Corporation.

Mr. Berliner will provide music cues for all starring offerings of Leatrice Joy and Rod La Rocque as well as the personally directed Cecil B. De Mille Production. He will institute an innovation in this work. Heretofore, all music cues and music scores have been prepared in New York.

Mr. Berliner will remain at the De Mille Studio and his cues will be made up of the actual music played by the stuido orchestra during the actual making of the scenes. It is expected in this manner that the music may be made to fit more fully the mood and spirit of the various players.

Mr. Berliner has already started work preparing the music for "Hell's Highroad," and "The Coming of Amos." His next effort will be on the first Cecil De Mille independent production. "The Road to Yesterday," adapted by Jeanie Macpherson and Beulah Marie Dix from the play by Miss Dix and E. G. Sutherland.

Schildkraut Arrives

Arriving fifteen minutes late, after poking along behind a train wreck, Joseph Schildkraut still retained undiminished the dynamic sparkle which has been a feature of his interpretative success

As Mr. Schildkraut descended from the belated California Limited, he stated that at least for the present he was not permanently deserting the stage for the screen. He is to be in California for three months playing the feature male lead in Cecil De Mille's first independent production, "The Road to Yesterday." Upon the conclusion of this offering, he will return to New York to reassume his starring role in Broadway's biggest success of 1925, "The Firebrand."

Work on "The Road to Yesterday" will start shortly. It is an adaptation by Jeanie Macpherson and Beulah Marie Dix of the play by Miss Dix and E. G. Sutherland. Other featured players include Jetta Goudal, Vera Reynolds, Julia Faye and Theodore Kosloff.

Beahan Leaves for Coast

Charles Beahan, Production Manager of Producers Distributing Corporation, left Saturday for the West Coast to look over production conditions.

Before proceeding to Los Angeles, Mr. Beahan will visit the De Mille production forces on location in the Grand Canyon in Colorado, where the opening scenes of "The Road to Yesterday," Mr. De Mille's first personally directed production under his new independent arrangement with Producers will be taken.

Mr. Beahan will be on the coast for several weeks conferring with the production units now at work on the new product of Producers for the 1925-26 schedule.

Scenes in "Married?" the Herman F. Jans production directed by George Terwilliger and starring Owen Moore and Constance Bennett.

Rockett Reports on First National Picture in Work

AL ROCKETT, assistant to Richard A. Rowland, general manager of production for First National Pictures, who has been in Hollywood for a month substituting for John E. McCormick, Western representative now in Europe on a vacation, has found the pictures now being completed for the company ahead of expectations, high as these were. In a letter to E. A. Eschmann, he writes:

"I am very enthusiastic about the forthcoming First National productions, those that have been completed and will be shipped to the Home Office in the next couple of weeks and, also, the productions that we are just starting.

"Have seen all of Frank Lloyd's "Winds of Chance," and, take it from me, we are going to have a knock-out picture and one you will be able to go out and shout about. The picture is one of the finest productions of its kind I have ever seen. The White Horse Rapids and Chilcoot Pass stuff give you the thrill of your life.

"Have also seen Eddie Carewe's last production, "The Lady Who Lied," and believe it is a crackerjack box office picture. He has a good cast headed by Lewis Stone, Virginia Valli and Nita Naldi, and has some very beautiful settings. I am quite sure you are going to be very happy over it.

"We previewed Miss Griffith's last picture, "The Marriage Whirl," last night and it is another extremely good Griffith picture. It is a story of modern life with a new twist to it and I'm sure it's another one you can go out and shout about.

"Next week Carewe will get started on his next picture, a very powerful story titled "The Sea Woman," which was a New York stage play. Blanche Sweet will play the part of the Sea Woman, and I think it will make a great picture. We also get started on "Joseph Greer and His Daughter," which I hope to have a new title for before very long. Lewis Stone, Shirley Mason and Dorothy Sebastian will play the leading roles. I also think this story has unusual production value and will be a good box office picture.

"I am particularly enthusiastic about "Viennese Medley," which we hope to get started on or about June 15th. We have a cast on this picture which includes Conway Tearle, Anna Q. Nilsson and May Allison, and after reading the scenario I think it is going to easily be an equal to 'The Four Horsemen.'

"These productions, together with our Star productions, make me very enthusiastic about the line-up for First National for the coming year. From a production standpoint, we are trying to do everything humanly possible to turn over to the Sales Department the greatest line-up of box office pictures that have ever been turned out and I only wish I could transfer all of my enthusiasm to the entire force over the country."

Walsh in Football Story

George Walsh's third picture for Chadwick Pictures Corporation will have a college background, and it is the intention of the company to make many of the exterior scenes on the Cornell campus in Ithaca, N. Y. Mr. Walsh's last trip to Ithaca will be well remembered by Cornellians, as he distinguished himself, then a member of the Fordham University football team, by beating Cornell single handed (or single footed) with a seventy yard drop kick, the record at the Cornell field.

Governor Alfred E. Smith of New York, and Mayor William S. Hackett, of Albany, were wildly cheered by enormous crowds when they toured the principal streets of Albany on the observation platform of America's first Trackless Train, now on its way across the continent from New York to Los Angeles. Metro-Goldwyn-Mayer is sponsoring the special's trip in the interests of better roads and better motion pictures

JACK STEWART
First National Manager in Brussels, Belgium

Jack Stewart Sails

New First Nationalite Goes To Open Exchange in Brussels

Jack Stewart, formerly with the Producers Distributing Corporation in charge of its Detroit office, left last Saturday aboard the S. S. Minnetonka for London, where he will spend several weeks before departing for Brussels to open a new First National exchange there.

In London, Mr. Stewart will familiarize himself with the First National product, and, as this is his first trip abroad, will attempt to become thoroughly acclimated before venturing into Belgium.

With the opening of this new office, the plans laid out by Bruce Johnson, manager of the First National Foreign department, for the opening of exchanges in each foreign territory, have taken another step toward completion.

Split Territory

Warner Bros. Divide New York and New Jersey, to Improve Service

In order to give the exhibitors of New Jersey better and more direct service, Warner have decided to split the New York and New Jersey territory which has been operating from one office at 1600 Broadway, New York City.

Sam E. Morris, general manager of distribution, announced this week the appointment of Nat Beieras manager of the New Jersey exchange. He will share the office of the New York branch.

Mr. Beier, formerly with Warner Bros., returns to the company after an absence of a little over a year, during which he has been engaged in the same line of business. He has been for a number of years attached to the sales forces of big organizations and is well fitted to handle his new position.

Mr. Morris also announced the appointment of a special Warnes Bros. field representative in Canada in the person of B. F. Lyon, who took up his new duties this week. Mr. Lyon was for two and one-half years with United Artists in the Canadian territory and has a large personal acquaintance among the exhibitors there.

Scenes in "My Wife and I," the Warner Brothers picture in which Irene Rich, Huntly Gordon, John Roach and Johnny Harron have the important roles.

First National Releasing Five of Its Pictures During Greater Movie Season

By E. A. ESCHMANN.

Manager of Distribution, First National Pictures, Inc.

CONVINCED that there is good business for good pictures at any period of the year, First National is releasing five of its finest productions for the year during the month of August, the period embraced by the Greater Movie Season movement inaugurated by the Hays organization. August is usually considered by exhibitors and distributors alike as the worst month in the year and most of the companies which release pictures at all during that month schedule their weakest product for that season.

It was with this fact in mind that some of the exhibitors who attended the Greater Movie Season open meeting of the Hays organization at the Palace Theatre last week, at which Charles O'Reilly presided and at which Jerome Beatty was the speaker, objected to having the Greater Movie Season movement take place in August, advocating September as the proper month when, they said, good pictures could be available.

A glance at the First National pictures scheduled for release during August shows that this objection cannot apply to First National product. Five of its finest pictures will be available for showings during that month, in addition to other big pictures whose release dates fall in July and even June. The August releases from First National follow:

August 2. "Her Sister From Paris," the new Constance Talmadge picture, a Sidney Franklin production, written by Hans Kraely, with Ronald Colman playing opposite the star. Kraely is the author of "Her Night of Romance," one of Miss Talmadge's most popular pictures, of "The Marriage Circle" and other box-office successes. He has recently been signed by Joseph M. Schenck to write original screen stories for both Norma and Constance Talmadge.

August 9. "Fine Clothes," a John M. Stahl production, from Franz Molnar's play, "Fashions for Men." In the cast are Lewis Stone, Percy Marmont, Alma Rubens, Ray Griffith, Aileen Percy and William V. Mong.

August 16. "The Half-Way Girl," from a story by Lloyd Sheldon, directed by John Francis Dillon. Doris Kenyon and Lloyd Hughes are the featured players. Others in the cast are Hobart Bosworth, Tully Marshall, Sam Hardy, Sally Crute, Martha Madison, Teddy Sampson, Harriet Sterling and Charles Wellesley.

August 23. "The Knockout," starring Milton Sills, from M. D. C. Crawford's novel, "The Comeback." Lambert Hillyer is directing this picture, which is the story of a prize fighter in the Maine lumber camps. Supporting the star are Tully Marshall, Lorna Duveen, John Kolb, Frank Evans and Harland Knight.

August 30. "Graustark," a special in which Norma Talmadge is starred, directed by Dimitri Buchowetski. In the supporting cast are Eugene O'Brien, Marc MacDermott, Roy Darcy, Albert Gran, Lillian Lawrence, Wanda Hawley, Winter Hall and Michael Vavitch.

Other big First National pictures are available for showing during the Greater Movie Season. There is "The Scarlet West," the special made by Frank J. Carroll, with Robert Frazer, Clara Bow, Robert Edeson, Helen Ferguson, Johnny Walker, Walter McGraill, Ruth Stonehouse and other players. This special will be released on July 26, just a few days before the Greater Movie Season begins.

Another special which has been attracting big box-office receipts in the bigger cities is "Quo Vadis," with Europe's most noted screen actor, Emil Jannings, as Nero.

Other July releases available for showing during August are the new Corinne Griffith production, "The Marriage Whirl," from J. Hartley Manners' popular play, "The National Anthem." Al Santell directed and supporting the star are Kenneth Harlan. Harrison Ford, E. J. Ratcliffe, Charles Lane and Edgar Norton. "The Lady Who Lied," the new Edwin Carewe production from Robert Hichens' story, "Snake-Bite," with Lewis Stone, Virginia Valli, Nita Naldi, Louis Payne, Leo White and Edward Earle.

June releases which will make excellent attractions for the Greater Movie Season are the Milton Sills picture, "The Making of O'Malley"; Colleen Moore in "The Desert Flower"; M. C. Levee's "Just a Woman," with Claire Windsor, Conway Tearle and Percy Marmont, and Barbara La Marr in John Galsworthy's "The White Monkey."

Other recent First National releases which have established themselves as box-office attractions and are still available for first runs in some of the cities which will participate in the Greater Movie Season movement are Colleen Moores "Sally"; Nazimova in "My Son"; Corinne Griffith in "Declasse"; Richard Barthelmess in "Soul-Fire"; "Chickie" and "His Supreme Moment."

With such a list of First National's finest productions to choose from the exhibitor who wants the best of screen fare for showing during the Greater Movie Season period, will find plenty of drawing material to choose from.

Pick Marmont for Big Role

Percy Marmont is selected for one of the big roles of the year, the title role in the screen adaptation of "Lord Jim," Joseph Conrad's masterpiece, it is announced by Paramount. Announcement of the supporting cast will be made soon and production is scheduled for about the middle of July.

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John Barrymore in Whaling Story, for Warner Brothers

WARNER Bros. have decided on a last minute change in their plans for John Barrymore, now at their Hollywood studio awaiting to make his first picture. Instead of "Captain Alvarez," a South American revolution story selected as the star's first production, the Warners have decided to make a big sea story dealing with the whaling industry, called "The Sea Beast."

This picture is to be adapted from the whaling yarn "Moby Dick," a highly colorful tale of the New Bedford, Mass., whaling trade in the period of 1840. It was written by Herman Melville, and contains enough action for half a dozen pictures. The Warners intend to make a special production of this story and Bess Meredyth, who adapted "Ben Hur," will do the scenario.

Mr. Barrymore will have Millard Webb, one of the youngest directors on the coast, behind the megaphone. Mr. Webb has been one of the most successful directors in the industry, being responsible for "The Dark Swan" and "My Wife and I," recognized as almost perfect from the directorial standpoint.

The selection of "The Sea Beast" was decided upon in response to Mr. Barrymore's request for an adventure story. While "Captain Alvarez" was also selected for this reason, upon reading "Moby Dick," both the star and the Warners were of the opinion that it would lend itself to a much bigger production than the South American tale, and provide the star with an entirely different role from any he has played.

While part of the picture will be made at Catalina, the important scenes will quite likely be shot at New Bedford, the company coming east at a later date. Director Webb is now busy selecting his cast.

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New Players Starting Work

Tyler Brooke and Suzanne O'Neil appeared at the Hal Roach Studios in their first camera scenes last week, following the signing of long-term contracts with Hal Roach, the famous comedy producer. Tyler Brooke, formerly featured comedian in "No, No, Nanette," and other stage successes made his debut in support of Glenn Tryon under the direction of Fred Guiol. Miss O'Neil, the fifteen-year-old discovery and a sister of Sally O'Neil, the new Metro-Goldwyn star, started her screen career opposite Jimmie Finlayson.

Begins "Golden Princess"

Production of "The Golden Princess" starring Betty Bronson, began this week with the departure of the complete producing unit under the direction of Clarence Badger for Bishop, California. A special train was employed to move the players and equipment from Hollywood to the location site in the Sierras.

In addition to the director and the star the troupe includes Neil Hamilton, Rockcliffe Fellowes, Phyllis Haver, Joseph Dawling, Norma Wills, Mary Schoene and about fifty other players.

Chadwick's Current Program To Be Completed in Fall

PRODUCTION of the Chadwick Pictures for the 1925-26 season is progressing at a rapid rate in Los Angeles, where I. E. Chadwick, President of the company, is personally supervising the actual production of all of his pictures. Four of next season's pictures have been completed and four others are now in production. The progress of date seems to indicate that the entire program will be completed late next fall, and it is likely that several special productions, not scheduled, will be added to the product.

Charles Ray, most recent addition to the list of Chadwick stars, has completed "Some Pun'kins," first of the four rural comedies which he will make for Chadwick this year. Director Jerome Storm has already started shooting on the second picture, which is, as yet, unnamed. Gertrude Olmstead will play opposite Ray in this production.

George Walsh, who will return to the athletic type of pictures which first won him fame, has finished two of the six pictures on this year's schedule. Wanda Hawley headed the supporting cast in "American Pluck," the first picture. Cecille Evans and Philo McCullough are in the cast of the second picture, "Blue Blood." It is expected that Walsh will come to New York shortly to start production of a new picture, the exteriors of which will be made in the East.

The first Larry Semon comedy for the new season, "The Wizard of Oz," was completed some time ago, and has been acclaimed by the critics in every key city where it has been shown. Semon is now at work on his second picture, which is promised as a spectacular comedy of even greater magnitude than "The Wizard of Oz." The new picture, "The Perfect Clown," will be directed by Fred Newmeyer, who has directed many of Harold Lloyd's best pictures. Dorothy Dwan and Oliver Hardy, who supported Semon in "The Wizard of Oz," are in the cast. Kate Price is the only other player who has been engaged to date.

James Young is now working on the final scenes of Douglas Doty's adaptation of Louis K. Anspacher's great American drama, "The Unchastened Woman," which is to be the vehicle for Theda Bara's return to the screen. This picture, which has been several months in the making, is an elaborately staged drama of domestic strife, which Chadwick Pictures Corporation expects to be one of the most sensational photodramas of the year.

Mack Sennett Announces Comedy Plans for Pathe

MACK SENNETT, whose comedies are released by Pathe, announces increased production activity at his studio, with the addition of two more comedy troupes. Six companies are now at work at the Edendale, Cal., plant making two-reel comedies. This is an assurance that Pathe will have plenty of Sennett fun-films for the coming "Greater Movie Season."

New directors have been engaged and the administrative forces have been augmented to take care of the added activity. The scenario department includes Percy Heath, Arthur Ripley, Jack Jevne, Gus Meins, Frank Capra, Jefferson Moffitt and Ewart Adamson.

A research department has been added to the studio in charge of Leslie Gordon. The titles for the Sennett comedies are being written by Felix Adler and A. H. Geibler.

Harry Langdon, having completed his first feature picture, is at work on a new two-reeler under the direction of Harry Edwards.

Del Lord is directing Billy Bevan, Madeline Hurlock, Andy Clyde and Kewpie Morgan in a tramp story.

Raymond McKee and Ruth Hiatt are being directed in a domestic comedy by Eddie Cline.

Art Rosson is directing Alice Day, supported by Ernest Wood, Jack Richardson and Alma Bennett, in her fourth starring film.

Ralph Graves is about to begin a new comedy under the direction of Gil Pratt, recently added to the directorial staff.

Lloyd Bacon is preparing a new story to go into production.

Other players in the Sennett stock company are Vernon Dent, Eugenia Gilbert, Ruth Taylor, Thelma Parr, Marvin Lobach, Natalie Kingston, William McCail, Joe Young and Danny O'Shea.

To Start Work on "Last Frontier"

Hunt Stromberg is clearing the decks for action on "The Last Frontier," the gigantic Western epic which he is soon to produce for Producers Distributing Corporation. Present plans call for the actual shooting to start on July 1.

Stromberg, who recently purchased the screen rights and the invaluable buffalo stampede scenes of this Courtney Riley Cooper novel from the late Thos. H. Ince, intends to make "The Last Frontier" one of the greatest pictures of the decade and a memorial to the famous producer-director.

In five of these stampede scenes more than 8,000 buffalo appear. This is the largest herd of these animals in existence today. Several hundred Indians and cowboys were employed by the Canadian government to round up the great herds from all corners of the National Park and assemble them for these scenes.

Stromberg will personally direct "The Last Frontier," but just who will have the leading roles and who will play the several historical characters has not been disclosed as yet.

"Comedy Carnivals"

Complete Shows Made up of Pathe "Shorts" in Illinois Towns

Comedy Carnivals made up of Pathe short subjects are being played with success in various Illinois towns, according to word received at the Pathe Home Office from the manager of the Chicago branch exchange.

Typical of the programs played on the Comedy Carnival dates is that offered by the Lyric Theatre at Odell, Illinois, which was as follows:

Our Gang Comedy, "Circus Fever," two reels.

Mack Sennett Comedy, Ben Turpin in "The Wild Goose Chaser," two reels.

Mack Sennett Comedy, "Honeymoon Hardships," two reels.

"Aesop's Film Fables," "Mysteries of Old Chinatown," one reel.

Special trailers are made up to advertise the forthcoming Comedy Carnivals.

New Buddy Roosevelt Picture

Louis Weiss, Managing Director of Weiss Brothers' Artclass Pictures Corporation announces the arrival in New York of the second of the new series of five-reel Western Pictures featuring Buddy Roosevelt. This picture will be released under the title of "The Galloping Jinx." It was directed by Robert Eddy from a story by Betty Birbridge and besides the featured star the cast includes such well known players as J. Gordon Russell, Gloria Hellar, Ralph Whiting, Billie Bennett, Jack O'Brien, Louis Fitzroy, Martha Dudley, Charles Colby, Clyde McClary, Sam Blum and Leonard Trainor. The production is from the studios of Action Pictures, Inc., of which Lester F. Scott, Jr., is active head.

Two Pictures Completed

"The Miracle of Life" and "Headlines" Nearer Release by Associated Exhibitors

Studio work was completed this week on two of the features which are scheduled for release by Associated Exhibitors during the coming season. The films are now being edited and cut.

S. E. V. Taylor completed "The Miracle of Life" at the Cosmopolitan Studios in New York City. This feature, based upon a published story by Olga Printzlow, was adapted to the screen by Marion Leonard.

MAE BUSCH NITA NALDI

The cast is headed by Mae Busch, Nita Naldi and Percy Marmont.

E. H. Griffith completed "Headlines" at the Tec-Art Studios in New York City. This newspaper romance is an original story written by Dorian Neve. The producers are St. Regis Productions. Alice Joyce heads the cast which includes Malcomb McGregor, Virginia Lee Corbin, Harry T. Morey, Elliott Nugent, Ruby Blaine and Miss Nobody From Nowhere.

Alan Hale to Direct

That a "bad" man can make a good motion picture director is a question about to be tested by Cecil De Mille who has just given a long term contract to Alan Hale, famous screen "villain." Mr. Hale's first production for the Cecil De Mille Pictures Corporation will be a Leatrice Joy starring vehicle, "The Wedding Song," adapted by Charels Whittaker from the novel by Ethel Watts Mumford.

C. B. De Mille Signs Technical Expert

Paul G. Sprunck, former technical director for Famous Players-Lasky, and more recently with the Cosmopolitan Productions, has been added to the staff of the Cecil B. De Mille studio as a special technical expert. De Mille considers him a man of unusual ability, and has signed him to a long-term contract.

Sprunck's first work for De Mille was the designing of a location set for "The Coming of Amos," Rod La Rocque's starring picture which is being directed by Paul Sloane. He excels in plaster and papier-mache work, and will be kept busy on the elaborate sets planned for De Mille's first personally directed production, "The Road to Yesterday."

Assemble Indians for Big Picture

Since the Indian outbreak of almost fifty years ago when the tribes assembled on the Little Big Horn and massacred the pursuing party under General Custer, there has never been a meeting of the tribes to approach the proportions of the one at Kayenta, the Indian trading post on the Navajo reservation in Arizona. Ten thousand members of the Apache, Navajo, Hopi, Supuais, Havasupais and Wallapais tribes are encamped there to take part in the motion picture production of "The Vanishing American," an epic story of the passing of the red man written by Zane Grey.

William K. Howard is making the production for Paramount, with Richard Dix in the title role, and Lois Wilson as leading lady. They are the only players to be named so far.

The assembling of the six Indian nations on the Navajo reservation was made possible, Paramount states, through the co-operation of Harvey K. Meyer, Indian agent, at Tuba, Arizona, and the Indian Department of the United States Government.

Record in Danger

First National Has Second Biggest Booking Week In Its History

First National bookings for the first week in June were the biggest in the history of the company with the single exception of one week last January when the Eschmann Month Drive was under way.

Beginning with June 1, when the field force had finished the Summer Play Date Drive for June, July and August bookings on current releases, the sales force throughout the country was let loose on First National's Winner Group of fifty-two pictures for the new season. While a large number of contracts on the Winner Group have been made previously, the salesmen had been concentrating upon sales of the Leader releases for summer showing.

With their first week's concerted movement for the sales of Winner pictures they rolled up an enormous volume of business, second only in results to the banner week of the Eschmann Month Drive. The result achieved is a splendid tribute to the confidence First National product has earned among the exhibitors of the country, and to the enthusiasm of the sales force in the box-office value of Winner Group pictures.

Announces Plans for Ray's Next

It is announced from the Chadwick Pictures home office that Charles Ray's next production for this concern will be another rural comedy drama of the type that brought this star fame. Jerome Storm, director of the Ray series will again wield the megaphone, under the supervision of Joseph De Grasse.

While the cast has not yet been announced it is almost certain that Duane Thompson, who made a great success of her part in the previous Ray production, "Some Pun'kins," will again play opposite the star in his second picture for Chadwick.

Robert Frazer in scenes in "The Keeper of the Bees," a forthcoming F. B. O. special.

Katherine Grant is Awarded 5-Year Contract by Roach

HAL ROACH has just notified the Pathe Home Office that he has awarded Katherine Grant a five-year contract because of her exceptional performances in the Hal Roach comedies distributed by Pathe.

Roach is very enthusiastic over his discovery of this blonde beauty of the screen and stated:

"Miss Grant's exceptional work before the camera has won her this long-term contract. Not only has she proved herself a comedienne of the first rank with a keen appreciation of comedy values but she possesses that subtle charm known as personality, and it gets over most effectively on the screen. In addition to her proved histrionic ability, she is one of the most attractive beauties appearing in motion pictures. I am sure that the theatregoing public will be glad to learn that we are assured of Miss Grant's appearance in our comedies for at least five years."

Pathe officials second Hal Roach's appreciation of Miss Grant's ability and the potency of her screen personality and are delighted over the signing of the contract which assures the appearances of this charming player in comedies on the Pathe release schedule for a long period of time. Branch managers and exhibitors have also recognized Miss Grant as an exceptional commedienne, and many complimentary words have been written about her in communications received by the Pathe Home Office in the past.

The Roach player has been declared to be the most perfect type of blond beauty for the screen. She is tall and athletic and is the possessor of very expressive blue eyes. Her acting ability is no doubt to a degree inherited as both her parents, Anita Lonzelle and J. E. Grant were on the stage. One of her famous relatives of the profession is William Lonzelle, who shone in "The Mission Play."

Miss Grant was born and educated in Los Angeles, attending the high school in that city. She paid particular attention to dramatics and it is a strange coincidence that she was in the same dramatic class at high school as Glenn Tryon, with whom she is now associated in Hal Roach Comedies.

Her stage debut was made in 1914 with Gus Edwards, famous discoverer of juvenile talent, at the Orpheum Theatre in Brooklyn. She later appeared at the head of her own company in "Midnight Frolics."

It was in 1921 that Miss Grant began her screen career as an extra in one of the "Our Gang" comedies at the Hal Roach studio. She played in Fox and Universal pictures and soon returned to the Roach lot. For some time she has been appearing in the supporting casts of the various Roach producing units making Pathe comedies.

Only recently, however, was it discovered that her screen talents were more than merely those of portraying leading roles and sympathetic parts. The discovery was made in a "Spat Family" comedy entitled "Wild Papa." Miss Grant gave such a striking performance in creating a new type of "vamp" that she almost "stole" the picture from her fellow players.

Some of her recent appearances in Hal Roach comedies on the Pathe program include "Isn't Life Terrible?" with Glenn Tryon and "What Price Goofy?" with Charley Chase, both two reelers.

Miss Grant is one of the most enthusiastic dance devotees on the Pacific Coast and not only does she dance at every opportunity for her own enjoyment, but she conducts a dancing school which has won a reputation for its instruction in the art of terpsichore. She also devotes much time to swimming and diving which are her second-choice hobbies and is proficient in practically all forms of athletics.

Undoubtedly, Miss Grant is unusually well qualified to carry out the ambitious plans that Hal Roach has for her in comedies and her work in new Pathe comedies will be watched with keen interest.

Rothafel Books "The Boomerang"

J. C. Bachmann, general manager of distribution of B. P. Schulberg Productions, Inc., announced that S. L. Rothafel has booked the special Schulberg screen version of "The Boomerang," the famous stage success produced by David Belasco from the manuscript by Winchell Smith and Victor Mapes. The picture will be the chief attraction on the program of the Capitol Theatre during the week of June 28th.

"The Boomerang" is one of the highlights on the current Schulberg program. Adapted from one of the most successful comedy dramas ever presented on the Broadway stage, it has been transferred to the screen under Gasnier's direction. The principals in its cast are Anita Stewart, Bert Lytell and Donald Keith, who is the new screen juvenile claimed by Schulberg to be one of the year's best finds. Other well known players in the production are Arthur Edmund Carew, Mary McAllister, Winter Hall, Ned Sparks and Philo McCollough.

There's *Extra* MONEY in the short subject!

Are you getting YOURS? *ADVERTISING does it!*

A romantic scene from "Confessions of a Queen," a Metro-Goldwyn picture. Alice Terry plays the lead. Here you see Lewis Stone and Helene D'Algy

Accoutrement of Canadian Mounted Sent to Tom Mix

WHEN Tom Mix was in Canada recently he was struck, as was very natural, by the saddle and other accoutrements used by the celebrated mounted police of our Northern neighbor. To a member of his party he expressed, in an offhanded manner, the wish that he owned one of them.

Imagine his surprise when, upon reaching home and opening a very large case that had been expressed to him from one of the northern most points of the Dominion, he gazed upon the object of his desire. Saddle and bridle and everything else was there and a little note which said:

"Sudbury, Ont.

"Dear Tom:

"Will you accept the enclosed from one of your admirers who considers herself forever indebted to you by reason of the hours of clean and wholesome entertainment you have afforded her through the medium of your pictures?

"For years I have been one of your followers, and when I heard you were coming to Canada, I traveled all the way down to Toronto to get a real 'close up' of you and see if you really looked as you do on the screen. You did not disappoint me is all I need say.

"But about this gift. I was standing right next to you the day you were in Toronto and heard you remark to one of your friends that you would like to have an outfit similar to the ones used by our brave mounted guardians of law.

"Maybe you have one of them by now, but I don't think you will refuse this one when you hear its history. It was the property of my brother, a man very much like the ones you portray in your pictures, who died (in the line of duty) at the hands of a band of human coyotes whom he was responsible for breaking up, thereby stopping their nefarious practices, which ranged from murder and woman slavery to petit larceny.

"It is practically new, as he had only bought it a short time before his untimely end.

"Please accept it and let it wear out in the service of humanity as he had planned it to.

"With best regards,

(Signed) "T. L. C."

Needless to say Tom was very much touched by the letter and accepted the gift from the unknown woman who preferred to have her identity hidden by the anonymity of initials.

Lloyd Editing and Titling Special, "Winds of Chance"

AFTER four months of traveling, locations and studio shots, Frank Lloyd has completed the filming of Rex Beach's epic of the Alaskan gold rush, "Winds of Chance," for First National release, and is now occupied in the editing and titling of the big Northern drama.

"Winds of Chance," handled in the big way Mr. Lloyd filmed the memorable "The Sea Hawk," represents the most pretentious exterior photoplay ever filmed on the West Coast and is also the most accurate and dramatic drama of its type to be undertaken.

Mr. Lloyd has taken his company, comprising such well known players as Anna Q. Nilsson, Viola Dana, Ben Lyon, Victor McLaglen, Dorothy Sebastian, Hobart Bosworth, Claude Gillingwater, John T. Murray, Philo McCollough, Fred Kohler, Charles Crockett, George Nichols and Larry Fisher, to eight locations representing more than 13,000 miles of travel and his locations have been typically Alaskan during four different seasons. They have varied from the wildest rapids in Western Canada to scenes on top of a mountain range at an altitude of over 9,800 feet.

"Winds of Chance" is one of the most popular and dramatic narratives which have come from the pen of the virile Rex Beach, and deals with the adventures of seven unique characters, all participants in the struggle for gold—Poleon, the giant French packer; Pierce Phillips, an American boy who falls a victim to sharpers and is forced to earn his way to happiness and success; Countess Courteau, an energetic woman whom Phillips loves; Sam Kirby and his daughter Rouletta, bent on making one more stake and then enjoying life (but who meet unexpected reverses), and To mand Jerry, two inseparable but incessantly fighting prospectors.

Loew-Metro Club Outing

The Loew-Metro-Goldwyn Club held its annual outing to Schenck Brothers Palisades Amusement Park, Thursday evening, June 18. It was the most successful party of the kind ever held by the club. Led by President Charlie Sonin, members and their guests left the Loew State Theatre building in a fleet of eight seightseeing buses, with a special police motorcycle escort and made a record breaking trip to Fort Lee ferry. More than four hundred attended the outing and enjoyed the various rides and other amusements at the famous resort on the Hudson River. Major Edward Bowes and Nicholas M. Schenck represented the officials of the combined organizations from which the membership is made up.

Plans for Alyce Mills

Alyce Mills, the B. P. Schulberg star, this week completed the leading role in F. B. O. special, "The Keeper of the Bees," and is now once more back on the Schulberg lot where she will probably be given her next part in "With This Ring," a Saturday Evening Post serial, now in book form, by Fanny Heaslip Lea. Fred C. Windemere is to direct as soon as the complete cast is selected.

Action still from "After Business Hours," a Columbia picture featuring Elaine Hammerstein and Lou Tellegen

Explosions on Board a Ship Thrill in "The Half-Way Girl"

THE New York daily newspapers carried columns of matter on the explosion of the United States Shipping Board vessel Corvallis, rechristened for the movies the Mandalay, when it was exploded last week 150 miles off Sandy Hook to afford picture goers a thrill in First National's production of "The Half-Way Girl," featuring Doris Kenyon and Lloyd Hughes.

The press associations also sent long accounts of the explosion and the attendant circumstances over the wires to their clients, so that "The Half-Way Girl" has received much preliminary publicity in nearly every city in the country.

The Corvallis, which was built by the United States Shipping Board at a cost of $900,000, was bought for the explosion by First National at a smaller figure. Earl Hudson, under whose supervision the picture is being produced and the explosion was arranged, states that the vessel and the incidental costs and expenses mounted to $125,000.

Five tons of dynamite were placed in the bow and five tons in the hold of the ship, as well as 1,000 pounds of blasting powder in the superstructure. The vessel was towed out to sea 125 miles from Sandy Hook. Alfred Sorenson and his son, William, both noted dynamite experts, were engaged to superintend the explosion. Everything was in readiness for the blast when the United States Coast Guard cutter Seneca put in appearance and ordered that the Corvallis, or Mandalay, be towed 25 miles further out to sea.

The ship sank five minutes after the charges of dynamite were set off and many thrilling shots of the explosion and sinking of the ship were obtained. The tug boats engaged by First National to carry its actors, the crew and invited newspaper men put back to port after the explosion, but the Seneca again appeared and ordered that one of the tugs return and blow up the large pieces of wreckage that might cause damage to shipping. The tug left before the task was finished; it was pursued by the Seneca and a shot from a four-inch shell sent across her bows. This time the tug remained at the task set by the commander of the Seneca for twenty-four hours, or until the Atlantic was free of the wreckage of the Corvallis.

The New York newspapers and press associations sent reporters and photographers to cover the filming of this sequence for "The Half-Way Girl" and they found good "copy" in it.

"Hurricane Horseman"

A wire from Lester F. Scott, Jr. of Action Pictures, Inc., which produces the pictures released by Weiss Brothers' Artclass Pictures Corporation states that they have started production on "The Hurricane Horseman," which will be the second of the series of eight five reel Acrobatic Stunt-Thrillers featuring the new Western Star Wally Wales.

"How do you like my new mate?" shouted Captain J. Pendlebury of the Dollar Line steamer, President Adams, as he posed with Doris Kenyon on board the Mandalay off Sandy Hook. Captain Pendlebury commanded the Mandalay for Earl Hudson during the filming of exciting episodes of "The Half-Way Girl," in which Miss Kenyon is co-featured with Lloyd Hughes.

Campbell Signs Contract as Director for Arrow

W. E. SHALLENBERGER, President of Arrow Pictures Corporation, announces the signing of a contract with Major Maurice Campbell, under the terms of which Major Campbell will create four productions for Arrow release.

As a director of stage and screen successes, Major Campbell knows no superior. He has been functioning for more than twenty years and is responsible for the production of such stage successes as "Mistress Nell," with Henrietta Crossman, "Sweet Kitty Bellairs," which he produced in conjunction with David Belasco; "The Ghost Breaker," with H. B. Warner, and dozens of others.

Major Campbell for three years directed for Famous Players-Lasky Corporation. In this way he renewed an association of many years previous, for at one time he and Jesse Lasky, Vice-President of Famous Players, wrote and directed many notable vaudeville acts which travelled over the Keith and Orpheum circuits. Among his outstanding triumphs with Lasky as a picture director, were "The Exciters," in which appeared Bebe Daniels and Antonio Moreno; "Burglar Proof," "Two Weeks With Pay," "Ducks and Drakes," "The Speed Girl," "First Love," "The March Hare" and "Oh! Lady, Lady." This list could be lengthened to include many of the greatest triumphs of the Famous Players organization.

Major Campbell is conceded to have been chiefly instrumental in developing Miss Daniels to the important position she occupies today. He gave up his affiliation with Famous Players-Lasky Corporation so that he might be free to make his own pictures. In his opinion, Independence is an absolute necessity if the best results are to be achieved. In a recent interview he said:

"The 'factory' method of production is absolutely wrong and does not permit a director to give of his best. For instance, a large company has several stars, all on salary. Each story produced must be selected to fit those stars. If it isn't in shape to do so as originally written, it must, of necessity, be altered—and often in aftering, the damage is done. I do not decry the star system. There will always be stars, because the public demand star personalities, but it is much better to select the stars to fit the stories than vice versa."

Sada Cowan and Howard Higgin, collaborating scenarists, have been signed by Robert Kane to prepare the script of "Invisible Wounds," a First National picture.

DE MILLE'S NEWEST BEAUTY

From translating Greek for President Coolidge to acting in the movies for Cecil B. De Mille is a long jump but one successfully achieved by Rita Carita, recently signed for De Mille's cinema stock company. Miss Carita, a brunette, was Greek interpreter for Coolidge while he was Governor of Massachusetts. Her entertainment talents, however, were not to be denied and after seeing her dance, De Mille secured her services for his productions. Her first appearance is with Leatrice Joy in "Hell's Highroad," directed by Rupert Julian.

New Moomaw Picture

Will Make Another Production for Associated Exhibitors—His "Under the Rouge" A Fall Release

Louis Moomaw, the director of "Chechacos," the first picture made in Alaska which was distributed by Associated Exhibitors, will make a third picture for the releasing organization. Moomaw left New York last week for the Coast to begin work on the production, which will be based upon the theme "how to train a wife."

Moomaw's second picture for Associated Exhibitors, "Under the Rouge," will be released in the Fall. It was filmed in Oregon and is replete with beautiful scenery, including the headwaters of the Columbia River near the Canadian border. Tom Moore and Eileen Percy head the cast which also includes James Mason, Mary Alden, Chester Conklin, Claire de Lorez, Eddie Phillips, Tom Gallery, Bruce Guerin, Carmelia Geraghty, William V. Mong, Peggy Provost, Stanley Blystone, Aileen Manning, and William Dills.

"Thank You" Progressing

Production is well under way at the Fox Film Corporation West Coast Studios on "Thank You," the John Golden stage success which is being picturized under the direction of John Ford. The first week or so was spent at Crater Camp in the Sierra Madre in Southern California, where many of the exteriors of Ford's preceding picture "Lightnin" were taken.

One of the best all-star casts ever assembled for a Fox picture has been selected for "Thank You." George O'Brien is playing the leading male role, with Jacqueline Logan cast as the heroine. In the supporting cast are Alec J. Francis, J. Farrell MacDonald, Cyril Chadwick, James Neill, Edith Bostwick and Frankie Bailey.

Henry Ginsberg Announces "Wreckage" on Banner Program

PRODUCTION on "Salvage," second Banner Production for the Henry Ginsberg Distributing Corporation, started recently, is well under way and elaborate sets are being constructed for the big scenes of the picture. In a telegram received from Ben Verschleiser, producer, he states that he is assured that this will be one of the most pretentious features that he has ever made.

Every attention to detail is being given to the filming of the widely read Izola Forrester serial, to be made in book form this fall simultaneous with the release of the picture.

"Wreckage" is a story of the sea and the title was selected in preference to the original title owing to the fact that "Salvage" had already been used in connection with a previous picture. To avoid confusion a contest was held with a cash prize offered for the best substitute title.

In this contest the students of the class in advanced photo play competition entered and the winning title "Wreckage" was chosen. Unfortunately, two contestants chose the same title so the officials of Banner and Henry Ginsberg decided to give each a cash prize.

The cast of "Wreckage" consists of May Allison, Rosemary Theby, John Miljan, Holmes Herbert and an excellent supporting cast. The production is featured with a large supporting cost and gorgeous scenes of society life. The thrill scene of "Wreckage" is the storm at sea, for which elaborate preparations are now being made.

Henry Ginsberg of the Ginsberg Corporation who left last week for the coast will be on "location" during the finishing of the picture and during his stay will confer with Sam Briskin of Banner Productions on details relative to the balance of the season's schedule.

Schulberg Pictures Plan to Discourage Censorship

THAT censorship could be obliterated completely in one year's time by a unanimous resolve on the part of the producers to film only the right type of story, is the opinion of B. P. Schulberg, who says that he will endeavor to make his eighteen Preferred Pictures for next season a concrete force in combating those laws.

"Our 1925-1926 program will be absolutely censorproof," promises Mr. Schulberg. "At the same time each production will retain the dramatic verve so indispensable to box-office success. It is my determination not to allow a single trace of the objectionable to enter one of these stories. This will not only keep them intact in the states where censorship exists but will protect exhibitors who can feel assured that the audience's good taste will never be offended.

"The suggestive story, the risque scene has never been popular with the vast majority to which the successful film must appeal. Plays like "Shenandoah," which have been seen by millions, novels like "With This Ring," which have appeared in Saturday Evening Post, or "Lew Tyler's Wives," originally published in Pictorial Review, prove by their previous popularity that they are sound, wholesome entertainment that combine dramatic interest with good taste. "Real story strength is what these pictures will consist of—instead of an attempt to bolster up a wabbling plot with sensational touches which all too often prove disgusting to the conservative patron. Careful direction and thoroughly delicate handling in these eighteen pictures will, I hope, evidence my claim that a film does not have to resort to indecency to sustain a high pitch of interest.

"I would like to see some concerted action on the part of all supervisors of production to make the coming year a year of clean pictures —not only for the effect it would have against organized censorship but for the general good will it would create with all entertainment lovers."

Gertrude Olmstead Signed

Will Have the Feminine Lead Opposite Charles Ray in Chadwick Picture

I. E. Chadwick, president of Chadwick Pictures Corporation, has engaged Gertrude Olmstead for the leading feminine role opposite Charles Ray in the latter's second rural comedy for this company.

Miss Olmstead, a star in her own right, has won a large following through her many successful pictures.

Jerome Storm, who directed "Some Pun'kins," Ray's first picture for Chadwick, as well as more than twenty of the star's most successful productions, will again direct under the supervision of Joseph De Grasse. Production will be started within another week.

"Winner Group" Bookings

Field Force Sells First Nationals in 166 of 253 Cities of More Than 25,000

Since the announcement of its product for the new season less than two months ago, First National's Winner Group of pictures, in which is included all of its product except the specials for the year beginning September 1st, 1925, and ending August 30th, 1926, has been booked in 166 out of a total of 253 cities in the United States and Canada having a population of 25,000 or more.

This unusually fine record is due to the enthusiasm of the field force for E. A. Eschmann's sales policy on the Winner Group and to the appeal of the pictures scheduled to the exhibitors who have made money the past year by playing First National product.

John Golden, producer of "Lightnin'," "Seventh Heaven," "The First Year" and other stage successes which William Fox soon will produce for the screen (left) and George O'Brien, William Fox star. O'Brien is scheduled to play the leading male role in one or more of the Golden plays when they go into production for the screen. Incidentally Mr. Golden informed O'Brien that if he ever tired of the movies there would be a welcome sign hung up for him on the legitimate stage.

New Artclass Pictures

Stories for Buddy Roosevelt, Buffalo Bill, Jr., and Wally Wales Selected

Louis Weiss, Managing Director of Artclass Pictures corporation announces that Lester F. Scott, Jr., of Action Pictures, Inc., is completing plans for the third picture in each of the series of eight five reel Western features starring Buddy Roosevelt, Buffalo Bill, Jr., and Wally Wales, respectively.

Stories have been selected and after continuities have been completed the casting will be started.

It is Mr. Weiss' policy to have as many of the pictures in each series ready as soon before the actual release date as possible so the pictures may be in the exchange's hands to show to the exhibitor as long before the play date as possible. It being his desire to let the exhibitor know exactly what he is getting when he signs on the dotted line.

Further announcements in regards to these pictures can be expected in the near future.

"The Blood Bond"

William Steiner Announces New Western Starring Leo Maloney

William Steiner, the independent producer, last week announced that the new Leo Maloney feature, "The Blood Bond," written by Ford Beebe, is one of the very best things of its kind, and one of Maloney's best.

The story gives "a new slant" on the latent possibilities of the Western picture, with its rare blending of humor with intense dramatic action.

"Parisian Love"

J. Gordon Russell will be seen as the heavy in Gasnier's forthcoming B. P. Schulberg production, "Parisian Love," a melodrama of the French underworld from the novel by F. Oakley Crawford. Others in the cast of this picture, the initial Schulberg release for the coming season, are Clara Bow, Lou Tellegen, Donald Keith and Otto Matthieson

Strong Cast in Beck-Arrow Picture, "The Primrose Path"

ARTHUR BECK, who is engaged in making "The Primrose Path," to be released on The Golden Arrow Franchise, has announced the complete cast of his production, an all-artist aggregation, is headed by Clara Bow and Wallace Mac Donald.

Miss Bow, who got her start on the screen as a result of winning one of the Brewster Beauty Contests, has forged rapidly to the front until today there is no more popular engenue before the camera.

Wallace MacDonald, too, occupies a prominent place in the affections of the motion picture goers. Playing opposite Norma Talmadge in "The Lady," he registered such a triumph that he was immediately engaged to play opposite Pola Negri. He will also be seen shortly in an important role in "Lightnin'," the screen version of one of the greatest stage success.

Stuart Holmes, screen "heavy" of a thousand successes, is in "The Primrose Path"; so, too, are Tom Santschi and Arlene Pretty. George Irving, an actor-director of great prominence, was seen last in the central role of Jane Crew's production, "The Goose Hangs High," prior to which he was himself a director of many important screen successes of which the outstanding one was "Ten Nights In a Barroom;" Lydia Knott, an extremely clever character woman, Master Pat Moore, an amazingly gifted youngster, Templer Saxe and Mike Donlin (Mike contributed much of the humor to Reginald Denny's "Oh Doctor")

Harry O. Hoyt, director of "The Lost World," wields the megaphone for "The Primrose Path," which, according to reports, received from Mr. Hoyt, will reach the peak of achievement in his directorial career.

Short Subjects Listed on New Pathe Programs

PATHE will release another of the "Stereoscopik" novelty reels entitled "Ouch!" in the program of short-subjects for the week of July 5, which also includes two Hal Roach comedies, a chapter of "Sunken Silver," the current Pathe serial, the Pathe Review, "Topics of the Day," "Aesop's Film Fables" and the Pathe News.

"Ouch!" is the third "Stereoscopik" to be released and is reported to be even more entertaining than its predecessors, "Zowie" and "Luna-Cy." "Isn't Life Terrible?" is the title of the Hal Roach two-reel comedy which presents Charley Chase in a series of vacation experiences that are right in season. Katherine Grant, the blonde beauty whom Hal Roach has recently signed to a five-year contract, appears as Chase's charming wife. "Chasing the Chaser" is a one-reel comedy with Jimmie Finlayson. "The Secret Panel" is the latest chapter of the Patheserial "Sunken Silver" adapted from Albert Payson Terhune's story, "Black Caesar's Clan."

Pathe Review No. 27 brings a trio of entertaining and instructive subjects: "The Mists of Morning," views of Nature's blanket over a mountain lake; "St Louis—the Mound City," another of the unique Pathe-color series on American cities; and "The Fossil Fields," another chapter of the "Origin of Man" series, being the picture-log of the Roy Chapman Andrews Expedition into Mongolia. "Wine, Women and Song," one of Paul Terry's "Aesop's Film Fables," "Topics of the Day" and two up-to-the-minute issues of Pathe News completed the Pathe program of the week of July 5.

Second Jane Novak Vehicle Bought by Whitman Bennett

WHITMAN BENNETT announces that he has purchased "Led Astray" as the second vehicle for Jane Novak, who, under Wilfred Noy's direction, is to make a series of four productions for release on The Golden Arrow Franchise.

"Led Astray" is a screen adaptation of Alfonse Daudet's world-known novel "The Little Parish Church."

Monsieur Daudet is best known to fame as the author of "Sappho," perhaps the most startling and original play of its generation. It is said, however, that "The Little Church Parish" is in every respect worthy to stand side by side with "Sappho" in human interest, pathos and dramatic appeal.

Camera work has just begun at the Whitman Bennett Studios on the first Jane Novak picture, This is "The Substitute Wife" from the novelette by Katharine Smith. Opposite Miss Novak is Niles Welch, who, with Madge Kennedy, has just completed work on "Scandal Street."

"The Substitute Wife" will be the last production to be made at Whitman Bennett's Yonkers Studios. After its completion, Mr. Bennett will remove his activities to the newly acquired Glendale Studios at Glendale, Long Island, where he expects to begin production about the middle of July.

NORMA TALMADGE

In her production of "My Woman," for United Artists Corporation, she will have Thomas Meighan for her chief support.

"Baree" Serialization

Curwood Story in 824 Newspapers "Tops" "Captain Blood" Record

The serialization of "Baree, Son of Kazan," the James Oliver Curwood novel, in newspapers throughout the United States and Canada, has reached the marvelous total of 824 publications. This tops the record made by "Captain Blood," by Rafael Sabatini, and is a prediction, Warner Bros. believe, of the showing likely to be made when other Warner stories are offered under a schedule enabling editors to plan their year's fiction ahead.

The circulations of the newspapers using "Baree, Son of Kazan" reaches the astounding total of 8,000,093 copies. As advertising experts figure five readers to each copy of a newspaper, it is estimated that readers of the publications that have printed, or are printing, this serialization number more than 40 millions.

Al Raboch a Director

The policy of giving young men every opportunity has become firmly established at the Metro-Goldwyn-Mayer studios and in the wake of the success of such young directors as Alf Goulding, Josef von Sternberg, and William Wellman comes the announcement that another young director has been signed.

Al Raboch is the latest directorial acquisition at the Culver City studios, and according to an announcement made by Louis B. Mayer, has been signed on a long term contract.

Warners New Corporation

Warner Bros. Hollywood Theatre Corp., incorporated in Delaware, has been authorized to do business in California, according to advices from Sacramento this week. The total capital stock is given as $500,000 and 15,000 shares of no par value. This is the unit that will operate the new Warner Theatre in Hollywood, the deal for which was closed two weeks ago. It is to be the first of the first-run houses that the Warner Bros. are contemplating at various points where their product is not now shown.

Two Stars in "My Woman"

Norma Talmadge and Thomas Meighan Will Illuminate United Artists' Special

Thomas Meighan last week stated that his contract with Famous Players-Lasky Corporation ran to the end of this year and admitted he has arranged to make a picture with Norma Talmadge after his contract had expired. This production will be called "My Woman."

"My arrangement with Joseph Schenck is for only one picture," said Mr. Meighan. "After that my plans are indefinite."

Mr. Meighan's contract calls for two more pictures for Famous Players.

The Famous Players-Lasky Corporation issued this comment:

"Mr. Meighan has been under contract with the Famous Players-Lasky Corporation for a number of years, and during that time his relations with the company's officials have been entirely happy and friendly. Mr. Meighan wishes to emphasize that these cordial relations prevail today and the publication of statements that he has quit Famous Players is an injustice to himself and to the company's executives."

It is expected, in some circles, that Mr. Meighan will renew his contract with Famous.

Released by Century

The current Century Comedy release, "Married Neighbors," is a hilarious marital mix-up made with Billy Engle and Hilliard Karr in the principal male roles. Constance Darling, one of Century's leading commediennes, has the principal female role. The comedy was directed by Charles Lamont.

Pathe Lists Lloyd's Latest

Pathe announces that September 20 has been definitely set as the date upon which Harold Lloyd's latest and greatest feature comedy, "The Freshman," will be given its national release.

Exhibitors will find that in "The Freshman" they have a super-attraction with unlimited box-office potentialities, released at just the opportune time for it to be exploited and played with greatest profit. In fact, it was only after most careful consideration and deliberation upon the box-office angles of "The Freshman" that the release date was definitely set.

Football plays an important part in the new Lloyd feature comedy; and September 20, just prior to the opening of the annual gridiron season, seemed the most logical time to give the film its national release. At that time football will be in the news—the papers will be full of the gridiron plans of the college, high school and other elevens.

Lloyd is supported by Jobyna Ralston as leading lady, Brooks Benedict as the heavy, Pat Harmon as the coach, Hazel Keener, James Anderson, Joseph Harrington and scores of young screen luminaries of both sexes who appear as college boys and coeds.

THOMAS MEIGHAN

Paramount star will play in a Norma Talmadge production, "My Woman," for United Artists program.

"The Desert Demon"

Print of Artclass Picture Featuring Buffalo Bill, Jr., Reaches New York

Louis Weiss, Managing Director of Weiss Brothers' Artclass Pictures Corporation, announces that the negative and first print of "The Desert Demon" the second of the eight five-reel Thunderbolt Thrillers featuring Buffalo Bill, Jr. has been received in New York.

This is a story of a stolen mine, located on the edge of a great desert. The story itself is most absorbing and the desert shots include some scenery and localities which have never before been shown on the screen. Buffalo Bill, Jr. is called on to do some very fast riding and is equal in every way to the reputation which he has built up for himself.

The cast includes Betty Morrisey, Frank Ellis, Harry Todd, Jack O'Brien, Frank Austin, Raye Hampton, Margaret Martin, Charles Colby.

The direction was in the hands of Richard Thorpe. The story was written by Alex McLaren and the continuity by Betty Burbridge.

Douglas Gilmore Signed by Mayer

It is practically impossible for a handsome leading man of the stage to remain in the legitimate drama these days when motion picture producers are keeping one eye constantly open for screen possibilities.

Now it is Douglas Gilmore who has signed a contract with Louis B. Mayer during that executive's recent trip to New York, and is already in Culver City where he will start work in one of Metro-Goldwyn-Mayer's forthcoming productions. Gilmore is one of New York's most popular leading men.

Mary Brian in Lead Role

Mary Brian will play the leading role opposite Raymond Griffith in his first starring picture, "On Dress Parade," states Paramount. The supporting cast includes Joseph Dowling, Kathleen Kirkham, Edgar Norton, Jacqueline Gadsden, Nigel de Bruliere, Gustav Von Seifertitz, Carl Stockdale, Gerald Austin, Lincoln Plummer and Michael Dark.

CAROL DEMPSTER
Featured in D. W. Griffith's "Sally of the Sawdust," for United Artists release.

Increased Bookings Follow Century Comedy Previews

BELIEVING that the exhibitors of the country are paying far more attention to their short comedy bookings than heretofore, the Century Film Corporation, of which Julius and Abe Stern are the heads, have inaugurated a new method in marketing the Century Comedies distributed by Universal. It consists of the establishment in each Universal exchange of a schedule of immediate pre-views for next season's Century Comedies, extending as far ahead as the December and January releases.

In discussing this innovation, which puts Century Comedies on the same sales footing as feature pictures, H. M. Herbel, sales manager for Century, calls attention to the fact that since this plan was inaugurated several weeks ago, sales on Century Comedies for next season have shown a decided increase, both in volume and in price.

"During the past few weeks most of the important key centers throughout the United States and Canada have been closed on Century Comedies," he said. "This goes to prove that the exhibitor realizes more and more the importance of selecting good, substantial Short Subjects to accompany his features.

"We are finding out that the exhibitor is just as willing to preview a comedy as a feature, and that in contracting for a season's output he wants to know what he is getting. He does not want to buy a cat in a bag on his comedies any more than he wants to buy a block of features sight unseen.

"By unprecendented production activity this spring, and by close co-operation with the Universal laboratories, we have been able to get far ahead on our comedy schedule. We now have Century Comedies in the Universal exchanges as far ahead as the first of the year. In fact, we have been that far ahead with sample prints for previewing for the last thirty days. And it is in this thirty days that we have noticed the increased booking most strikingly.

"We attribute a large part of increased sales to the improved quality of our product,, of course. Never before in the history of the Century Film Corporation have we had such a line-up for fall. Exhibitors throughout the country are undoubtedly pleased with this line-up, which includes twelve Buster Brown Comedies, twelve Wanda Wiley Comedies, Twelve Edna Marian Comedies, six Eddie Gordon, six Al Alts and four made by Charles King. The Buster Browns, adapted from R. F. Outcault's famous newspaper comic strips, are proving a revelation. They have turned out to be of exceptional first-run value."

Macfadden Starts Advertising First True Story Production

THE first "broadside" of national publicity and advertising to publicize the Bernarr Macfadden productions being made by his own company, the True Story Film Company was begun this month in the Macfadden publications.

Full page advertising is being carried in the True Story magazine, Dream World, True Romances, Fiction Lovers, True Detective, Modern Marriage, Dance Lovers, Movie Weekly, and Sportlife.

The entire editorial page of True Story magazine in the August issue is taken up with an announcement of the latest Macfadden enterprise, True Story Film Company, and what it means both to the magazine field and the motion picture industry.

The colored cover of True Story magazine for September will carry a picture of Anne Cornwall, who enacts the leading feminine role in the first Macfadden production, "The Wrongdoers." In addition to this cover there will be a full page advertisement of the production.

True Story for September also will have the first installment of the fictionized version of the true story from which the motion picture of "The Wrongdoers" was made. This story will be divided into three instalments, each instalment to be featured story for the month in which it is published. Preceding the story and at the end of each instalment will be an editor's note to the reader that the story has been made into a motion picture production and that it will be available at the reader's favorite theatre.

Bachmann Appoints Rollo

J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions, this week announced the appointment of Stanley J. Rollo to the sales staff of his company. Mr. Rollo has long been identified with film distributions, since the days of Mutual Film Corporation of which he was general manager. He has recently been handling the sale of various state rights product. Mr. Rollo left New York this week to visit the exchanges of B. P. Schulberg Productions.

Used Goerz Raw Stock

Roald Amundsen took Goerz motion picture raw stock with him in his dash toward the North Pole, according to a letter from Ferdinand Schurman, president of the Fish-Schurman Corporation of New York, sole distributors for it in the United States. The MacMillan-Navy expedition also will use Goerz raw stock, having purchased it from Fish Schurman.

Six of the Pathe Juvenile stars in "Our Gang" in scenes in "Official Officers."

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.823
Ridin' Mad (Canutt)	Western drama		4,927
Desert Hawk	Western drama		4,823
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Camille of the Barbary Coast	Underworld dr.		5,600
His Buddy's Wife (Hynter)	Domestic dr.		5,600
Manhattan Madness (Dempsey-Taylor)	Comedy-drama		5,500
EDUCATIONAL FILM CORP.			
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 30..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Sep. 6..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 13..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 20..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 27..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Oct. 4..	2,000
Court Plaster	Neal Burns	Oct. 4..	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 18..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 25..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Nov. 1..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 15..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cat Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognises the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000

FILM BOOKING OFFICES OF AMERICA

American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Family Secret			5,848

FIRST NATIONAL

Son of the Sahara (all-star)	Melodrama	May 24..	7,603
Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Marriage Cheat (all-star)	Drama	June 21..	6,623
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,496
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr 18..	6,171
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,000
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	8,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121

FOX FILM CORP.

A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,946
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	798
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,505
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,863
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,615
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,000
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,898
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,813
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000

METRO-GOLDWYN

Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,900
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,800
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,000
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,300

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,866
Arab (Novarro-Terry)	Drama	July 12..	6,700
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,958
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,776
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958

PARAMOUNT

Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaire (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15..	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,980
Air Mail (feature cast)	Melodrama	Mar. 28..	6,987
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959

	Kind of Picture	Review.	Feet

PATHE

Into the Net	Mulhall-Murphy serial	Aug. 2..	
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,600
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000

	Kind of Picture	Review	Feet
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Gooly? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama	Mar. 14..	6,878

PRODUCERS DISTRIBUTING CORP.

Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28..	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243
Her Market Value (Ayres)	Drama		
Girl of Gold (Vidor)	Drama		
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		
Beauty and the Bad Man (Star)	Western		
Friendly Enemies (Weber & Fields)	Comedy dr.	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14..	5,930
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11	4,902
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000

	Kind of Picture	Review	Feet

UNIVERSAL

Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Iron Man (Albertini)	Serial	Jun. 28..	...
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,840
Sawdust Trail (Gibson)	Western	July 19..	5,500
Fighting Fury (Hoxie)	Western	Aug. 1..	4,400
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,000
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,500
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,250
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Finer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,811
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,373
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Deany)	Comedy	Nov. 29..	6,567
Omar Khayyam (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western	Jan. 3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Saddle Hawk (Gibson)	Western dr.	Mar. 7..	4,419
Fifth Avenue Models (Mary Philbin)	Drama	Jan. 24..	6,581
Up The Ladder (Valli)	Drama	Jan. 31..	5,988
Let 'Er Buck (Gibson)	Western	Jan. 3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28..	6,739
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28..	5,604
Taming the West (Gibson)	Western	Feb. 28..	5,304
Paul Revere	Hysterical histy.	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan. 3..	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,496
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,753
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,140
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000
The Meddler (Desmond)	Western melo.	May 23..	4,800
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000

(Continued from preceding page)

	Kind of Picture	Review	Feet
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May 30..	2,000
Locked Out	Sweet 16 comedy	May 30..	1,000
I'll Show You the Town (Denny)	Comedy	June 6..	7,400
Nobody Wins	Sweet 16 Comedy	June 6..	1,000
Showdown (Art Acord)	Mustang western	June 6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June 13..	6,618
Speak Freely (Edna Marian)	Century comedy	June 13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June 13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June 13..	2,000
Siege (Valli-O'Brien)	Drama	June 20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June 20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June 20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June 20..	2,000
Dog Biscuits	Sweet 16 comedy	June 20..	1,000
Ice Cold	Sweet 16 comedy	June 20..	1,000
White Outlaw (Hoxie)	Western	June 27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..	1,000
Rough Party (Alt-Karr)	Century comedy	June 27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June 27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June 27..	1,000

VITAGRAPH

Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..10,680	
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Tides of Passion	Drama	May 2..	6,279
Happy Warrior	Special		
Road That Led Home	Special		
Unknown Story	Special		
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. Drama	June 27..	5,700

WARNER BROTHERS

Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..10,930	
Broadway After Dark (Menjou)	Comedy-drama	May 31..	7,019
Rabbit (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Last Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
In Thin Ice (Moore-Roberts)	Crook drama		7,208
Man Without a Conscience (Rich-Lewis)	Drama		6,889
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
In Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Galloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Hold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
In the Ge (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast	May 30..	5,800

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Crackerjack (Hines)	Typical comedy	May 23..	6,700

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,6[illegible]
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama	6,289
Strangling Threads (Alma Taylor)	Society drama	5,410
A Soul's Awakening (LeBreton)	Slum drama	5,597
Speak No Evil (Alma Taylor)	Society drama	5,500
Comin' Thru The Rye (all-star)	Romantic dr.	6,500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb 14..	6,300
Red Love (Lowell-Russell)	Indian drama	May 23..	6,300

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama	5,000
Trail of Vengeance (Ferguson)	N. W. Police	5,000
Phantom Shadows (Ferguson)	Melodrama	5,000
Scarlet and Gold (Ferguson)	N. W. Police	5,000

INDEPENDENT PICTURES CORP.

Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Range Terror (Bob Custer)	Western	May 9..	5,000
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,649
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		
Fear Fighter			
Crack O' Dawn			
Goat Getter			

RED SEAL PICTURES CORP.

Animated Hair Cartoons	Marcus cartoon	Jan. 24..	300
Cartoon Factory	Cartoon nov.	Jan. 24..	1,000
Mother Goose Land	Cartoon	Jan. 24..	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21..	1,000
Do You Remember	Scenic novelty	Mar. 21..	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28..	300
Film Facts (Issue D)	Magazine	Mar. 28..	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28..	1,000
Day With the Gypsies	Screen Gem	April 11..	1,000
Animated Hair Cartoon F	Novelty	April 11..	300
Shakespeare (Special)	Life of poet	Apr. 18..	1,000
Film Facts (Issue E)	Magazine	Apr. 18..	1,000
Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,000
River Conway	Scenic	May 9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300
Marvels of Motion	Novelty	May 30..	1,000
Daisy Bell	Song Cartoon	May 30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June 13..	1,000
Hair cartoons	Marcus cartoon	June 20..	300

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

WM. STEINER PROD.

Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,050
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,632
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	650

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Drama	6,500
Sporting Chance	Drama	6,500
Lightning	Drama	6,500
Morals for Men	Drama	6,500
Marrying Money	Blue ribbon	5,800
Dollar Down	Blue ribbon	5,800
Age of Indiscretion	Blue ribbon	5,800
Novelty Series		
Cinemelodrama Series		

TRUART

Verdict (feature-player cast)	Mystery Melo.	June 27..	6,150

PROJECTION

EDITED BY F. H. RICHARDSON

Competency

There are still those who imagine there is no need for expert competency in the theatre projection room. A rapidly decreasing number of theatre managers still honestly believe that a twelve year old boy can, with a few hours training, "run the machine" just as well as any one else—which is measurably true if the item of depreciation be ignored, merely serves to emphasize the foolishness of "operating" or "running" a machine is all there is to projection, and the utter lack of vision (I almost said utter lack of sense) of those men engaged in projection who still persist in the "I'm a machine operator" line of talk.

However, be all that as it may, a queer thing has recently been brought to my attention, which goes to prove that even competency in the handling of machinery is important, and the projection demands competency in that respect.

Observe this theatre. Looks like a pretty large, rather high grade house does it not? and it is all of that. Observe the little narrow, contracted "coop" stuck up in the balcony. We must not criticize its location, though, for while I think it has a too-heavy projection angle, still had this theatre been in New York City it probably would have been placed just under the highest portion of the ceiling, on the theory that the higher the better, and picture distortion be damned.

But here is the joke of it all. This fine large theatre, seating, I would imagine, at least two or three thousand, is in South America, and its Power Six B projectors are hand driven, because exhibitors feel motors to be unsafe in charge of the men available for projection. So after all, punk as may be the skill and knowledge of SOME of our United States and Canadian projectionists, I guess even our worst is better than the best available to these South American theatres, though mind you I am not either saying or insinuating that all the men of that great half of America are in that class. Better projection pays, and to get better projection, sometimes it is necessary to get a better projectionist.

Study This

Recently while in Schenectady I called upon Mr. W. D. A. Ryan, head of the General Electric Company Illuminating Laboratories, to discuss with him certain things in connection with the high intensity arc. I found Mr. Ryan to be not only a most able illuminating engineer, but an affable gentleman as well. I enjoyed the hour I spent with him immensely.

Mr. Ryan explained some things in connection with the high intensity to me and gave me an article which I shall print as a whole, save for that portion which is merely descriptive of the methods employed at the Illuminating Laboratory for measuring the light intensity of the arc.

I would strongly recommend to you that you take this home and STUDY IT. It contains some matter concerning the importance of working high intensity arc carbons to CAPACITY, but not over-capacity, which will, I imagine, surprise some of you. Here is the article:

Bluebook School

Question No. 316—Often in calculations we have to "square the diameter." How is it done? Give examples. What is a kilowatt hour?

Question No. 317—As applied to motors or generators, what is meant by the term "efficiency"? How is it expressed?

Question No. 318—Suppose you had a motor-generator set and wished to know the exact per cent of efficiency at which it was operating. How would you proceed to find out?

Note: We shall now consider electric generators or dynamos. Some of the questions asked have been asked before, but I believe it well to handle this subject as a whole.

Question No. 319—Upon what law is the action of an electric dynamo based?

Question No. 320—Explain the action of an elementary dynamo armature.

High intensity arc at 72 amperes, 61 volts, 18 MM. length. Negative axis at 14° 30.

Some Features of the High Intensity Motion Picture Arc

FRANK A. BENFORD

Physicist, Illuminating Engineering Laboratory General Electric Company

There has appeared on the market within the last few years a new type of projection arc that holds great promise for the future. It is a distinct step in advance of the common carbon arc, and as it is still being studied there is every reason for looking for further advance. This is the "high intensity" or gaseous arc, first brought out for military purposes by Mr. Heinrich Beck some ten years ago. As not everyone is acquainted with this extremely interesting arc, a few words describing its characteristics may not be out of place.

The positive electrode of the high intensity arc is smaller than that of a plain carbon arc of the some current, but the core is larger and is heavily impregnated with salts that vaporize at a high temperature. The current passes through this core as it flows into the crater and heats it to a still higher temperature. Pure carbon can be raised to a temperature of about 3800° A. under ordinary conditions and no amount of increased current will raise the temperature above this point. The core gas of the high intensity arc is not hampered by any such fixed limit, and there is evidence that the gas reaches a temperature of at least 5500° A., or about that of the sun. Photometric measurements have shown the center of the gas crater to be over five times as bright as carbon at its best brilliancy. The total amount of light is not five times, however, because the crater is smaller and the projection efficiency is between two and three times that of the plain carbon arc.

There have been gaseous arcs on the market for a number of years but the Beck arc is the first one in which the gases are sufficiently stable to be used for projection purposes. By making the positive core half the diameter of the shell, baking the shell as hard as possible, and having a number of other features such as diameter of negative and angle between axes of electrodes all adjusted properly, a deep crater will be caused to form in the end of the positive electrode. This crater is almost a hemisphere in form, being slightly more than half the diameter in depth, and the walls are very thin. The carbon is rotated slowly so that all sides burn equally and the crater is kept symmetrical with the axis of the electrode. The gas from the core fills this crater and the current passing through the gas causes it to reach such a high brilliancy that the carbon wall seems dark by comparison. The gas, being confined by the crater walls, is much more stable than if it were out in the open and the use of luminous gas for motion picture projection thus becomes possible.

The temperature of the arc is variable and by raising or lowering the current the brilliancy of the gas can be changed. At the same time the crater diameter and depth will be altered and the stability of the

gas will become less as the current is raised. The upper limit of current may be determined by the gas stability or by the rate of carbon consumption. As a rule the rated current of a given electrode should not be exceeded on account of the flicker set up by the gas that is then given off in greater volume than can properly be contained within the crater. It is true that at higher currents the volume of crater increases but not at the same rate as the evolution of gas and as a result the gas boils over the sides in place of escaping out of the top of the crater in a steady stream.

One of the most interesting features of this arc is the manner in which the various electromagnetic forces may be used to control the convection currents set up by the hot gases. The negative electrode is somewhat smaller than used with the ordinary arc, and the ionized carbon vapor leaves the tip of the electrode with considerable velocity. The gas evolved from the positive core has but little velocity so that it has small tendency to flow outward and if the stream of negative gas is directed properly it will oppose the escape of the core gas and keep the crater filled with the luminous gas that is the real source of the light. We are dealing here with gases that are, at any given instant, of extremely small mass, and the electromagnetic and convection forces are relatively large. It is thus apparent that the core gas particularly may be driven about almost at will by using the forces available in the arc.

The angle at which the negative electrode is placed with respect to the positive electrode is determined by the service for which the arc is intended. For military searchlights the negative axis is depressed 14° 30′ below the positive axis which coincided with that of the searchlight. This has been found by trial to be the angle that gives the best results in efficiency and steadiness. For studio lamps the negative is placed 30° below the axis in order to secure unobstructed radiation, while for projection lamps the angle must be increased to 60° to keep the condensers free from shadows.

It is rather a fortunate circumstance that the arcs of 50 and 75 amperes are not so sensitive to the angle of the negative as those of higher currents. As the current increases, the electromagnetic force due to the relation of the arc stream to the surrounding magnetic field grows at a rapid rate and while arcs up to 450 amperes have been operated and tested, still there are many unsolved problems at these currents.

With a given angle of negative the height of negative, or point where the negative axis pierces the plane of the crater, must be carefully selected. A change of 1 mm. (0.04″) is of importance in the arcs of 120 and 150 amperes, while the 50 and 75 ampere arcs should be within 2 mm. of the specified height. If the negative is improperly set so that the stream of carbon gas from the negative does not strike the crater opening in the right direction the luminous core gas will be agitated instead of stabilized, or perhaps driven rapidly out of the crater. It is possible by giving the negative electrode a side tilt of several millimeters to increase the diameter and depth of the crater to some extent though the unsymmetrical direction of the negative gas causes it to drive the luminous core gas out of one side of the crater and the efficiency of the arc is lowered.

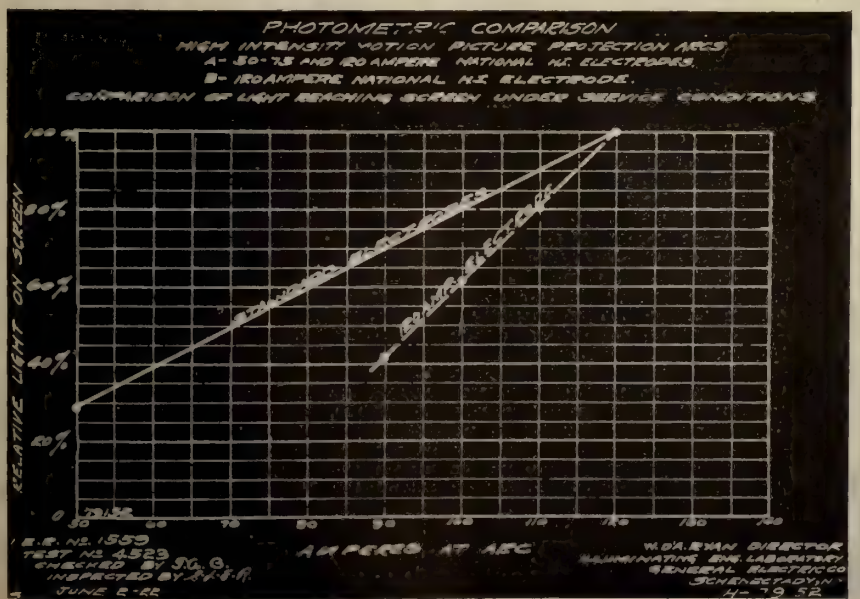
These various features of the gaseous arc have been gone into in some detail in order to bring out more clearly the fact that the high intensity arc is radically different from the plain carbon arc and in service and testing the arc must be treated differently. For example, it is common practice to have control handles on both carbons of the plain arc so that they can be moved around and thus keep the crater properly formed. The high intensity electrodes on the other hand are held in a fixed position that must not be varied. The crater of the plain carbon must be oversize so that the operator will not have to adjust too often for the movement of the crater. The high intensity crater being fixed in diameter needs but little extra size in order to cover the screen because it is held in position and once adjusted does not readily get out of alignment.

Subject of Study

The high intensity arc has been the subject of a vast amount of study and experimentation. One of the latest and most interesting experiments was an exploration of the current-light characteristic. It was particularly desired to find how a 120 ampere electrode operated at say 90 amperes compared with an electrode designed for 90 amperes. Many of the picture houses have supply and converter equipment that is limited in capacity and they are thus not free to operate under the best conditions. It is often the case that 90 or 100 amperes is the limit of current and the lamp in this case is run far below rating. The attached curve shows what happens under these conditions.

Details of Tests

In making these tests the lamp was equipped with standard condensers and the light was projected as previously described. The 120 ampere electrodes were operated at 120, 110, 100 and 90 amperes. Taking the light received on the screen at the highest current as 100% the other currents gave 81%, 62% and 41%. We may, therefore, say that when near normal rating the light falls off 2.3 times as fast as the current. Thus, if the current is lowered by 10 per cent. the light falls off 23 per cent. If the current is dropped to 90 amperes, a decrease of 25 per cent, the light will decrease 59 per cent. If, on the other hand, an electrode designed for 90 amperes were used, the loss of light would be only 30 per cent. We may make the comparison in another way. A 75 ampere standard electrode at 75 amperes will give as much light on the screen as a 120 ampere electrode at 97 amperes. There are many factors to be considered in an actual installation that have not been mentioned here, but the figures given above show that in choosing the lamp or the current the high intensity arc must be considered as a new and different light to which the older rules of arc practice do not apply.



Wrong Voltage

From E. D. Quezada, of Quezada Brothers, Cine Hildago, El Tigre, Sonora, Mexico, comes the following:

I want to ask a question which I don't know if you will be kind enough to answer, but here it goes just the same.

We have a Ft. Wayne A. C. to D. C. motor generator set, and are unable to make it work here. The motor is an induction type, number 799,491, Type K T—4—3—1,800; Form C, Cycles 60, Phase 3, H. P. 3, Speed 1,800 no load, Full load, not indocated.

The generator is Number 501,119, I. S., 7452, Frame 3, Type E. F., Form 2, K. W. 1.9, Amp. 25, Speed 1,800, Volts no load, 90-110; Full load 55.

You will note that the motor is a 3 phase 220 volt machine. We have only 110 volt supply here. It delivers 1,800 R. P. M. in the generator, which is the proper speed marked on it.

Have tried it with a rheostat, a compensarc and finally with electric bulbs put up on a bracket, but it only shows a very small spark at the carbons. Tell us: Is it the low voltage at the induction motor, or is it the resistance which is the trouble. It registers from 13 to 18 amperes at the ammeter when the carbons are together, but no light at all. Please give us an explanation of this matter, as we just cannot solve the problem.

Simple

The thing is simple, provided your 110 volt current is 3-phase, which important point you have neglected to state. If you had a steam engine rated to deliver maximum capacity at say 80 pounds steam pressure, you would not expect to get much at 40 pounds, would you? Well, that is precisely what you have—an induction motor designed to operate at maximum capacity, which you are trying to operate on exactly half that pressure—voltage.

BUT your current may be single or two-phase, which would still further lower the power of the motor, since it is a 3-phase motor. It will run up to full speed at no load. Certainly! Why not. It is not pulling anything then, except the internal friction of the machine itself, plus the slight amount of power necessary to magnetize it. The instant you bring the carbons into contact, however, you give it full load. The steam engine might pull itself and the shafting at full speed with only 40 pounds steam pressure, but the instant you put it down to real work it would slow down. It won't pull it because there is not sufficient pressure. Well, there is not sufficient electrical pressure (voltage) in your case. True it might pull the load of a few incandescent lamps, though I would not myself expect it to do even that.

I shall send your letter to the Ft. Wayne General Electric Works, Ft. Wayne, Indiana, suggesting that they correspond with you, provided there is any way in which your outfit can be exchanged or changed to be used on 220—which latter I very much doubt.

As an afterthought, always provided the supply be 3-phase, it would be possible to secure a special transformer increasing the

voltage from 110 to 220, and thus supply your motor with the pressure requisite to its operation, but that would involve the cast of the transformer and a loss of efficiency in operation of about ten per cent. It would therefore be better to get a suitable motor generator and have done with it, disposing of the present machine in any way you can and for what you can get for it.

I do not know much about your conditions, but if that seems the best thing to do I would, were I in your place, investigate the reflector arc lamp and replace your present lamps with that type, I think you will find it possible to put in the entire equipment new, including the necessary current rectifying machine, for but little more than a new, big motor generator would cost you.

As to not answering your question. What put that idea into your head. This department is for the purpose of doing any reasonable thing it can do to help its readers. You are entirely at liberty to ask as many questions as you may wish, and they will be answered, if we are able to answer them.

From Vancouver

Marvin H. Thoreau, Projectionist Strand Theatre, Vancouver, B. C., says:

Dear Brother Richardson: Enclosed find an attempt at answering a set of your questions. We, (Brother Clark and myself), hope to continue our answers throughout the summer, but Clark has his new Essex coach and I have my Lincoln four, and believe me it's quite some temptation to go out where the balmy Pacific (Balmy your eye! The darned thing nearly stood me on my head and turned me wrong side out once.—Ed.) rolls, instead of remaining home and studying projection problems.

As to the change-over cue sheets, why not suggest that each projectionist, when screening a new print, make a cue sheet and put it on the reel band?

Oh yes, I realize that some will not do it; also that some bands will be torn off and replaced, but I nevertheless believe the plan would work at least fairly well.

We have the lens charts, also the Bluebook, etc., but would like the opinion of yourself and Griffith as to the proper optical system, or rather condenser combinations for our conditions. Due to the peculiarity of the high intensity crater I am sending you samples of them under separate cover.

Details

The projection lenses are seven inch E. F. three-combination Kenolite. Their working distance are 1.5 inches. Effective diameter 1 9/16 inches. Carbons National 11 mm. White Flame High Intensity. Amperage 80 to 85.

Inside diameter of mount of converging lens 4 11/16 inches. Free diameter of parabolic 3 7/8 inches. Minimum distance converging lens to aperture. Maximum distance converging lens to aperture 20 inches. Minimum possible crater distance (crater to face of collector lens) three inches. I might add that we have used this latter crater distance without serious condenser breakage.

We would like the correct combination and Y distances for both the five inch diameter (4 11/16 inch free diameter) and the Cinephor Parabolic converging lens.

As To Hockey

The remarks of Dobson razzing Gray about Boston's poor professional hockey team gave me a good laugh. Last time Dobson's "St. Pats" were out here, my favorite team, the Victoria Congars, trimmed them 7 to 2. This year the team which defeated Toronto for the eastern championship came out here and lost the world's championship to the Victoria outfit. New York is to have a team. Take my advice, Brother Richardson, and go see a game. You'll fall for it.

Hockey Is Out!

Out upon you! This particular editor has trouble enough, without adding hockey games to it. Providing Nancy Hanks with gas, making her stay right side up and behaving herself supplies the strenuousness, and whatever may be lacking believe you me this department is amply and abundantly able to supply it.

As to the reel band idea—well, I dunno. I'd rather pass that along to the men themselves for comment. Maybe it is practical, except that if some of the handwritten letters I receive may be taken as examples, I would suggest that the reel band cue sheet be printed. No, I'm NOT referring to your letter so keep your shirt on. However it seems to me the idea is at least well worthy of consideration.

As to the gas buggies and the Bluebook School—well, I've had a hankering to dig into radio—to build my own, but I've resisted the temptation consistently, because once I divide my attention, that's that and I'm slipping. One must enjoy oneself, and the gas buggy is pre-eminently the means by which good, clean healthful enjoyment may be had, BUT there is ample room in those same chariots for a Bluebook, paper and pencil, and there is no really good reason why they may not be taken along and an hour or two out of each day of joy be devoted to BUSINESS—for the Bluebook School is just that to the projectionist.

Duty First

I, too, would like to just go away and forget it ALL and enjoy some days without this department and my mail to trouble me. And I COULD do it too, I guess, but DUTY COMES FIRST, hence I stick with the job, from which I have not been entirely free for ten consecutive hours in FIFTEEN YEARS, except when I was unconscious two or three times in the hospital.

As to your lens combination, I have not yet received the carbon stubs and until I know the diameter of the crater I can't tell you what you need, but I can tell you a lot of other things.

The thorough understanding of the high intensity arc action is absolutely essential to best results. The crater of the well formed H. I. arc must be deep, and will have thin walls. If all is as it should be the depth will be approximately half the diameter of the crater.

One Thing Essential

One thing is absolutely essential to efficient operation, viz: the electrode (carbons) must be worked to maximum capacity, but not in any degree overloaded. If you are using (I am at the summer home, and by some chance have neglected to bring my high intensity carbon capacity chart) 120 ampere carbons and only 80 to 85 amperes, you are NOT GETTING EVEN SO MUCH AS FIFTY PER CENT. OF THE SCREEN ILLUMINATING YOU OUGHT TO GET. On the other hand if you are using carbons rated for 75 amperes, the chances are that the overload causes the gas in the crater, which is an intergal and essential part of the light source, to be unstable, and the crater to form wrongly.

As soon as I get those stubs I will advise you as to just what condenser combination you need, but on the face of it I am inclined to think you would have a better condition, using a high intensity light source, which is small, with a two-combination projection lens. I shall ask the opinion of Griffith on that point. Perhaps I am in error.

It ought not to be any harder to work out your answers to the B. B. School question with your back propped against a rock, the sand under your anatomy and the ocean billows romping around forninst your eyes than it would be cooped up in a room somewhere.

Reflector Type Lamp

Many have asked me to print the names and addresses of makers of the new reflector type lamps. This I cannot do. I want to help you all I can, but giving manufacturers' addresses is a legitimate function of the advertising department of this paper. If there were no advertising we would have to charge you probably fifteen or twenty dollars a year for Moving Picture World, and if I gave you the manufacturers' addresses, etc., they would probably then see no real reason for advertising.

So far as I can remember, there are now on the market the McAuley, the American, the Morelite, the Preddy and the Perfex reflector type arc lamps. Doubtless there are more, but I can't recall their names at the moment.

The lamp perfected by Griffin and Bowen is not yet ready for the market, I believe.

The new McAuley lamp uses a condenser seven or eight inches in diameter, with a reflector of the same diameter. The reflector sends forward to the condenser (a single biconvex lens which is very thin) a parallel beam of light, which is then, by the condenser, focused to the spot. The thin lens has very slight spherical aberration, particularly when receiving a parallel light beam so that there is but slight divergence of the beam beyond the aperture. This feature puzzled me a bit until I caused the beam from the condenser to be projected out into the open air and smoke blowed into it, which showed but little spread of light due to aberration. It gives a beautiful, clear, evenly illuminated field.

The lamps of this type which use no condenser project a very white, brilliant light. On the face of it they have an advantage of close to ten per cent. by reason of surface losses inherent in the use of a condenser, but on the other hand by the McAuley plan a seven or eight inch (I forget which) reflector may be and is used, so I don't really yet know just how matters balance up.

As I have said, there is no doubt but that these lamps, when handled rightly, can and will fully equal anything the ordinary 75 or 80 ampere arc can do, with a saving of the electrical energy represented by at least fifty amperes of current.

Also there is far less heat and carbon fumes to contend with, and considerably less liability of crater fault developing which will affect results on the screen. I can recommend the reflector type arc to you as a most efficient, economical way of securing high screen illumination, but as to supplying the addresses of their makers—well, let them do as others do and advertise their wares.

Cheap Diamonds

W. C. Budge, Garden City, Long Island, sends some samples of the results of the jack-knife artists' skill and says:

Some time ago an article appeared in the department, accompanied by a film clipping sent in by Hal Hodes, of the Educational Pictures exchange. It showed a diamond shaped hole cut in the film, extending through two full frames. A week later I sent you one apparently from the jack-knife of the same "artist," extending through three frames.

Immediately after these articles appeared these "artistic" marks ceased to appear. It was evident that the machine operator who produced them reads Moving Picture World.

Lately, however, I find the same marks appearing again, only very much smaller. I see that the Albany exchanges are now after the punch artists. Possibly by and by even the New York exchanges will wake up.

The diamonds sent in consist of a row of three diamond shaped holes cut with a knife, not in the center of the film, but to one side. Each hole is about .25 of an inch in length. In three samples four round holes are punched on the opposite side of the film, each about 1/8" in diameter.

Should be a Truck Driver

This of course is done by some machine attendant who should have remained driving a truck or carrying brick. Probably he might have been a good hod juggler or truck driver, though as to the latter he would be what we call a "road hog," because he very evidently is one of those left handed geniuses who care not one single tinker's dam for the rights of any one else. That some one must use the films after he has finished butchering them up means just exactly nothing at all to him. He is either too lacking in knowledge to make a cue sheet, or is just plain too infernally lazy to do it, preferring to outrage the films by chopping holes in them.

Whipping Post For Him

Personally I think the whipping post ought to be revived for such critters, or perhaps the old fashioned ducking stool would help some. And exchange managers who are so shiftless that they permit the punch artist and jacknife wielder to get away with it—well, I'll leave it to you to suggest what it is best to do with them.

Friend Budge also sends a sample of film, and makes remarks concerning sprocket hole shapes as follows:

The piece of film was cut from a Pathe subject which ran much more quietly than usual. You will note that it has different shape sprocket holes than those usually seen.

Most Pathe film is DuPont make, with sharp corner sprocket holes. The DuPont film I find very hard to splice well. One must work fast with it, using a very small amount of cement. I fear I cannot make any report which would have value as to sprocket holes, as no two reels having the same type sprocket holes seem to run the same. However I will keep my eyes and ears open.

That is helpful. Some time ago I asked projectionists to report their findings with regard to the amount of noise made by films of different type sprocket holes. This is an important matter, since through such reports we may gain real information concerning what seems to be the best type of hole from the standpoint of strain on the holes in projection.

Up to this time, of the thousands who read this department weekly, just ONE MAN, Brother Budge, has taken the trouble to even try to tell us anything about it.

Too much trouble? Well, when you arrive at the Pearly Gates and St. Peter asks why you were not good down on earth, probably the only answer you'll have is that "it was too much trouble." How about it, Old Kids?

From Latvia

John Dored, Cinematographer, Riga, Latvia, who represents the Pathe News in that section of the world and belongs to the American Society of Cinematographers, Los Angeles, writes of things which I think cannot but interest our readers. He says:

Dear Mr. Richardson: I am one of the happy owners of a copy of your most valuable Bluebook of Projection, and really I do not find words to express my high appreciation of this splendid work. I am just now entering upon the Exhibitors' field, and feel that without the Bluebook the technical end of things in my theatre would be at least seventy five per cent. less efficient.

I am building a summer theatre having 500 seats at the Riga seaside, using rear projection, and it is just here the Bluebook is rendering me most valuable service, in that I am enabled to know the right distance to locate the projection room from the screen in order to get good results. I will have the lens sixty feet from the screen. Also it has enabled me to choose the right sort of screen—coarse ground glass, size 10 x 13 feet, with a distance of eighteen feet from screen to front row of seats. This and other important data was all supplied me by the Bluebook.

The theatre has big windows on both sides, and the screen is set back thirteen feet in a gradually widening tunnel, in order to eliminate the direct rays of daylight. The evening performances will be run with a lighted auditorium, using an indirect lighting system.

First of Its Kind

This theatre will be the first of its kind in the Baltic States, therefore it will be quite a novelty.

I would very highly appreciate your answers to the following in the projection department of the Moving Picture World.

(A) Distance rear seats to screen being 92 feet, is not the screen size I have stated too small?

(B) I would like your opinion of the small sample inclosed for a translucent screen. Is the yellow of it too objectionable? I was offered such a screen, but chose ground glass.

(C) Would appreciate addresses of good U. S. of A. screen manufacturers, both translucent and ordinary.

I think a description of a little theatre way over in Europe will interest you all. Also it makes one feel a bit spiffy to know that he has really helped in the construction and equipment of theatres way over there, and thus helped folks almost on the other side of the world to have better shows.

Replies

Replying to the questions, no I don't think the screen is too small. I would try out an even longer focal length lens, reducing the picture to ten feet wide, covering the surplus screen with a black cloth border. My reasons for this are: You expect to have lots of light in the auditorium. You therefore want and need plenty of picture brilliancy.

Assuming your projection to be level,

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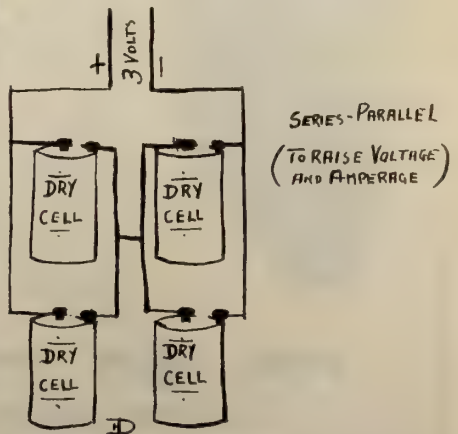

This was sent in as a series parallel connection for batteries. Is it or is it ain't? Each one making a correct answer will be awarded a celluloid cooling plate for his projector.

there would be 126.75 square feet to illuminate with the available light if you have a thirteen foot picture. If you have a ten footer, then there would be only 75 square feet to illuminate, hence you will readily see that your screen brilliancy would be very much greater with the ten footer than with the thirteen footer, volume of light remaining the same and LENS SYSTEMS USED WHICH WOULD WASTE NONE WHEN USING THE LONG FOCAL LENGTH LENS. Try it out anyhow, after you get started, BUT when you make the experiment, DON'T forget the black cloth border. Of course if you are able to employ a light source which will give you unlimited brilliancy on the thirteen foot picture, then it would be better than the smaller one. But most folks of normal eyesight will find the ten foot picture plainly visible at a distance of 92 feet. Added brilliancy of illumination, up to the point where there is "glare" induced (a difficult thing to produce in a well lighted auditorium) adds largely to the visibility of the picture at a distance, you know. Those who may not be able to see clearly enough from the rear seats have only to sit closer to the screen. With brilliant screen illumination, however, I think you will find them few and far between at a 92 foot maximum distance.

No Sample

When I received the letter there was no sample, large or small, in it. Owing to the advisability of a brilliant screen under the conditions you describe, however, I certainly would not advise the use of any screen containing yellow. Without examining the sample, if it contained yellow, then I think you did exceedingly well to select ground glass screen; yellow reduces APPARENT light brilliancy very rapidly. By "apparent brilliancy" I mean the thing the eye sees and records upon the brain. A yellow light may show exactly the same density of illumination as a white one, by photometric measurement, but to the eye the white light is far the more brilliant of the two.

As to screen manufacturers' addresses, I must decline to give them until such time as new tests have been made of their various reflective and diffusing powers, arrangements for which are now in preparation. This is NOT a slap at any one, but merely good business procedure. It has been a long time since any tests were made—so long that screen salesmen may now run amuck, and make any sort of assertions they care to, without any possibility of intelligent check-up on their statements.

Ordinary draftsmen's linen, except for the necessary seam, which may by careful work, be made inconspicuous, makes an excellent translucent screen, and you can get it there just as well as here. However, you will find ground glass hard to beat if well and coarsely ground.

Screen makers who may wish to forward descriptions or samples, or both, may address them to "John Dored, Riga, Latvia, Strelnieku Iela 2,dz 16," whatever all that may mean, I dunno.

Let us hear how things turn out, Brother Dored.

Practical Help

Leslie Yates, Waco, Texas, says:

Dear Friend: (I feel that I can call you that as you and I have met, and it was a pleasure to me, let me tell you.) I was one of the men who met you at the train when you visited Houston some time ago; also I was with you when we took the picture of the little yellow car. Do you remember that? (Huh! I'll tell the world I do—and what was in that lil yellow car, too, and how we had to hold one or two of you to keep you from following it off.) Also I'm the one who sent you the film waxer you have a cut of in the handbook.

To Send Answers

I am going to send in answers to some of the Bluebook School questions. I have been answering them for myself, and studying them, though some of them make me get down and dig allrightly, right, and then often I don't get the correct answer. However I figure that one never can learn unless one tries, and I'm going to try by starting NOW. I wish you all the success in the world.

Greatest Good

And the good brother accompanied the letter with a set of answers. That is the PRACTICAL way to help both himself and this department. Those who don't do exactly that same thing will NOT get the greatest good from the "school." I am convinced that many do not send in answers because they fear they cannot send in uniformly correct ones. Well, what of it. If you can, then you will do better than any one else has succeeded in doing up to now. And what of it? But when you have dug deep and sent in an incorrect reply, when you see the right answer you can bet your gallus buttons, every one of them, that you will NOT forget what the correct answer to that particular thing is, not ever.

Yes, I do remember that darned car. It was a funny incident and the load of scenery it carried was SOME scenery, I'll announce to all and sundry.

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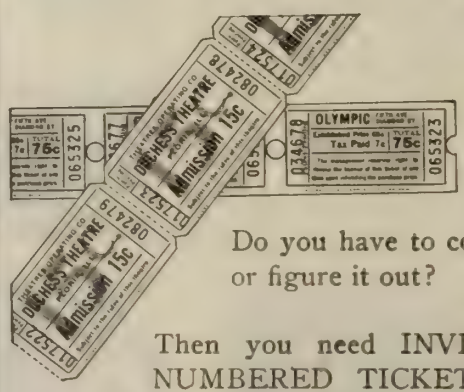

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Bluebook School—Answers 286-290

Question No. 286—What is a "ground"? Describe some of its effects under various conditions.

A. L. Fell, Collingswood, New Jersey; T. R. Guimond, Mobile, Alabama; W. C. Budge, Springfield Gardens, Long Island; Leslie E. Yates, Waco, Texas; G. W. Bennewitz, Sioux Falls, So. Dakota; C. H. Hanover, Burlington, Iowa; Thoreau and Clark, Vancouver, British Columbia; G. L. Doe, Chicago, Illinois; H. E. Hurlbutt, Oskosh, Wisconsin; Charles C. Colby, Santa Fe, New Mexico; and Glenn G. Wallace, Muskegon, Michigan, all sent correct replies to this one, though two or three of them might have been better without hurting anything.

Fell says:

This term is used to describe any electrical connection of an electrical conductor to any conducting medium other than that to which it belongs or should be joined, which may carry current to opposite polarity in a manner not desired. A ground is a current carrying connection of such high resistance that it is not a short circuit, but which nevertheless enables or permits current to reach opposite polarity without traveling an intended path.

Um, Brother Fell. Not so good, but it "gets by" at a pinch. Your meaning is all right I think, but your wording needs some repairs, and you don't describe effects.

Bennewitz says:

In an electrical circuit a ground (except those which are intentionally made, such as, for instance, the permanent grounding of the neutral in an Edison 3-wire system) is an unintentional current carrying connection having so much resistance that it does not constitute a short circuit, but which will permit of a small amount of current reaching a conductor of opposite polarity without following its allotted path. It is a connection of one or both polarities with earth, or may be a connection of part of the wiring of an electrical energy delivering or consuming device with a part of its metal frame, even though the device itself be thoroughly insulated from earth.

In a projector arc lamp if one or both of the carbon arms be grounded to the frame of the lamp, there may and probably will be current leakage. If the ground be a heavy one, the current thus "stolen" from the arc itself will cause it to work inefficiently. The leakage may be sufficient to greatly impair the screen illumination.

In a rheostat which is, as a whole, insulated from earth, one or more of the coils or grids may become grounded to the rheostat frame. If the ground be at only one place, then it should not affect the working of the resistance if the ground from earth be complete, but if the coil or grid be grounded in two places, or if the bank of coils or grids be grounded in two places to the frame, then the frame may act as a shunt which will cut out a portion of the resistance, and thus increase the current flow at the arc, and increased current may load the carbons above capacity and cause penciling.

It does not necessarily follow that there will be current leakage through a ground, but a ground—other than an intentional one—is dangerous and should be eliminated.

Better, but also "not so good." Now you chaps listen to Hanover for a minute. He says:

The term ground is used to designate two or three separate, entirely distinct things, as follows: First, in an Edison 3-wire system the neutral wire is "grounded," not only at the power stations, but if it be an A. C. system, then also on the step-down side (I say step-down, for that is almost invariably what it is—the side the power consuming devices are on) of every transformer.

Effect: Without such grounding there would always be the danger of conduit, etc., becoming charged with the highest voltage the system carries, with possibility of unpleasant, or even dangerous shocks, and of fire. With the neutral wire and the conduit grounded, all this of course cannot take place. The same thing is true of the frames of generators and motors, which usually are grounded for what amounts to the same reason.

Second: The frame of a motion picture projector should be "grounded" to the metal of the projection room, because if it (the projector frame) be insulated therefrom and becomes charged with E. M. F. from the lamp, the lamp circuit or otherwise, there is danger of a spark which might fire the film, if a metal reel touch the magazine and frame of the room at the same time. With the two "grounded," which in this case means electrically joined, there can, of course, be no spark, even though the frame of the projection room be not grounded, which it always should be.

Third: And now we arrive at the thing for which the term "Ground" most commonly is used. When we speak of what has been described we say "Ground the neutral" or "Ground the projector," but when we say "there is a ground," we mean what I shall now set forth.

A ground in this sense means an unintentional and usually accidental current-carrying path between the opposite polarities of an electrical generator, somewhere on the distributing system, or perhaps at the generator itself. If such a path has low resistance, and carries sufficient current to immediately blow fuses, it usually is called a "short circuit." On the other hand, if it have such high resistance that the fuses stand the extra load and there is merely continuous current leakage, then it is called a "ground." Such a ground may be between adjacent wires or conductors, through metal, but with imperfect contact which offers high resistance. It may even be through wet wood or other substance which would insulate if dry, in which case it usually soon dries up the moisture and cures itself. It may be between the positive of one circuit and the negative of another joined to the same generator, but situated a considerable distance apart, the path being through water or gas pipes, or even through, earth.

The effect of grounds of this character is waste of electrical energy, unnecessary loading of both generator and wires, and possible overload which will lower the performance of the power using devices through overload of the wires supplying them. In fact, the possible effects are so many and diverse that it would require a great deal of space to describe them in detail. Grounds set up fire hazard, or may do so at any rate.

In projection, a ground in the projector lamp using A. C. will or may magnetize the entire lamphouse and base, and the magnetic action will or may injure the performance of the arc. Of course if the D. C. lamp become grounded in such a way that there is heavy current leakage, the arc will receive just that much less current, and the screen illumination will suffer. Grounded rheostats, etc., also cause trouble and may cause waste.

There, Gentlemen, that's a darned good answer, if you ask me; also I think Dobson and Fell and most of the rest of you knew all that quite as well as Hanover did, only you (and I'm not blaming you so much this hot weather) just did not gear up your think works. You ran on low, because it was easier on the ole think engine. Well, anyhow we got a good and very complete answer, though I will say that Doe, of Chicago, was a close second to Hanover, while Thoreau and Clark gave evidence of a good understanding of the matter, and Hurlbutt did very well.

Question No. 287—What is meant by "Magnetic Density?"

Bennewitz, Hanover, Doe, Thoreau and Clark, Walter Johnson, Champaign, Ill.; Wallace, Colby, and Guimond all made replies which I would not say are incorrect.

Gosh, though, I'm stuck. Bennewitz says:

Magnetic density is the number of lines of force per unit area passing through any substance through a plane at right angles to the direction of the flux lines. In practical work in the United States of America, magnetic flux is measured in number of lines per square inch, and is usually designated by the capital letter B.

That "at right angles to the direction of the flux lines" is one too many for me, nor can I find a definition in which that is included, after half an hour of diligent search. I have never heard of that twist to magnetic density, and have always considered it as just plain "the number of lines per unit area of cross section." If I am in error, please cite me to the authority who says so, Brother Bennewitz.

Thoreau and Clark say:

Magnetic density is a term used to indicate the density of saturation, or number of lines of magnetic force passing through a unit area of cross section. In other words, the amount of magentism of cross sectional area in a magnet.

Hurlbutt says:

Magnetic density is the number of lines of magnetic force passing through a magnetic field per unit area. This also is known as magnetic flux, and is measured by a unit called the "Maxwell," which is the amount of magnetism, or number of lines of magnetic force passing through every square centimeter of the field.

Oh hel-elujah! I gotcha! Bennewitz says: "through a plane at right angles etc." I'm a dumbell. It is the plane which it at right angles to the lines of force. Gosh! I 'spose I ought to rub all that out, and not let you know what a dumbdora I can be sometimes, but I won't. Bennewitz is right, and his wording is correct too. I'm it! Well, maybe it'll make some of you whom I have verbally spanked feel good to know that one is coming to me too, so there'll be no rubbin' done.

Question No. 288—What is the difference between single and 2-phase current?

Everybody named made good. Doe says:

A single phase current is a plain A. C. current which gives the lines maximum power producing force—maximum voltage and amperage—once for each alternation, or twice for each cycle, and leaves them theoretically, if not actually absolutely without either E. M. F. or amperage an equal number of times in the same period of time.

Two-phase current is, in effect, two similar single-phase currents joined in such way that when the E. M. F. of one is at maximum, the E. M. F. of the other is at zero, and vice versa. It is analogous to the steam locomotive engine. Disable one side (one engine) and twice in each revolution of the drivers the single engine on the other side will not be pulling an ounce; also twice in every revolution it will be pulling with all its power. Such action produces a lunging, jerking pull.

With the other engine working, however, since they are coupled to the drivers, and through the driving axels with each other in such manner that when one engine in "on center" the other is pulling at maximum power, the resultant applied power is to all intents and purposes steady.

It is the same in somewhat lesser actual effect because of the relative rapidity of movement, with single and two-phase currents. The single phase produces a jerky, intermittent power application, whereas two-phase produces an almost steady pull.

I really don't see how that could be improved upon very much, so we'll just let it go at that.

Question No. 289—What is meant by the "Ratio of Transformation?"

Wallace says:

Transformers are for the purpose of either "stepping up" the voltage and lowering the amperage or "stepping down" the voltage and increasing the amperage. This is done by the number of turns in the primary coils with relation to the number in the secondary coil. If it is a "step up" transformer the secondary coil will have a greater number of coils than the primary and if it is a "step down" the primary will have the greater

number. For instance, if the primary coil has fifty turns and the secondary ten, it will be a "step down" transformer with a "ratio" of 5 to 1, and let us say the voltage impressed on the primary was 220, with an amperage of 5 (220 x 5 = 1100 watts) then as it is a 5 to 1 transformer the voltage from the secondary coil would be 44 and the amperage would be correspondingly increased five times or 25 amperes would flow from the secondary coil (25 x 44 = 1100 watts) which shows us that no matter what the ratio of transformation may be, the number of watts received from either coil of a transformer will equal the number impressed upon the opposite, minus the loss by the inefficiency of the apparatus itself.

Bennewitz says:

The Ratio of Transformation in a transformer is the ratio of the number of turns in the primary coil to the number of turns in the secondary which establishes the relation of the voltage and current in the secondary to the voltage and current received by the primary. The relation of the primary and secondary turns is expressed as follows: Primary voltage: secondary voltage equals primary turns: secondary turns. Primary current: secondary current equals secondary turns: primary turns. If there be more turns in the primary than the secondary the secondary voltage will be reduced and secondary amperage increased and vice versa. If there be ten times as many turns in the primary coil as in the secondary coil, then the ratio will be ten to one, and the secondary volts will be 1/10 that of the primary, while the amperage will be ten times greater. The power, current, voltage and power-factor relations in transformer primary and secondary windings may be readily derived from the fact that the power input to any device must be always equal to its power output, plus the power losses in the device. Properly designed transformers have very small losses and are very efficient. Hence, for practical purposes, it can be assumed that the power input to the primary of a transformer equals the power output of its secondary.

Werry good, boys—werry good! You may wipe your noses and go up to the head of the "class." I feel safe in thus directing you, because there are no girls there to distract your minds and eyes.

Question No. 290—What is meant by "Residual Magnetism," and of what importance is it in the magnets of a generator? What is meant by "Magnetic Saturation"?

Thoreau and Clark say:

Residual Magnetism is the magnetism retained by the core of the magnet of a generator after the machine has stopped, and the circuit is broken, or dead. When a mass of iron has once been magnetized it becomes a difficult matter to entirely remove all traces of it when the magnetizing agent has been removed, and generally a small amount of magnetism is permanently retained by the iron, which is called residual magnetism. It varies with the quality of the iron. (Haw haw! Page 124 Hawkins Guides.) Well boys, I don't care WHERE you get it, if you DO get it. I was a bit amused, though, because it showed you did DIG to find the best and right answer—which is exactly what this school tries to get you all to do.—Ed.)

Residual magnetism is of primary importance in a generator because unless it were there the magnets would have to be excited (magnetized) from an outside source before the generator could be put into electrical operation.

Magnetic saturation is the state in which a magnet is when it has reached the point at which it can be forced to no higher degree of magnetic power.

Johnson says:

The slight amount of magnetism retained in the field magnet of a self-exciting generator when it is not in operation is called "Residual Magnetism." In order to generate electromotive force to give strength to the field magnet—to "build it up"—the wires of the armature must cut magnetic lines of force. The residual magnetism retained by the field magnets supplies a weak magnetic field, but sufficient to cause the armature to become electrically active when it is rotated at high speed. Without residual magnetism the generator would be electrically "dead" and could only be "excited" from an outside force.

When a magnet has received magnetism up to the point where it will receive no more, it is said to have reached the point of "Magnetic Saturation."

Bennewitz puts it very well indeed. He says:

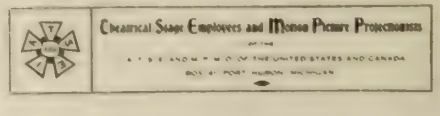
Residual Magnetism is the magnetism retained by the core of an electro-magnet after the circuit has been broken. When a mass of iron has once been magnetized, it becomes a difficult matter to entirely remove all traces when the magnetizing agent has been removed, and as a general rule, a small amount of magnetism is permanently retained by the iron. This is known as residual magnetism. It varies in amount with the quality of the iron.

It is not readily apparent why a generator should be self-exciting, because the current which magnetizes the fields must be impelled by the E. M. F. induced in the armature inductors when they cut the flux. And it seems reasonable that there should be no flux until a current is circulating in the field coils. But as stated above a small amount of magnetism is retained by the magnets. Hence, there is practically always, when a generator is not in operation, a weak though appreciable flux emanating from the poles. When the armature is caused to rotate, its inductors cut this flux and a low voltage is induced in the armature. This voltage impels a current through the field coils, which increases the flux. This, in turn, increases the current in the field coils, which still further increases the flux. The increases continue until the saturation point or the normal voltage of the generator are reached.

The Flux Density (magnetic density) beyond which it is impracticable to magnetize a magnetic material is called the Magnetic Saturation Point of the material. It is possible to magnetize materials beyond their saturation points, but the m.m.f. (magnetomotive force) required to effect such magnetization is then out of all proportion to the magnetization obtained.

Progressives

Here are two examples of progressiveness, one from Port Huron, Michigan, and one from the great city of Toronto, Ontario.



Slowly local unions are, as individual bodies, pulling away from that perfectly silly, not to say idiotic "Moving Picture Machine Operator." The official name of the organization is, of course, still "Moving Picture Machine Operator," which is unfortunate, but the organization itself is not subject to the slightest criticism because of it. When it was adopted motion picture projection was considered by every one as merely a matter of "running a machine." No one then dreamed the time would ever come when any amount of expert knowledge would be necessary to motion picture projection. In those days men honestly believed that a ten-year-old boy could "run the machine" just about as well as any one else.

So naturally when the organization was formed it adopted the only name then in use and once adopted it is very difficult to effect a change in the official name of a great organization which has many affiliations.

Constitution.

ARTICLE I.

Sec. 1. This Union shall be known as the Toronto Motion Picture Projectionists' Union, Local 173, of the International Alliance Theatrical Stage Employees.

An Addition

However, there is no reason why local unions cannot adopt, as an addition, a further designation, and many locals, large and small, have already done so, the latest being those shown. Duluth was, I believe, one of the first to make the change, though perhaps it was Hamilton, Ontario. I am not certain. Remember this, however, the organization is fully justified in, and doubtless will insist that the correct official name, or initials of the organization be used in connection with the title adopted. That is but right and fair, though it is to be hoped that the day will come when the official name can be changed to include Motion Picture Projectionists, and the "Moving Picture Machine Operator" be dropped, for the good of all concerned. "Operator" is rapidly coming to be recognized as applicable only to men of inferior ability in motion picture projection.

School a Great Benefit

S. F. Cooley, Manchester, N. H., says:

The fact that I missed answering questions 233-235 does not mean that I am losing interest. I was absent because I was unable to avoid it. The "School" becomes more fascinating week by week, and the fellow who is honest about it I am sure will admit that the school is of great benefit to one who follows it earnestly and consistently. We all have something to learn, and the school is supplying a great deal of whatever is lacking in the way of projection knowledge. I will try to be "present" each week in future.

I know sometimes one has so many things to do that, answering the questions, being one of those things one does not actually HAVE to do, it gets put off. I also know it is a real task to get down and dig out sufficient information to answer some of those questions; also it is a hard job for some of you to get the answer into words to suit you, but again I say: "There is not excellence without great labor," with accents on the "great."

Stick by it, men, and in future days you will always be well pleased with yourself that you did. Every man who has answered a number of the questions, and has said anything about his experience has admitted that it really did him good in an educational way.

Operator's Cage

The names the average newspaper reporter can tack on things is something pretty weirdly wonderful.

In describing a Farmington theatre fire, in which the unfortunate projectionist was so badly burned that he died, the heading of the article says the "Moving Picture Operator (What ever that may be) Was Trapped In His Cage." In the body of the article, however, the "cage" becomes both a projection room and a "booth."

Well, anyhow they say variety is the spice of life, so there ought to be plenty of spice in life around the Coop-cage-booth-cabinet-box, all of which the theatre projection room is dubbed at various times, though most of the machine operators themselves stick fairly well to "coop" or "booth," one of which is about as bad as the other.

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Put on like a super-feature,—a big leaguer in all that the name implies.

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Moving Picture WORLD

VOL. 75, No. 2 JULY 11, 1925 PRICE 25 CENTS

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Capitol Adams New State Madison	DETROIT, MICH.
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Temple Bijou	BIRMINGHAM, ALA.
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Heilig	EUGENE, ORE.
Rialto Victory	DENVER, COLO.
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Strand Garden	COUNCIL BLUFFS, IA.
Newman Royal	KANSAS CITY, MO.
State	ST. LOUIS, MO.
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Hippodrome	TORONTO, ONT.
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Daylight	SASKATOON, SASK.
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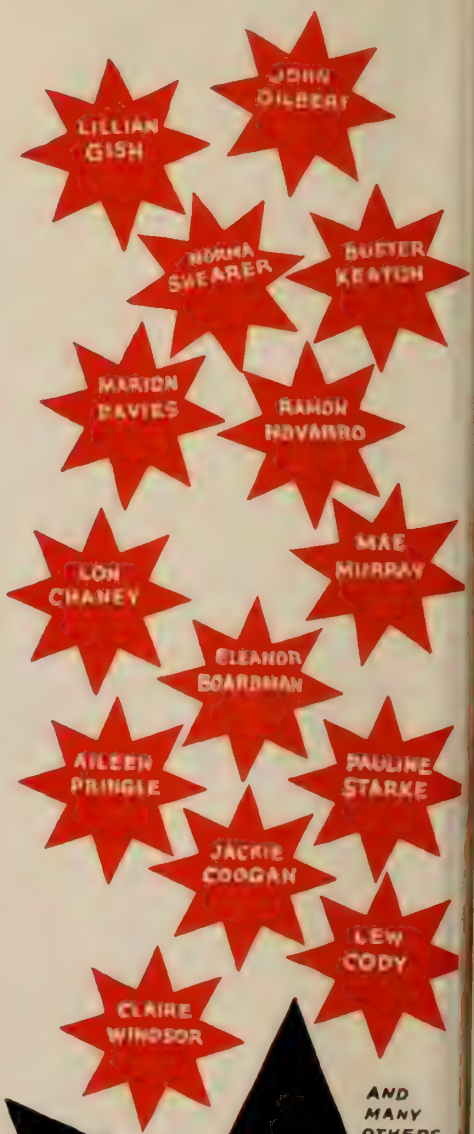
Capitol	ST. CATHERINE, ONT.

More stars than there are in heaven



Now is the time to follow the leaders and tag on to

Metro-Goldwyn-Mayer's

The Quality 52

"To-morrow may be too late"

5 Questions — you should ask every film salesman —

1. If I contract for your service, what real help will you give me in putting over the pictures with the public?

2. Will all your pictures play first run, so that I can cash in on the publicity and advertising placed by the big theatres?

3. Is your product backed consistently by national advertising? What mediums do you use and how frequently? Let me see copies of forthcoming ads.

4. Does your company maintain a good live exploitation department working for my benefit?

5. What is your company doing, aside from pushing your own product, to increase the public's liking and respect for motion pictures in general?

Paramount Pictures

"40 Winks" and "The Night Club" were great. But Raymond Griffith in "PATHS TO PARADISE"—!!

It's the summer's sensation! And the reviews:

"'Paths to Paradise' is perfect. One could demand no more in screen entertainment. It is the ultimate comedy!"
—N. Y. Herald Tribune

"The picture was greeted with unrestrained laughter and at the end there was loud and spontaneous applause."
—N. Y. Evening Sun

"A long line stood at the Rivoli window at seven o'clock last night. There is only one criticism of the picture—you will laugh your head off!"
—N. Y. Telegram

"Yesterday's audience screamed and clapped at 'Paths to Paradise.' Everybody seemed to be having a great time."
—N. Y. Evening Post

"One of the finest comedies ever. Lloyd, Chaplin—look ye to your laurels. Raymond Griffith has struck his stride. And what a stride!"
—N. Y. Mirror

"Griffith is a riot. Betty Compson is charming."
—Cleveland News

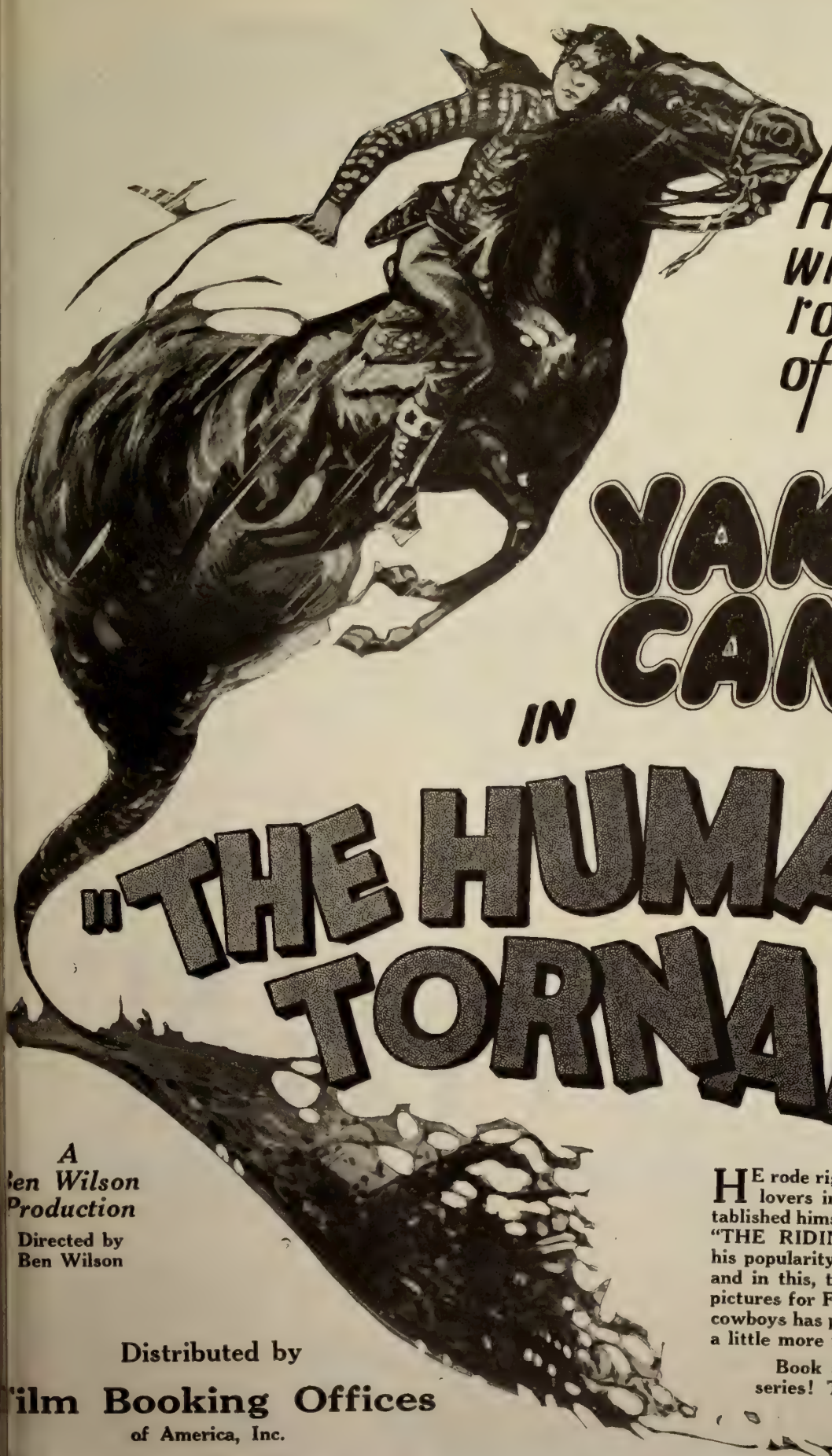
"O. K. for the best houses anywhere and should do business in all of them."
—Motion Picture News

with BETTY COMPSON - RAYMOND GRIFFITH

CLARENCE BADGER PRODUCTION -- From "The Heart of a Thief" -- by Paul Armstrong -- Screen play by Keene Thompson --

A Paramount Picture

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.



Here's a real wild riding romance of the west!

YAKIMA CANUTT

IN

"THE HUMAN TORNADO"

A Ben Wilson Production

Directed by Ben Wilson

HE rode right into the hearts of action-lovers in "SCAR HANAN"—he established himself as a Western favorite in "THE RIDIN' COMET"—he increased his popularity in "WHITE THUNDER," and in this, the fourth of his big-action pictures for F. B. O., the champion of all cowboys has put even a little more speed, a little more recklessness!

Book and play every one of this series! They'll make money for you!

Thematic Music Cue Sheets available on all features

Distributed by

Film Booking Offices of America, Inc.

723 Seventh Ave., New York, N. Y.—Exchanges Everywhere

JAY HUNT *as*
Lightnin' Bill Jones

MADGE BELLAMY
as Millie

JOHN
GOLDEN'S
Triumph

LIGHTNIN'

The William Fox Presentation of the Play that

with

JAY HUNT — MADGE BELLAMY — J. FARRELL MacDONALD — ETHEL CLAYTON — EDYTHE CHAPMAN — OTIS HARLAN — WALLACE McDONALD — RICHARD TRAVERS — BRANDON HURST — JAMES MARCUS

Scenario by Frances Marion, based on Frank Bacon and Winchell Smith's stage play

JOHN FORD *Production*

Fox Film Corporation

J. FARRELL MACDONALD
as The Judge

ETHEL CLAYTON
as Margaret Davis

JOHN FORD
Director

is READY!

AND IT'S GREATER THAN THE PLAY!

broke the World's Record!

YOU SHOULD KNOW—

"Lightnin'" was directed by John Ford, who directed "The Iron Horse."

It is a whale of an attraction for the box office of every class of theatre.

Here is the picture you have been waiting for, and it is even better than you expected.

"Lightnin'" is the first of the John Golden Unit of Clean American Pictures—and it is 100%.

Fox Film Corporation

NORTH

In every section of the country wise showmen are signing up with

WEST — FOX — EAST

100%

for

1925-26 product

35 ~ SUPREME ATTRACTIONS

7 ~ TOM MIX PICTURES

7 ~ BUCK JONES PRODUCTIONS

SHORT SUBJECTS

20 ~ IMPERIAL COMEDIES

8 ~ VAN BIBBER COMEDIES WITH EARLE FOXE

8 ~ O. HENRY COMEDIES

8 ~ MARRIED LIFE OF HELEN AND WARREN COMEDIES

26 ~ FOX VARIETIES

104 ~ FOX NEWS

SOUTH

LIGHTNIN' ~ *the play that broke the world's record!*

Fox Film Corporation

SEE A FOX MANAGER FOR YOUR PROFIT'S SAKE.

LIGHTNIN' — *the play that broke the world's record!*

Fox Film Corporation

FOX $2,000,000

TWICE A WEEK IN ALL

104 Fox News

MIGHTIEST OF ALL

8 O. HENRY COMEDIES TWO REELS

NOW SCREENED FOR THE FIRST TIME

A GREAT WRITER'S GREATEST STORIES

8 The MARRIED LIFE of HELEN and WARREN

FROM THE FAMOUS SERIES BY MABEL HERBERT URNER

20 HILARIOUS 2-REEL SCREAMS

PICTURES 2 REELS

FOX SHORT SUBJECTS

Fox Film Corporation

SHORT SUBJECT PROGRAM

500 NEWSPAPERS HAVE PUBLISHED—
50,000,000 PEOPLE HAVE READ, THESE STORIES

Imperial Comedies

FAST AND FURIOUS FUN FESTS FULL OF BEAUTIFUL GIRLS—CLEVER ANIMALS AND CORKING GAGS

8 TWO-REEL COMEDIES

Earle Foxe in The Adventures of Van Bibber

RICHARD HARDING DAVIS' LAUGHABLE SERIES— LOVABLE HERO IN A SECOND BY POPULAR DEMAND

Fox Varieties

BRING THE WORLD TO YOUR SCREEN

26 SINGLE REELS FROM EVERYWHERE

LITTLE GIANTS OF THE SCREEN

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

To Protect Your Business Buy the Best Short ADVERTISE

If you are one of the Doubting Thomases—if you are not yet convinced that good Short Subjects give you your best weapon for protecting your business—if you still do not feel sure that Short Subjects will make Added Profits for you when properly advertised and exploited—pick up any of the big trade publications and read what others are doing with them.

The editors of the big trade papers, men of broad vision, trained observers of the industry, study this question from all angles and give you an unbiased opinion. The trend of the whole industry, the best thought of the leading exhibitors, are presented in their columns.

Read what they say about the importance of the Short Subject today!

By DANNY in Film Daily

Do not overlook the proper protection to your programs which short subjects give. See to it that you protect yourself with the right kind of short subject material which will not only insure your program when your feature happens to be good, or unusually good, but make certain that your supply includes sufficient unusually good short subjects to bolster those programs where you know you are going to need a lot of help. Real help.

There are exhibitors who, even today, are continuing the double feature program. Many have abandoned this ill-advised idea. In New England particularly they like double features. But the wise showman who would not tire his audience might well appreciate what other exhibitors have long since learned: that a good short subject program run with a weak sister feature will send a patron out feeling much better than two of these weak ones thrown together just to make a big bill.

From Exhibitors Herald

That there is a genuine public demand for short subjects is evident in the weekly experience of any box-office. It is most strikingly evident, perhaps, in the great attendance that marks the rare occasion when a short subject really is exploited.

The astounding aspect of the whole proposition lies in the fact that, despite these everywhere visible evidences of the public demand for short subjects, exhibitors continue blandly to buy them, exhibit them, and KEEP IT A SECRET!

From Moving Picture World

We can't for the life of us understand the exhibitor attitude towards his short subjects.

We have been long enough in editorial harness to be able to see two sides to almost any question. But here is one that stumps us.

It seems so obvious

If an exhibitor places a subject on his screen—whether it be a thousand feet or ten thousand—he does so with the feeling that it is going to please the majority of those sitting out front.

Doesn't it stand to reason then that there are many who ARE NOT OUT FRONT who might have been there had they known of the subject on the screen?

I'm getting so that I can't argue about it any more. It's like trying to convince a drowning man that water is wet.

ROBERT E. WELSH

From Exhibitors Trade Review

But over and above everything else, when it comes to the exhibitor's advertising and exploitation of pictures, care should be taken to emphasize and advertise varied entertainment.

Stop long enough to consider this question: How would you go about laying out a dinner that would appeal to the tastes of the majority of your customers? How would you arrange a picnic for their entertainment? How would you make up a newspaper for them to read?

You would give them variety in every case. Otherwise they would walk out on you.

That's the inevitable answer. More variety. Less stress on a single item of the program that is apt to prove a flop with half your crowd. Feature pictures, of course. But plenty of short subjects, well selected, heavily stressed in advertising and publicity.

WILLARD C. HOWE

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

and to Make Bigger Profits Subjects--and then THEM!

A good feature will bring you business for one week. A good series of Short Subjects will build business for you throughout the year. There is no better insurance policy available to insure the quality of your program every week than a contract for

Educational Pictures

A great line-up of comedy stars that offers a big talking point for your advertising week in and week out. A big program of one and two-reel subjects that insures an extra box-office appeal for every show in 1925-1926.

LLOYD HAMILTON
in 6 two-reel
HAMILTON COMEDIES

LUPINO LANE
in 6 two-reel
Lupino Lane Comedies

BOBBY VERNON
in 6 two-reel
Bobby Vernon Comedies

WALTER HIERS
in 6 two-reel
WALTER HIERS COMEDIES

JIMMIE ADAMS
in 6 two-reel
JIMMIE ADAMS COMEDIES

LIGE CONLEY AL ST. JOHN
and other stars in 18 two-reel
MERMAID COMEDIES

BILLY DOOLEY, NEAL BURNS
and other stars in 10 two-reel
Christie Comedies

JOHNNY ARTHUR
in 6 two-reel
Tuxedo Comedies

A crowd of lovable kids in 6 two-reel
Juvenile COMEDIES

CLIFF BOWES
and other stars
in 24 one-reel
Cameo COMEDIES

26 one-reel
Felix the Cat
Animated Cartoons

12 one-reel
LYMAN H. HOWE'S HODGE-PODGE

KINOGRAMS
The NEWS Reel
Built Like a Newspaper
Released twice a week

Educational Pictures
"THE SPICE OF THE PROGRAM"

If You Haven't the Streng
At Least Sell Your Hous

(No. 440—Straight from the Shoulder Talk by Cal

I AM DOING EVERYTHING IN MY POWER TO KEEP YOU in business as an exhibitor.

I AM DOING THIS FOR MYSELF AS MUCH AS I AM FOR you, so I am not posing as a philanthropist.

YOU CAN RUN YOUR HOUSE BETTER THAN ANYONE else in the world can run it. Your personal interest in it makes your brain work better and faster than the brain of any man you might hire to run it.

NO PRODUCER CAN RUN YOUR HOUSE AS WELL AS you can. He does not know your clientele as well as you do. He doesn't know local conditions. He hasn't the personal following that you have in your community. For that reason you are a better man to run your house than any producer in the world, including myself.

I DON'T WANT TO BUY YOUR HOUSE. I'VE TOLD YOU that a dozen times and I mean it. *But—*

IF YOU HAVEN'T THE COURAGE TO HANG ON TO IT, if you haven't the backbone or the resources to fight to keep what you have built up, *don't imagine for one minute that you have got to give it away to the first producer who may happen to try to scare you into selling.*

DON'T BE FOOLED INTO THINKING THERE IS ONLY one possible buyer for your house. I'll pay you the best market price

th to Hang On and Fight,
e to a Friend, Not a Foe!

Laemmle, President of the Universal Pictures Corp.)

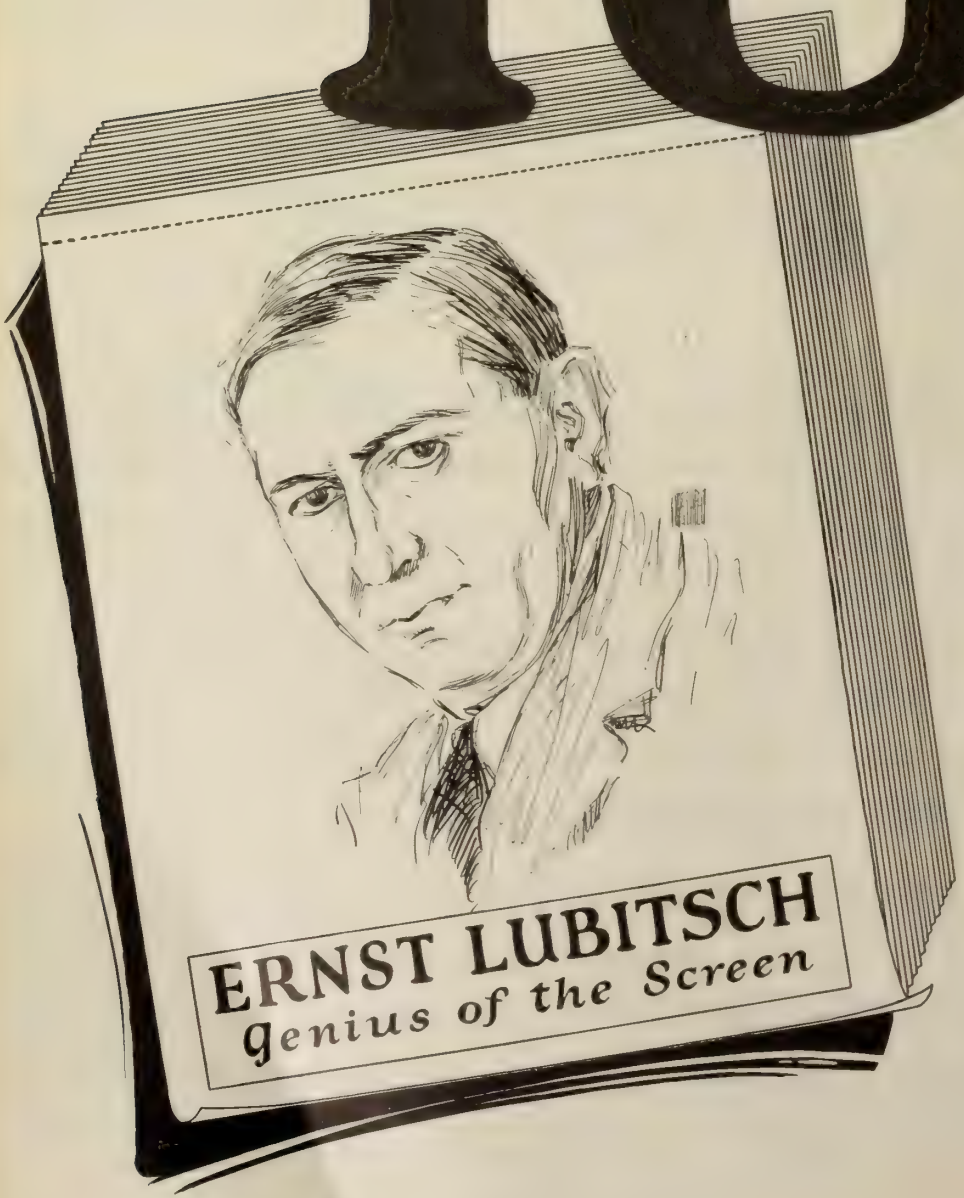
for your house if I have to buy it. I still say that I can't run it as well as you can and I still say no producer can do so—but rather than see you licked to a frazzle and rather than see you *give* your house to a producer who wants to hog the whole industry, I'll come through and buy at the right price.

THIS IS PRETTY STRAIGHT TALK. IT MAY COST ME money. It is not the kind of talk a prospective buyer usually uses, but I'm not in the habit of bluffing or stalling and I don't propose to do either with you.

I KNOW YOU CAN HANG ONTO YOUR HOUSE AND win a glorious victory for independence. I know the force of public feeling will back you up. I know you can get all the independent pictures you need to keep your house on a paying basis. I know that all you need on earth is the guts to fight for what you are entitled to keep. But if in spite of all that, if you still think the business is setting too hot a pace for you, *don't imagine you are licked.* You can still get what your house is worth, take my word for it.

DON'T BE BULLDOZED INTO SELLING TO A MONOPoly. Don't be fooled by threats to run you out of business. If you are absolutely bent on selling, for heaven's sake at least sell to someone who has not worked day and night to ruin you and control the whole industry.

among Warner's for for



The name of Lubitsch is box office magic! His past Warner pictures are classics of entertainment that will last forever. His new Warner pictures—two in 1925-26—will be the best that his genius, plus stellar Warner casts, plus Warner studio facilities, plus highly popular stories, can make.

WARNER BROS.
Classics of the Screen

tY 1925-26

Thru
WARNER
Exchanges

NO producer will offer a more diversified program in 1925-26 than Warner Bros. It gives the exhibitor a variety of pictures that means more and better-pleased patrons for his theatres. There will be a sure and certain appeal to any class or type of audience.

For instance—*John Barrymore* productions; *Lubitch's* society comedies; *Syd Chaplin's* feature comedies; *Irene Rich* in emotional dramas; the *Matt Moore-Dorothy Devore* team in romantic comedies; *Monte Blue* in action stories; *Marie Prevost*, with her chic appeal; *Lowell Sherman*, in society dramas; *Kenneth Harlan* and *Patsy Ruth Miller* in romances; *Rin-Tin-Tin* in dog pictures that are different.

And each picture adapted from a popular story by a successful author, built by skilled directors who know showmanship and the box office's needs!

(Note)

As it is the Exhibitor's opinion of a Star's popularity and drawing power that interests other exhibitors, we direct your attention to the numberless exhibitor reports printed regularly in the trade papers under such headings as "WHAT THE PICTURE DID FOR ME"—or BOX OFFICE REPORTS ON PICTURES, etc. Those reports on Fred Thomson are your answer to the value of Fred Thomson pictures for your house.
F.B.O.

Announcing

The Monarch of all Western Stars

Fred Thomson

and his marvelous horse SILVER KING

Produced under the personal direction and supervision of FRED THOMSON himself.

In his very latest and one of his greatest pictures

"THE WILD BULL'S LAIR"

Story by Marion Jackson—Directed by Del Andrews

IN this new production, Fred Thomson has fairly outdone himself. It is almost impossible to imagine a better Box Office picture than "THE BANDIT'S BABY," yet "THE WILD BULL'S LAIR" seems to be even greater.

The wondrous action, the thrills, the high powered drama all combine to give Exhibitors an attraction that is truly a stellar one.

We urge you to view "THE BANDIT'S BABY" first and then this latest Thomson release—"THE WILD BULL'S LAIR." Here are two wonderful pictures, of that outstanding character that have made of this splendid man, the foremost Western Star in the entire industry, and by far the most popular both with exhibitors and fans throughout the entire Nation. Contract NOW for all the Fred Thomson productions for the coming season.

FILM BOOKING OFFICES
723 Seventh Ave., New York

Exchanges Everywhere

Thematic music cue sheets available on all our features.

F. B. O.'s product is coining money for thousands of shrewd Exhibitors

To book securely for next season you must have such facts.

Upon a company's demonstrated ability in the past -- must you gauge, with their announced program before you, the degree of their strength in the future.

A very sane and simple form of business reasoning.

The method used by the most successful showmen in the country.

Their success proves the method is right.

Then why not adopt it?

First National's Leadership was established by the Performance of its pictures at the box office.

This Performance is a matter of record---established by You!

You wrote the reports!

You gave the results!

And by these reports for the "Check-Up" section of the Motion Picture News proved conclusively --

First National consistently releases a higher percentage of big money makers than any other company in the business.

First National
STANDS ON PERFORMANCE!

First National
IN PRESENTING "THE WINNER GROUP" ASKS ONLY THIS:

BEAR IN MIND ONE THING

By actual accomplishment
as reported by YOU ~~~

By the recorded results
of YOUR experiences ~

First National

DELIVERED MORE REAL MONEY MAKERS DURING THE PAST SEASON THAN ANY OTHER COMPANY IN THE BUSINESS

Study the list and keep in of First

NORMA TALMADGE in "GRAUSTARK"

A Modern Romance

One of the permanent "best sellers." George Barr McCutcheon's novel makes an admirable vehicle for this great star. The story of a wealthy young American who falls in love with a girl and later discovers she is a Princess of Graustark. A Joseph M. Schenck presentation with Eugene O'Brien. A Dimitri Buchowetzki production. Screen version by Frances Marion.

CONSTANCE TALMADGE in "THE MAN SHE BOUGHT"

This Joseph M. Schenck presentation provided this popular actress with a story that should more than please everyone. It is by Pearl Doles Bell and tells of a girl who buys the services of a paid escort at the Boston "Auction Block" and falls in love with him.

COLLEEN MOORE in "WE MODERNS"

In this adaptation from Israel Zangwill's stage play, Miss Moore will have a role that gives her the big opportunity of her career. It is a story of a flapper who finally finds that the love of her mother and her sweetheart are all that she really wants in the world. June Mathis wove the fabric for the screen and John Francis Dillon will direct. A staff that would guarantee the box office success of any picture.

mind the PERFORMANCE standing National Pictures in the past.

COLLEEN MOORE in

"IRENE"

Here is another great musical comedy success for this great star. Remember "Sally"?—well, "Irene" has all the possibilities of that great money maker and in some respects even greater. June Mathis, whose splendid work on "Sally" was commented upon all over the country, will prepare the script for "Irene."

CORINNE GRIFFITH in

"FOREVER AFTER"

A Corinne Griffith Productions, Inc., presentation of the successful stage play by Owen Davis. The story revolves around the problems of a poor boy who is in love with the richest girl in town, and struggles to remove the money barrier which stands between them. Undoubtedly one of the most sympathetic roles Miss Griffith has ever had.

RICHARD BARTHELMESS in

"SHORE LEAVE"

Imagine Dick in a stirring sea drama as a boy who loves it with romance that is as stirring as it is unusual. This play by Hubert Osborne that was so successfully produced by David Belasco gives to Barthelmess one of the best opportunities he has ever had. It is a John S. Robertson production, presented by Inspiration Pictures, Inc.

JOHNNY HINES in

"RAINBOW RILEY"

The popular play by Thompson Buchanan that served Douglas Fairbanks as a great stage vehicle, "The Cub" will be this star's second picture for First National. It is a wonderful selection for Hines for it has every possibility in the world for all those things upon which Hines has gained his great popularity. Will be one of the greatest things he has ever done. Directed by Charles Hines.

COLLEEN MOORE in

"CLARISSA AND THE POST ROAD"

Here's another corker for Colleen. It tells of Clarissa Janeway, a wealthy young lady who went out and fell in love with an unknown truck driver. This story by Grace Sartwell Mason is just suited for Miss Moore. June Mathis will also have Editorial Supervision.

CORINNE GRIFFITH in

"ASHES"

One of the most powerful dramas this star has ever had. Taken from Florence Reed's great stage success by Reginald Goode. A young actress reaches heights of success but without knowing of an affair between her sister and her husband. Her realization and her final triumph as a screen star is most intense and gripping. Presented by Corinne Griffith Productions, Inc.

RICHARD BARTHELMESS in

"THE BEAUTIFUL CITY"

Here is another wonderful picture for this popular star. It is an original story from one of the best men in the business, Edmund Goulding. Will be produced under the direction of Elmer Clifton and presented by Inspiration Pictures, Inc.

LEON ERROL in

"CLOTHES MAKE THE PIRATE"

Here's A picture! One of the greatest comedy finds in years in a story of a Boston tailor who, dressed as a pirate is mistaken by a pirate gang as their chief and has to put to sea and go through with it. The story is by Holman Day and produced by Sam Rork. If ever there was a howl picture made you can count on this one being it.

CORINNE GRIFFITH in

"CLASSIFIED"

It is very safe to predict that this Edna Ferber story with the adaptation by June Mathis will be the greatest picture Miss Griffith has ever made. Al Santell directed. It is the story of the young girl who scoffs at the life her mother had had with her father in their little flat and winds up by marrying a poor man and is happy in a smaller flat. Presented by Corinne Griffith Productions, Inc.

MILTON SILLS in

"THE KNOCKOUT"

From the story by M. D. C. Crawford it tells of a prize fighter who, influenced by love, leaves the ring for a try at the lumber business. In the camp in Maine he runs into some tougher fights than he ever found in the ring. Another very wonderful selection for Mr. Sills. An Earl Hudson production. Directed by Lambert Hillyer. Editorial direction Marion Fairfax.

JOHNNY HINES in

"THE LIVE WIRE"

The irresistible Johnny in the greatest picture he has ever made. His first for First National has all the ear marks of being the most entertaining fast moving comedy ever released. This C. C. Burr presentation is based on the story "The Game of Light" by Richard Washburn Child, and tells of two circus pals who leave the big tent and try to win fame and fortune in the business world. Fast, thrilling, with delightful comedy and a peach of a love theme. Directed by Charles Hines.

"JOSEPH GREER AND HIS DAUGHTER"

by

Henry Kitchell Webster

Tells of a middle-aged man of violent emotions, primitive likes and dislikes and his daughter, whose temperamental makeup is similar to her father's. Their battle for right to do and love as they believe is one of the most unusual novels of many months. With Lewis Stone and Shirley Mason. Just the story for the high ability of Miss Mathis to work with.

First National Pictures

We proved by PERFORMANCE wants~*that same*

"THE UNGUARDED HOUR"

by Margaretta Tuttle

This Saturday Evening Post serial shows the follies and the fascination of the modern American Girl, showing her as a wonderful combination of virtue and sophistication with a fascination unrivaled by the women of any other nation. Supervised by Earl Hudson, with Dorothy Mackaill and Lloyd Hughes in the leading roles.

"A HUSBAND FOR GEORGE-ANNE"

by Hazel Christie MacDonald

What a comedy drama this is! Picture this situation. George-Anne is a beautiful young lady who does everything so well men are afraid of her and it looks as though she is good for a life as an old maid. She then decides to be the kind of a girl that men think they want. There's a boy who is also having the same kind of trouble and he decides to change. These two meet with their new roles and complications start. This one will get them anywhere.

FRANK LLOYD'S

"OUT OF THE RUINS"

By Sir Philip Gibbs, the internationally famous war correspondent, lecturer and novelist, has given in this story as great and unusual a romantic story as has ever been written. Scene is laid in France before and after the war. It tells of the love of Yvonne and Bertram, a war hero, branded as a deserter and supposedly shot.

we were better judges of what the public *judgement is reflected in the* "WINNER GROUP"

"THE DARK ANGEL"

From the stage success by H. B. Trevelyan this plot illustrates the great love of a man for a woman by not permitting her to sacrifice herself to him when he has been blinded during the great war. This Samuel Goldwyn presentation will have in the leading roles, Ronald Coleman and Vilma Banky. Another great picture from the Goldwyn-Fitzmaurice combination.

"INVISIBLE WOUNDS"

by Frederick Palmer

It is a dramatic love story with Paris and the war as a background. Young couple with very little knowledge of life meet in Paris while there for play. They fall in love. War breaks out and through misunderstanding girl cuts boy out of her life. After the war boy goes back to America and is on verge of marrying when in driving in country is attracted to a little boy in the garden of a country house, who turns out to be his son and Irene and Billy are reunited. A Robert T. Kane Production.

"THE SEA WOMAN"

from play by Willard Robertson

An Edwin Carewe Production, with Blanche Sweet, which tells a vivid drama of the sea. Molla Hansen, a Norwegian sailor woman, lives in a hut against the base of a lighthouse in the Chesapeake Bay. Her struggle against two smugglers who try to bring dishonor and unhappiness to herself and Pearl, a girl of eighteen, daughter of the man who saved her life, forms as thrilling a painting of the sea as has ever been seen.

"THE HALF WAY GIRL"

by E. Lloyd Sheldon

Tells of Poppy LaRue, an American chorus girl who becomes stranded in the Far East, where the attitude of men towards women East of Suez is that they have no soul — only a body. Doris Kenyon carries he role of Poppy and Lloyd Hughes, Hobart Bosworth, the two principal male characters. Directed by John Francis Dillon under the supervision of Earl Hudson. Editorial direction of Marion Fairfax.

"THE SCARLET SAINT"

by Gerald Beaument

Adapted from his Red Book story, "The Lady Who Played Fidele," tells of a love that lasted the length of a lifetime, a love lost in youth to be regained again after twenty years had elapsed. This is an Earl Hudson Production and will have Mary Astor and Ben Lyon in the leading roles. One of the finest romantic dramas the screen has ever seen.

"PARADISE"

by Cosmo Hamilton

This current novel by one of our most popular of writers is a wonderful society drama. It is written by a man who has no equal as a writer of this type of story. The scenes are laid in the background of English luxury. The picture result promises to be one of the best things of the year.

"THE BOSS OF LITTLE ARCADY"

by Harry Leon Wilson

This popular novel is by one of America's greatest writers. It tells of a typical American small town and a kindly old lawyer who has only one fault—liquor. The citizens try to drive him out — the move acts as a stimulant—he fights — becomes elected mayor and plays a large part in the beautiful romance that runs throughout. An Earl Hudson Production with a great all-star cast.

"THE ROSE OF MONTEREY"

by Eugene Woodward and Minna Smith

Describes the days of undeveloped California, when this territory was being fought for by Mexico and the United States. It tells of a beautiful Mexican girl fighting on one side and a fine young American fighting on the other. Their meeting, their love and how it finally helped to secure California for the United States is as engrossing a story as has ever been selected for the screen.

"THE PACE THAT THRILLS"

by Byron Morgan

Story of a movie star, accuseo of being a coward because he always insisted on the dangerous stunts being done by a double. He suffered the jeers of all, even the thoughts of his sweetheart. Finally, in a thrilling auto race, he proves to all that he is not a slacker and afraid. Ben Lyon carries the leading role and Mary Astor the leading feminine part. Editorial direction is by Marion Fairfax. Webster Campbell directed.

"HEIRS APPARENT"

by Sir Philip Gibbs

This is to be an Edwin Carewe production. It is a wonderful society drama of a young man who led the wildest kind of life at college and when the family were down and out he is called upon to pull them out and does. This picture will appeal to all movie fans. A typical audience picture with big cast.

"DON JUAN'S THREE NIGHTS"

by Ludwig Biro

A great comedy drama which speaks of a great tenor, the idol of women. A young girl becomes infatuated with him and instead of responding he treats her as a child, guides her to ideal womanhood, gets a husband for her and finds himself in the role of a lover only to discover she really loves her husband.

"CAREERS"

from the European stage success by Alfred Schirokauer and Paul Rosenhayn

A great drama of the Orient. Tense, dynamic "Careers" tells of a woman's place in her husband's career. This career leads into the mystery that surrounds the baffling murder of the Colonial president. One of the most powerful stories the screen has had for some time with tremendous box office possibilities.

First National Pictures

The more one studies what "The WINNER GROUP" will find First

"JOANNA"
by H. L. Gates

Another great newspaper serial sensation. Tells of a great man who wanted to adopt a daughter. He selected a shop girl who suddenly found herself in possession of a mysterious million dollar inheritance. She starts out to burn up the town. It carries her into scandal at Monte Carlo — yet with all she manages to keep her head and in the end proves she is sensible and good and everything turns out all right.

"BLUEBEARD'S SEVEN WIVES"
Robert T. Kane Production

Here's something different. Wealthy man travels all over the world looking for a wife. Takes his secretary and her mother along. Gets married and immediately his wife disappears. Marries again, she disappears and so on until after his seventh runs away. Then when they all appear at Monte Carlo it is disclosed he did not marry them at all but used this method to see if his secretary whom he loved all the time really loved him.

"THE FAR CRY"
by Arthur Richman

The picturization of the stage play by Arthur Richman promises to be one of the best things Mr. Hudson has ever made. It tells of a young girl, the type of girl who thrives on playing with fire. The background of her activities carries through the colony in Paris of the idle rich. This one is certainly an audience picture of the first water.

offers-the more one realizes *that next season* National *still leading* on PERFORMANCE

"HELL'S KITCHEN"

by Robert Stowers

A wonderful story with the scenes laid in New York City. It is as entertaining and as interesting a tale of that section of New York which is always fascinating to the world—the East Side. This is a delightfully humorous love story and will be given a treatment that will give to the screen one of the best things of its kind that has ever been produced. Robert T. Kane Production.

"THE SAVAGE"

by Ernest Pascal

A most unusual story with many thrills and a very human love theme. Tells of a young savage found on an island in the South Seas who is taken to New York to be trained as a social find for the amusement of society. Later it turns out he is the son of a wealthy man who was marooned on the island and lost years before. The type of story that has universal appeal.

"PUPPETS"

by Frances Lightner

A great New York stage success produced by Brock Pemberton. A powerful drama of New York's Italian quarter with the scenes laid in the back stage section of a marionette show. Ideally suited for the screen because it is unusual and carries a very intense and thrilling love story.

"JAIL-BIRDS, Inc."

by W. H. Clifford

This story is as interesting as the title sounds. Young man—son of Milk King of New York—is disinherited. Later finds himself in jail where he comes in contact with an inventor of a milking machine. Organizes among wealthy speeders serving sentence a company, calling it "Jail-Birds, Inc." How they get out of jail—the romance that develops—the success of the company—form one of the most interesting stories ever written.

"MLLE. MODISTE"

by Henry Blossom and Victor Herbert

One of the greatest musical plays of all time. Produced by Charles Dillingham, it was this vehicle by which Fritzi Scheff reached her greatest heights. First National will produce this for the screen with a treatment that will place it among the finest things the screen has ever had just as the play was one of the greatest the stage has ever had. The story, settings and the music, which had such popular themes as "Kiss Me Again" will make this one of the real big money makers of the year.

"THE JUST STEWARD"

by Richard Dehan

There have been a goodly number of stories written around the war but none that surpass in dramatic power and unique and thrilling situations as is to be found in this one. It has every element of great box office force that are sure to make it a big money maker.

"NAZARETH"

by Clarence Buddington Kelland

A most powerful story. It was written by one of America's most popular writers, and is to appear serially in the Ladies Home Journal. This society-crook miracle man drama under the guidance of Miss Mathis will be one of the year's best productions.

"THE GOLDEN MUMMY"

by George W. Sutton, Jr.

A marvelous story of the South African Diamond fields. It ran as a short story in Adventure Magazine under the title of "The Dawn of His Tomorrow." An extraordinary love story of a gentleman adventurer who battles against most terrific odds for the love of the daughter of the head of the Diamond Trust. Thrilling, fast moving and a beautiful love story.

"THE DANGEROUS MRS. DENHAM"

by V. E. Powell

If ever there was a story ideally suited for picture purposes here is one. A beautiful woman loses faith in life. Battles it with the "take all and give nothing" spirit until real love comes along and through this and self sacrifice gains that happiness she always believed was never to be hers. A most engrossing and heart appeal story.

"THE LOVE LINK"

by Pearl Doles Bell

Another popular novel by the author of "Sandra." Jerry, a flapperish sort of young lady, is always looking for a new thrill. She worships her Mother and Dad and when she sees their matrimonial barque going on the rocks, steps in and by using her ingenuity and daring finally brings her parents together again by their common interest of worry over her carryings on.

"MISMATES"

by Myron C. Fagan

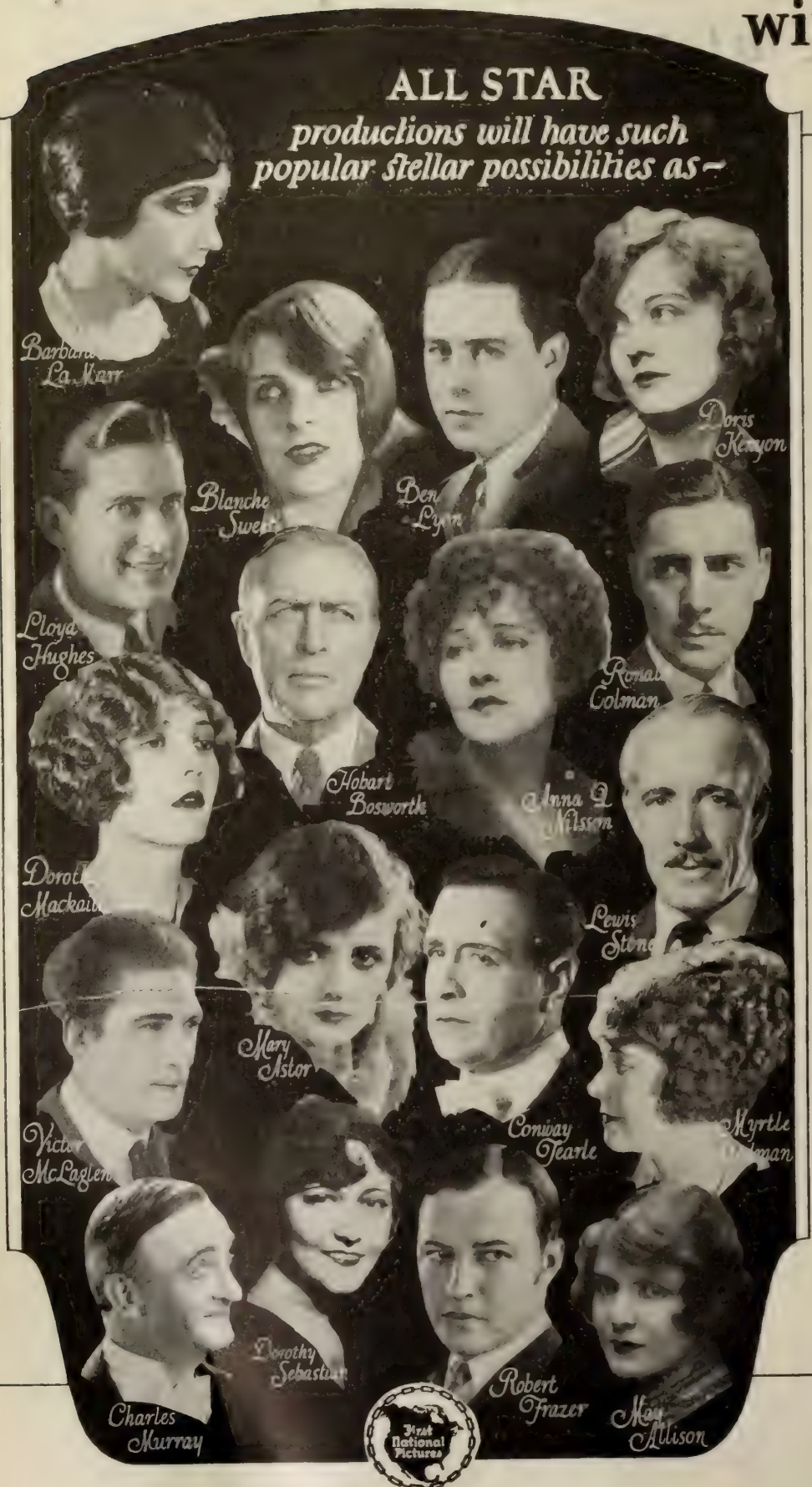
The domestic melodrama that is making such a hit in New York as a stage play. Judy, a manicurist, marries an aristocrat. His family cuts him off and he leaves college for work. Their life becomes one of misery. Judy gets mixed up in a crooked deal and is sent to prison. Her husband leaves her and takes the child. When released, she finds that he, believing her dead, has married again. With the help of Ted Wilson, who has always loved her, she regains her child and finds her happiness as his wife.

"THE CRYSTAL CUP"

by Gertrude Atherton

Another great story by the author of "Black Oxen." A society drama which tells of the hatred of a girl for men due to the manner in which her mother was treated. It shows how under certain influences she marries for convenience, not love, and how at last she finally finds love, but not of her husband. This story, serialized in the Pictorial Review, promises to be another sensation.

First National Pictures

Values! Values! Values! with them!

"JUST A HUSBAND"
by Dana Burnett

Theatrical director marries star he discovers and trains. She becomes a great star and he gradually, just a husband. As her popularity grows his position becomes more irksome and finally he turns to drinking. They separate only to unite when the real truth of their great love for each other comes to the surface through her illness. A Robert T. Kane Production.

"MEMORY LANE"
A John M. Stahl Production

As sweet a romance as was ever written. Tells of the great sacrifice a man made, how he deliberately killed a love that the woman might find happiness and peace in the lot her family had forced upon her. This is accomplished in a climax that is most unexpected and unusual.

"THE TIDAL WAVE"
by Hutchinson Boyd

This is a wonderful drama of the sea adapted from the play by Hutchinson Boyd. It tells of a widow and her two sons who live in a fishing village on the coast of Maine. It tells of the love of the two boys for the same girl that carries its battle to the South Seas. A great story for any screen and splendid vehicle for the ability of Miss Mathis to work on.

First National Pictures are filled
That is why they are best money makers!

FRANK LLOYD'S

"THE SPLENDID ROAD"

The story by Vingie E. Roe tells of the West following the gold-rush days of 1850 and 1854. It contains the romance and struggle that surrounded a beautiful girl who resolved to play a man's role in a lawless pioneer country. Mr. Lloyd will give this a treatment that promises to make it the outstanding screen story of the West ever made. Produced by Frank Lloyd Productions, Inc.

"ETERNAL LAMPS"

by Ferdinand Reyer

There is nothing more fascinating than a story of New York night life with the stage as a background. Here is a great drama, fast moving and most engrossing which carries you through that particular strata of life described above.

"ISLES OF ROMANCE"

by Richard Connell

A young girl of New York's smart set is a hero worshipper. Joins yachting party on which is young banker who wants to marry her. While in Southern waters they spend twenty-four hours on a small island. Her bubble of romance bursts. They go back, are married, constantly quarrel until finally the young man ups and in cave man fashion treats her rough and she then finds out she really loves him.

"BED AND BOARD"

by Lenore Coffee

Story is of a dissatisfied wife who sincerely feels that the modern wife is almost as much a slave to her husband as the inmate of a Turkish harem. She expresses herself and leaves her home. Her experiences before she realizes how wrong she was is certainly as fascinating a story as has ever reached print.

Specials for 1925-1926

FRANK LLOYD'S "WINDS OF CHANCE"

One of the most virile and fascinating stories ever written by Rex Beach. A mighty epic of one of America's most stirring periods—the gold rush to the Klondike. It is the story of one man who faced the Klondike alone, without friends or money, and tells how he won the hard fight for the thing he came to seek in that country and the love that he found in that country. A wonderful cast portrays Frank Lloyd's interpretation of this story namely: Ben Lyon, Anna Q. Nilsson, Viola Dana, Hobart Bosworth, Tully Marshall, Victor McLaglen and Claude Gillingwater. A special if there ever was one.

"VIENNESE MEDLEY"

A June Mathis Production

Edith O'Shaughnessy's stupendous story will reach the screen as one of the greatest pictures of its kind ever made. A big picture in every sense of the word is this story of the pleasure loving city of Vienna after the war. Its tale of the outcast daughter of an upper Viennese family who returns in the city's darkest days to help the stricken family and justify her own faith in love and the right of feminine self-expression forms one of the greatest themes ever written. A wonderful story and under the supervision of Miss Mathis—a great special. Conway Tearle, Anna Q. Nilsson, May Allison and Ian Keith make one of the greatest casts ever assembled.

MILTON SILLS
in
"MEN OF STEEL"

This Earl Hudson production, adapted from the Saturday Evening Post story, "United States Flavor" by R. G. Kirk, will come to the screen with the same gigantic production effort behind it that made such specials as "The Lost World" and "The Sea Hawk." It is a story of steel, a story filled with romance—a tremendous visualization of this great industry, a colorful portrayal of the struggle of a young American who married the daughter of a Hungarian laborer and then battled his way to the top. Doris Kenyon will be seen in support of Milton Sills.

First National Pictures

THAT'S THE First National STORY

It's clean cut and straight from the shoulder and--

FREE FROM ANY CLAIMS *except* PERFORMANCE RECORDS AS ESTABLISHED BY YOU!

You are experienced showmen You know Real box-office values!

So-WEIGH THE FACTS *not the* ENTHUSIASM!

Then Book!

First National Pictures

Permit us however, before closing to grow a little enthusiastic — about our "WINNER GROUP" — and say:

WE SINCERELY BELIEVE OUR NEXT SEASON'S LAYOUT SURPASSES IN BOX-OFFICE STRENGTH ANYTHING WE HAVE EVER DONE BEFORE!

{and First National has always made good on their beliefs!}

Which Means-

Your reports during next season will show- **First National**
STILL LEADING THE INDUSTRY WITH THE GREATEST NUMBER OF BIG MONEY MAKERS!

FIRST NATIONAL PICTURES

INVESTIGATE PAST PERFORMANCES

STUDY FUTURE PRODUCT AND VALUES

LET PERFORMANCE BE YOUR GUIDE AND YOU'LL GET THE BEST

Again we're out for results!
Again we will get results!

1925 – 1926
will still find

First National Pictures

forming the backbone service of the country's finest showmen for one reason – – They get results.

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Visitors

THIS is the week to let the visitors to the office do the talking on the editorial page. The weather is hot, there is a tempting convention within range of Asbury Park's cool breezes, and, besides, the visitors are certain to prove more interesting than the editor.

No doubt of it. Take the first visitor, a film salesman, covering a mid-western territory.

"Say," he declares, "It's about time you editors started to tell the small exhibitor that he is no longer the backbone of this industry. He has been fed up on that phrase and he believes it. While the truth is that the real small timer, the two and three hundred seat fellow, is a member of a dying race.

"Twelve hundred seat houses—and larger—in the thriving middle-sized cities are killing him. Automobiles and good roads are killing him. The eternal desire of the women folk to 'get out of the rut' is killing him.

"Families will travel twenty and thirty miles and more now over good roads to see the latest pictures under up-to-date conditions. And like it so well it soon becomes a habit—the family's once-a-week treat.

"All the time there is a little exhibitor up on Main Street, showing the best pictures he can afford—which isn't saying much for their age, though the quality may be there—and finding his clientele gradually narrowing down to the kids and the folks in town who can't afford autos or don't care for them.

"Backbone? The backbone of this industry right now is the hub city—with good roads radiating in all directions and drawing from as many as a dozen towns.

"In hundreds of cases there's a 'For Sale' sign where the backbone used to be."

* * *

THE executive head of one of the country's largest circuits was another visitor to New York last week. His home offices have been making consistent weekly use of Colby Harriman's Presentations Department in Moving Picture World ever since that department was instituted. We discussed the department with him and then ventured a bit of mild surprise.

"Frankly," we said, "When the Presentations Department was started we did not really expect the response we have received from theaters of your size and importance. The department had been conceived principally for the new 'backbone of the industry'—the twelve hundred seater in middle sized cities.

"We had thought that institutions of your size were able to spend the money to maintain presentation staffs equal to any."

"So we are," responded the circuit head. "We are able to spend the money—and willing to. But where can you get the men?

"Did you ever stop to think how many really able creative presentation men there are in the country—men equipped with an all-around training in stage, art, music, lighting, and so on?

"It is only natural. Think back to the days before the motion picture. How many were needed to meet the demands of the spoken drama? And the present day picture theater of any class at all makes once-a-week demands for creative ingenuity where the stage required once-a-season ideas.

"We are training our men—all of us, all over the country. Up and coming youngsters who are studying the new art in the school of experience—and receiving valuable aid from such workers as Colby Harriman. In turn they are cooperating with him for the benefit of all.

"Give us time and you'll see hundreds in this new picture vocation where there is one now—and every one of them doing as much to bring the dollars into box offices as any picture producer."

* * *

THE last visitor to the office who had his remarks jotted down on the note-pad said a disquieting thing. He is an independent exchange man. In the course of a general discussion he let these words drop. "Last year was an exhibitor's year; this year we are going to make it an exchangeman's year."

He was referring to the exchange's relations to producers.

We don't like that thought. If it is characteristic—we don't think so—then it means a dog eat dog attitude towards the independent producer who is this year putting more time, money, and energy than ever into his pictures.

If short-sightedness deprives him of a fair return for that effort—two choices remain open to him next season. He can call "quits"—or seek a national release.

Neither choice is very encouraging for independent exchanges.

Robert E. Welsh

There's Extra MONEY in the Short Subject

Are You Getting YOURS?

Advertising Does It

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

Short Subjects Are the "Edge" of The Picture Program

By Frank C. True

"ONE might ask what benefit food is to the stomach, air is to the lungs or collar buttons to a shirt and he would get a laugh, but he could ask equally as ridiculous a question concerning the business of exhibiting motion pictures and get a serious response from, I dare say, 20 per cent. of the average suburban or small town exhibitors."

R. R. Biechele, president of the Motion Picture Theatre Owners of Kansas-Missouri and owner of the Osage Theatre, one of the most successful suburban houses in Kanasas City, Kas., slowly weighed his words and continued:

"It's a fact—not theory. 'What comedy are you playing tomorrow night?' I asked a fellow exhibitor only last week. 'H-u-m-m, let's see,' he said, reaching for his inner coat pocket. 'I threw in something, but I've forgotten what.' He was an ideal representative of that 20 per cent. portion I have in mind. He has a large suburban theatre but told me the warm weather was slowing up business considerably despite the fact that a theatre a few blocks away was not meeting with the same experience. My friend in question exercises great care in selecting his features, taking pains to see that they are adapted to his type of patrons—and then he 'throws in' a comedy or short subject. This may bring a smile from many theatre owners, but I'll gamble that 50 per cent. of those who smile are, more or less, guilty of the same practice.

"For the time being let us attach a new name to the short subject and call it the 'edge.' The other night I was sitting on the front porch of a neighbor. They had seen the picture at my theatre and were looking over newspaper advertisements for a theatre to attend. As it so happened, two theatres—both about the same riding distances away—were playing good and widely exploited features of almost the same type. The family—four in number—was equally divided in opinion as to which theatre to attend. 'Let's see what else they have at the "X" Theatre,' was the unanimous expression. In three letters of agate type, in an obscure corner of the advertisement, was the comedy. But scarcely had that been read than the father noticed a comic sketch and a goodly portion of the advertisement of the 'B' Theatre devoted to its comedy.

"The decision was not long in being reached. Would you believe me when I tell you that the comedy in agate type was 30 per cent. better than the one given more space? Yet which one got the business? The one that was 'thrown in' or the one which was selected more carefully and exploited profitably. Of course, it just happened, that the 'throw in' in my opinion was the best comedy, but that doesn't happen often when one exhibitor is particular in selection and the other uses care-free abandon. In other words, selection and exploitation must go hand in hand.

"But what about the 'edge'? This: Most of us play more or less the same run of features—and pay good prices for them. What good does the price of our feature do our business if the decision of attendance hinges on the comedy? It's like putting an expensive paint job on a motor car which has no engine. Like others I laughed at the idea that a comedy could be such a great factor in attendance, but I have learned from the 'University of Hard Knocks' that it is the truth.

"Devote 20 per cent. of your newspaper advertising space to your comedy and it will be the best investment possible to make. I have found that to be true. Don't be contented to just insert the name of the comedy or short subject along with a line which might appeal to you as being humorous. A little comic sketch, a half hour or so spent in working out some clever line to go with the comedy ad, or of nothing else, the name of the comedy in bold faced type—and you'll reap profit at a good rate of interest on your investment. When I refer to the short subject as the 'edge' I, of course' mean when there is little to choose between the features. I have found that unless a patron is a rabid fan for western pictures or prejudiced towards some one star, that there is 'little to choose' among patrons much more often than we ever dream of.

"I don't want to be misunderstood. The utmost care should be exercised in the selection of the feature, but when one considers the fact that we can't always obtain the type of feature at just the time we want it, that is proof enough that we should have an additional drawing power. I have had patrons tell me that they 'slept' through my feature to see the comedy. What does that mean to you and me? It tells a vitally important story, I'll tell you.

"Most of us run news reels, stage the usual amount of exploitation stunts each season and redecorate our theatre when needed, but, in concluding, let me say that the sooner we cease 'throwing in' comedies and short subjects, the sooner amusement parks and other summer entertainments will cease to make us wish we were in the bootlegging business."

Tillson Gives Kids Show at Cost

By HAROLD HEFFERMAN

"INTEREST the kids first and you solve the problem of putting over your short subjects."

That is the way Roy Tillson, manager of the Fuller Theatre at Kalamazoo, Mich., appraises the motion picture exploitation problem as it concerns the short subjects. Furthermore Mr. Tillson has introduced some novel methods in attracting the eyes and years of the kids about his city. He works under the theory that children talk more than the grownups and that their bubbling enthusiasm over any matters pertaining to the movies is quite likely to "catch on" around the dining room. The result is, he points out, that the kids bring a fullsome share of the grownups to the show along with them.

If Tillson books a series of short subjects such as the "Our Gang" or other kid comedies in which he knows there will be a string of similar pictures to follow, he gives a special performance for children on Saturday morning, admitting them at a very low charge to the first picture of the series. Tillson manipulates his performance so that he gives the "test" showing to the kids at cost, figuring that their interest and enthusiasm over the initial picture is going to carry along to the finish—besides spreading the news of something unusually good to other members of their families.

Tillson makes these "test" showings something for the kids to remember. He prepares special throwaways that are easy for the young minds to digest, and often gives out novelties that are cheap but useful around the house.

Jersey Showmen Turn Thumbs Down and Now Will Stage Their Own;

Dynamic President, Re-elected, Nails Independent Producers to Pledge of an Early Conference on Fair Contract

Asbury Park, N. J., July 2.

By TOM WALLER

THE convention of the Motion Picture Theatre Owners of New Jersey, held in Asbury Park on June 28, 29 and 30, should go down in exhibitor history as one of the most forceful, from the standpoint of actual accomplishment and good fellowship, ever held in state and country. The credit for its success, unprecedented in the annals of this organization, is traced directly to its chieftan, Joseph M. Seider, who very authentically was described by National President R. F. Woodhull to the conventioners as "a human dynamo."

Seider wielded the gavel with an iron but kind hand which only evoked a greater admiration and respect from his colleagues and visiting officials. Accomplishment was his goal and this he reached to the tune of a bugle which sharply differentiated the period for work and the one for play. Seider saw that the bugle was observed and that neither period overlapped.

Definite things, shorn of all frayed edges, close the record. No conventionee can justly say he was not given every opportunity to express his mind on the convention floor, freely and frankly. After he had availed himself, and not until then, was the matter put to a vote.

The voting was unimpeachably affirmative or negative. The points in this respect outstandingly prominent on the record are:

(1) The rejection in its entirety of the Greater Movie Season as sponsored by the Hays organization and the substitution thereof of a Greater Movie Season, by exhibitors for the benefit of exhibitors, to be superintended by the state unit with the time allotted to the satisfaction and convenience of the zones.

(2) The emphatic declaration by President Seider that the new Burkan contract plan, as published exclusively in MOVING PICTURE WORLD last week, does not solve the problem of exhibitors.

(3) Seider nailing Frederick Elliott, managing director for the Independent Motion Picture Association of America, to a pledge that the organization by which he is employed will within the next two weeks appoint a committee to confer upon an equitable contract.

(4) The New Jersey organization literally slashing its rate of dues in half, making the schedule 5 cents for all seats, irrespective of the classification of the theatre, this payment being for national and state as well as county dues.

(5) The assurance of conquering in the fight against the power assessment in New Jersey, which would mean the refunding of hundreds of thousands of dollars to local theatre owners and a huge reduction in that rate.

(6) Seider's report of the past fiscal year, showing in that time the remarkable development to strength and recognition of the New Jersey M. P. T. O.

(7) The re-election of Joseph M. Seider to the presidency of the New Jersey unit with an acknowledgement by National President Woodhull that New Jersey now has an exhibitor stronghold typifiying the highest state of organization.

(8) Colby Harriman, presentation expert, proving to the exhibitor that Broadway can be brought to Main street with the same effect as on Broadway but at a scintilla of the expense.

(9) Sydney S. Cohen's warning on overseating.

(10) The appeal of Asbury Park's mayor to the theatre men of New Jersey to fight for the repeal of "the obsolete, obnoxious and unenforced blue laws."

Monday's Session

The annual report of President Joseph M. Seider was the feature of the opening of the convention of the Motion Picture Theatre Owners of New Jersey in the Hotel Monterey, Asbury Park. One of the highlights of this report was the fact that under the Seider regime the organization includes within its fold 94 per cent of all the Jersey theatre owners. This statement appears in full later in the story.

The first day introduced many unique things for a convention. A bugle sounded assembly sharply at 3 o'clock on the afternoon of June 29, and the most successful convention ever held in New Jersey got under way to a military start.

An impressive invocation by a local clergyman, who lauded the leader of the New Jerseyites for his worthy motive in commencing the convention with a prayer, was followed by Seider introducing honorary guests. These included R. F. Woodhull, national president; Sydney S. Cohen, chairman of the board of directors of the M. P. T. O. A.; William Brandt, ex-president of the M. P. T. O., of New York State; Fred Elliott, business manager of the Independent Motion Picture Association of America; Rudolph Sanders, president of the Brooklyn exhibitors: Mayor H. B. Hettrick of Asbury Park.

Sidney E. Samuelson, chairman of the New Jersey board of directors, in his annual report paid one of the greatest of the many tributes to State President Seider, when he said: "The board's work was purely supplemental and advisory to the executive work of the president." The directors, he made known, had convened twelve times during the past fiscal year.

JOSEPH M. SEIDER
The man who put over one of the greatest state conventions ever held.

A representative of the New York Central Railroad outlined a special tour that that company is arranging in connection with the M. P. T. O. A. convention at Los Angeles next spring. Starting from New York on May 23 and remaining in Los Angeles for one week, the excursionists will return East, after visiting historical points, on June 23. The minimum fare for this entire trip, excluding expenses in Los Angeles, is $585, he said.

Henry P. Nelson's secretarial report showed the remarkable co-operation which members have afforded Chairman Seider by their regular attendance at meetings under all climatic conditions during the past year. Like everyone else who spoke, Nelson said that Seider's innate modesty prevented him from acknowledging himself as the real builder of the New Jersey organization's high financial and executive status of today.

National President Woodhull, former head of the New Jersey organization, was given an ovation by the members of his home state. Woodhull, in a general way, reviewed the accomplishments of the Milwaukee convention, especially as they pertained to the Play Date Bureau and its sister unit, the Fair Play Bureau. One point made by Woodhull was that if "we are to regard the independent fellows as pals of the independent theatre owners, they too must be extremely careful that they do not take advantage of our comradeship and by so doing compel us to render a bad accounting of their stewardship at Los Angeles next year."

Woodhull called Seider a "human dynamo." He urged the theatre owners to be

on Hays' Greater Movie Season Burkan Plan No Solution, Says Seider

R. F. WOODHULL
President of the M. P. T. O. A., who was a prominent figure in the convention of his home state.

Skeeter Organization Slashes Rate of Dues in Half, Making It 5 Cents for All Seats— Power Assessment Victory Likely

unanimous and continuous in the support of Seider, whom, he said, they were exceptionally fortunate to possess. Woodhull also advised his audience to "stop helping exhibitors in arbitration and other difficulties who do not and will not contribute of their time and money to the organization."

The speaker stressed a point that it has never been his intention or that of the national directors "to advise any theatre owner to stop buying pictures from any particular concern." In this connection he declared: "We have simply emphasized the thought that you do not buy yourself into a position where your play dates are entirely consumed by two or three producers and distributors." In closing Woodhull said that New Jersey represents one of the highest states of organization perfection in America.

Seider Nails Elliott

Frederick H. Elliott, general manager of the I. M. P. A. A., told of the desire of his association, among other things, to help establish an equitable contract built on "a desire to live and let live."

President Seider, immediately on the conclusion of Elliott's speech, inquired of the independent business manager when that organization would actually make a move for the realization of such a contract.

"If you can give us a finger, we will be very happy to give you a hand," Seider said.

To this Elliott replied that the association by whom he is employed will probably take the matter under consideration for consummation within the next two weeks.

"Things are mighty bad but they might be a great deal worse," was the opening comment of Sydney S. Cohen. "Instead of 10 per cent, certain interests today might have 50 per cent of the control of theatres in this country were it not for organization."

One of the most serious things now confronting the industry, Cohen observed, is overseating in some communities. In this respect he spoke of the present age as one of inflated promotion, when money is easily procurable for theatre-building purposes. Careful consideration should be given this subject in order to prevent serious trouble in the future, he said.

Referring to the work accomplished by the Play Date Bureau, Cohen said that very often an exhibitor is enclined to question the actual value of a picture for which he does not have to pay much money. He termed this a "negative thought," admitting that he himself had one time been victimized by it. The public will determine such a phase when prompted by the right amount and class of advertising, he added. As the result of the bureau thousands of contracts that have gone in other years to sources whose aims he described as not being for the betterment of the independents are now going in the direction that will aid the industry at large.

Mayor Urges Fight

A sensation was created when Mayor Hetrick condemned the New Jersey Blue Laws and urged theatre owners to wage a determined fight for their repeal by the legislature. The mayor, after presenting the keys of the city to the conventees, declared that the church and recreational institutions, including the motion picture theatre, are the best means that the world has today for its moral uplift.

"In our state," he said, "we have a peculiar law. It is the Blue Law of New Jersey formulated in the days when, they say, they used to burn people at the stake for religious differences, some of which were termed witchcraft. These Sunday laws prohibit any clean recreation on Sunday. My own opinion is that if a certain recreation is good enough for Monday, it is suitable for every day in the week including Sunday. Golf appeals to a few, the theatre appeals to the masses. The old story that the devil makes work for idle hands to do, is true. I think that laws should be made first with respect to the moral issue and second with respect to the welfare of the public."

The mayor denounced this law as an "obnoxious, obsolete, unenforced Blue Law of New Jersey."

The sentiment of Cohen regarding overseating was echoed by William Brandt. Brandt said that in Brooklyn alone seventy-five theatres are being projected. This, he stated, was causing a lot of consternation in the smaller exhibitor ranks of his own territory. Brandt also was effusive in his words of praise for the New Jersey organization, paying special deference to President Seider.

Before the conclusion of the first day's business Elliott presented Woodhull with a handsomely bound leather booklet on behalf of the Independent Motion Picture Association of America. This contained a fitting resolution and the signatures of the officers and members of the association.

Tuesday's Session

The second day of the convention put New Jersey on record as being the first state in the Union to reject the Hays movement for Greater Movie Season in its entirety. With the exception of one member, National President R. F. Woodhull, the vote of the conventionees in this respect was unanimous. The New Jersey committee on Greater Movie Season, designated on the first day of the convention, reported through their president, Benjamin Schindler, on the convention floor that they would not assume the responsibility of even coming to a conclusion on the local status of this subject. From sentiment expressed on the floor the consensus of opinion was that any movement to increase film business from the exhibitor end would be conducted with best results by the respective exhibitor himself.

President Joseph M. Seider stated that the State of New Jersey was perfectly capable of reaching a decision on anything affecting it as an individual without any outside dictation. For some years past, he said, it would seem to have been the policy of Philadelphia to endeavor to annex the southern part of this State and for New York to attempt to dominate its northern province.

Reviews Hays' Meeting

An account of the mass meeting recently sponsored by the Hays organization in the Palace Theatre, New York, was reviewed by Leon Rosenblatt. Rosenblatt intimated that the campaign in the Greater New York territory alone would cost from fifty to sixty thousand dollars. He said the Hays organization "had everything cooked and ready for us to eat." He declared that one of the most important things for an exhibitor to do is to keep faith with his public. He reiterated his contention presented at this session and published in a recent issue of Moving Picture World, that most product released in August is "junk."

Louis Rosenthal, the next speaker, vehemently urged exhibitors in New Jersey to oppose the entire proposition, stating: "I honestly believe this convention should go on record as being opposed to this Hays movement. Hays should suggest to producers, if he wanted to do something that would aid

(Continued on next page)

Cohen Warns Against Overseating

the exhibitor, that they quit releasing pictures at this time of the year to give theatre owners a chance to clean up their houses. We don't want the public to become disgruntled. It seems to me that we would be far better off by having our theatres closed until Spetember, then opening them when worth while product would be obtainable."

Rudy Sanders' Address

Rudolph Sanders told of another meeting in New York on the Greater Movie Season held at the Hays office shortly after the Palace pow-wow. He said that this meeting was attended by Marcus Loew and credited Loew with stating that he wanted to correct a report that the movement was a producer's proposition. "He did not change my opinion," emphasized Sanders.

The speaker said that it would be up to the exhibitors to defray expenses in connection with the procuring of posters and other accessories incidental to the campaign. He stated that some of the "better acquainted minds" suggested that the revenue to be paid by each exhibitor to the Hays organization should be 1 per cent. of his gross receipts during August.

Samuelson's Position

Sidney Samuelson seconded Rosenthal's motion to reject the plan in its entirety. Samuelson said that his experience has been that whenever a national campaign is being launched in New York or Newark for a picture, he cannot get that film for at least twelve weeks later. He mentioned his own case of what he said was a condition being realized by about 50 per cent. of New Jersey's small town theatres. On the subject of a postponement of the movement until September, which had previously been broached by T. E. Kaiserstein, he remarked: "Time is not the thing. The point is such a movement can never be of value to the small town theatre owner. I urge the rejection of the plan in toto."

A new angle was given the discussion by I. M. Hirshblond, who said that his objection to the plan was not because it was scheduled for August but because he did not believe the exhibitors should carry the burden for the Hays organization. George Jacobs declared himself as opposed to any movement promulgated by the Hays unit.

Peter Adams, vice-president of the state organization and one of the most prominent of Jersey's theatre owners, said that everything from the weather to product, which he termed "garbage" was against such a plan for August.

Twenty-five conventionees were in the room when the roll call on Rosenthal's motion was taken. The only member of the organization who refrained from definitely expressing his attitude was R. F. Woodhull. Woodhull's silence was generally understood to mean that his neutral position on the matter was taken with a view to his capacity as chief of the Motion Picture Theatre Owners of America.

The next order of business was the approval by the convention of Chairman Seider's resolution to send telegrams to the widow of Harry Berman, acknowledging her bereavement in the recent loss of her husband; to President Coolidge an expression of sympathy for the operation just undergone by his father; to Charles Chaplin a wire of congratulation on the arrival of his son.

A representative of the Theatre Owners' Service Bureau submitted a plan for a reduction on basic rate insurance. This was endorsed by the convention with the promise of the organization to co-operate in the successful promotion of this project. In this respect President Seider said that the New Jersey rate is today exorbitantly high and approximately 400 per cent. above that in New York.

A proposition whereby the state would act as a booking agency for its members, thereby receiving the same power as a big circuit, was the subject of an address by Hal Hodes. The speaker, who was formerly manager of Educational's New York exchange, said that he had become an independent distributor and would be willing to offer short subjects of quality under such a system. He said that he is now handling the Mutt & Jeff series and that he will let exhibitors have them in this manner for $5 a picture regardless of the number of days the film is run in the theatre. He said that under any other condition each picture would sell on the average of $12.50 a day.

To Test Proposition

The convention, upon a motion by Rosenthal, will work out a plan through a committee, designated by Seider, to test the feasibility of Hodes' proposition. This committee will report to the board of directors and thereafter immediate action will be taken by the organization.

Leon Rosenblatt opened Tuesday afternoon's session with a report, which was approved, of the organization's arbitration committee. This report, which is published in full later in the story, told of instances experienced by exhibitors in a court of arbitration, some of which, the report stated, smacked of Spanish Inquisition days. Rosenblatt sought the endorsement by the convention of Seider's report rendered at Milwaukee, both as to its reforms and its equitable contract.

This was followed up by a disclosure by Seider that the committee called by Hays to formulate a new contract had conferred over thirty times, each occasion lasting several hours, without any concrete result.

"We must get arbitration and not litigation," said Seider. "It is the Film Boards of Trade that fastened the noose around the neck—the Film Boards of Trade that are appointed under the Hays organization. We are trying to construct. No convention can solve, but it can establish the machinery for a change for the better. Don't be discouraged about this arbitration. During the last three months we in New Jersey haven't lost a case. This is good but the principal point is that we must get real arbitration."

The New Burkan Contract

The new Burkan contract, as was announced exclusively in last week's Moving Picture World, came in for a discussion at this point. In answer to a question by Kaisterstein, Seider said that he could not do into detail on the lawyer's proposition because Burkan has not yet officially made known all of the details of this contract. Seider called Burkan a "genius," but observed: "Mr. Burkan's contract is not your solution. He has still left untouched some vicious clauses. For instance, the arbitration clause is virtually untouched. The method of arbitration even to the appointment of arbitrators is practically the same in the Burkan plan."

Seider said that the Burkan formula was not yet a matter for the organization to discuss.

In introducing Colby Harriman, Seider said that although the small towns cannot afford Broadway's $1,000 a week for presentations, Harriman would tell them how to bring "Broadway to Main street" on a margin just as high in quality but startling from the standpoint of low cost. Harriman gave a mighty interesting and constructive talk. He told about working six weeks to stage the presentations at this convention. Because of their unusual quality and merit, Moving Picture World will not be able to do justice to a brief description of the entertainment enjoyed in Asbury Park this week. It is conceded by many prominent folk in the industry to be of the highest standard ever witnessed at any exhibitor convention.

Elliot to Seider

Frederick Elliott, general manager of the I. M. P. A. A., stated that he was desirous of correcting what he said he believed was an erroneous impression made upon President Seider at Monday's session. Elliott said that he had desired the day before to give the understanding that the association by which he is employed will appoint a committee to confer upon an equitable contract, but not to consummate it at this time.

The resolutions committee offered an amendment to Article 2, Section 1, the amendment calling for four vice-presidents instead of two, one for each first class county, namely, Essex, Hudson, Northern New Jersey and Southern New Jersey. This was carried unanimously.

Those Sidelights

Editor Robert E. Welsh in his versatile style will tell what happened on the side lines in next week's issue. Many novel incidents occurred while the exhibitors were busily engaged in their series of important meetings.

A verbal picture will be painted in such a style by Mr. Welsh that those who were unable to attend will get all the sea breezes and festivities enjoyed by the several hundred who spent the first three days of this week at the Monterey, Asbury Park.

Seider Demands Equitable Contract

Wednesday's Session

New Jersey will have its own Greater Movie Season. This decision was one of the most important reached early on Wednesday, the third day of the convention.

Under a resolution unanimously adopted, the organization's board of directors was authorized to formulate a Greater Movie Season to be sponsored by the state unit and to be conducted in the zones. The resolution was based upon the opinion of the convention that such a movement should be controlled "by exhibitors, for the benefit of exhibitors."

President Seider explained that this Movie Season will not necessarily have to be observed on any particular month, but that the time deemed best by exhibitors will be the period for observance of this function in their respective zones.

President Seider, in a brief resume of the accomplishments by the state regarding the music tax situation, stated the organization had satisfactorily adjusted forty cases on this matter during the past year. He declared that the only relief in sight for the exhibitor on this matter is by the amending of the copyright law itself. Efforts are now being made by New Jersey, he said, to aid in bringing about this point.

Dues Are Slashed

Dues for the New Jersey M. P. T. O. were literally slashed in half by a resolution offered by Louis Rosenthal, which was unanimously adopted. The rate during the past year has been $12.50 and $25, governed by the number of seats. Under the new schedule, local theatre owners will pay 5 cents per seat for all houses irrespective of their classification, which will include national, state and county dues.

The concensus of opinion, as was voiced by several speakers on the floor, was that this cut rate will prove more remunerative to the state in that it should stimulate a 100 per cent. payment of dues and bring into the fold some theatre owners who were said to have been unable to meet the larger obligation.

An amendment to the resolution on dues was made by Woodhull and approved. The speaker's sentiment in this respect was that if the dues were to be placed at 5 cents per seat, then the money derived by reels issued also for the maintenance of the organization should be made a separate unit in the treasurer's report. In other words, the revenue derived from the reels should not be allowed to fill in any deficit in the payment of actual dues.

When the question was asked as to what machinery should be put into effect for the enforcement of these dues, President Seider said that the members will be placed strictly upon their honor. As an illustration of the wisdom of Seider's decision, Sidney Samuelson immediately pledged himself responsible for every seat in Sussex and Warren counties.

Stops Burkan Discussion

Another attempt was made at this session to discuss in detail the new Burkam contract. Norman Samuelson, after rendering his report on insurance rates, stated that he had come into possession of a copy of the Burkam formula. He said that it was masterly and that it was a remarkable combination of "honey and molasses." He stated that some of its most important clauses were glossed over in such a manner as he has never experienced in his career as an attorney. At this point Seider again ruled that the Burkam contract was not a subject for consideration by the convention, in all fairness and courtesy to the author. Sol Raives, chairman of the T. O. C. C. Arbitration Board, stated that nothing was wrong with arbitration but that the trouble is due to the contract. He said that in the latter, arbitrators are confronted with something over which they have no control.

Refund on Power Rate?

One of the most sensational events of the entire convention was President Seider's report on the power rate. Hundreds of thousands of dollars may be refunded to New Jersey exhibitors if the fight on this matter is successful, he declared. This money represents the total of that which has accrued since 1914, when what was described by Seider as a "muff" was committed in Newark. This alleged error was perpetrated through what Seider said was the confusion of the power rate with the lighting rate. He asserted that this alleged bungle has resulted in exhibitors paying the lighting rate instead of the power rate. It is upon this ground, he said, that New Jersey will fight for the change, and also the refund since the time of its origin. Seider stated that if theatre owners will take the trouble to fill out the questionnaire on this subject recently submitted to them by the state organization, they should realize not only the refund but a great reduction in the rate which they have been paying. He said that a decision in a New Jersey court literally substantiates the organization's point of contention, and that success in the fight with the co-operation of all theatre owners is practically assured.

On the Daylight Saving proposition Seider said that New Jersey will do something constructive through its legislature with New York. Much depends upon the neighboring state for a change in the present law.

An interesting sidelight in the business of this session was reached when R. F. Woodhull offered his resignation from the New Jersey board of directors on the ground that his duties as national president prohibited him from attending all sessions of the local executive body. Woodhull's offer was immediately tabled.

Officers Elected

The report of the nominating committee was unanimously endorsed and the officers for the following year are:

Joseph M. Seider, president; Charles Hildinger of Trenton, Peter Adams of Paterson, Louis Rosenthal of East Orange and Joe Bernstein of Jersey City, vice-presidents; Leo Rosenblatt, Bayonne, secretary; William Keegan, Trenton, treasurer.

The only change in this group of officers was that of Henry P. Nelson as secretary and the two additional vice-presidents. W. C. Hunt, Leo Juskowitz and I. A. Roth were made directors for three years, while Jacob Fox and Henry P. Nelson were elected for one year.

Joseph Seider was eulogized by Woodhull as a man who merited re-election by his unusual avidity for constructive work, as has been exemplified by his record ever since he became an organization man.

The Bureau of Trade and Commerce was endorsed, the press was praised for its support, and all acts of the national convention were endorsed by the approval of resolutions submitted on these subjects.

Much praise is due Colby Harriman, who supervised, staged and arranged entertainment during the three days and nights in Asbury Park which has never been excelled by any convention, national or state. Dancing, boating, beautiful lavish scenes, how to save money and everything within the comprehension of a theatre owner was supplied the conventionees in the Harriman program.

The business program of the convention terminated in a dramatic climax. Joseph Stern, who has been outside the fold for the past three years, at the last minute arose before the organization of which he was the president in 1906. He literally eulogized Seider as one of the country's greatest state presidents. He declared that no national president could have conducted a convention more capably than had Seider.

In return, President Seider besought the veteran ex-chief to rejoin his old organization. He assured him that he would not feel the M. P. T. O. of New Jersey complete until this had been accomplished. Stern weakened slightly and the committee that Seider appointed believes it will do the rest.

Governor At Banquet

Governor Silzer and United States Senator Edwards were the principal speakers at the banquet. The Governor took exception to a statement by Attorney Nathan Burkan that politics and business could not be mixed. Toastmaster Robert E. Welsh skilfully clarified this situation by explaining that the film industry's interpretation of "politics" was different from that of the layman's dictionary.

State President Joseph M. Seider was presented with a beautiful diamond ring as a token of the organization's esteem. Senator Edwards informed the exhibitors that whenever there was a bill affecting the film industry the "Big Three" was sure to be represented "greasing the path." The senator told his audience to fight for their independence by winning the support of picture fans.

Seider's Report

THE annual report of the president Joseph M. Seider, as presented to the convention, follows:

To Motion Picture Theatre Owners of New Jersey, Ladies and Gentlemen:

Greetings—It feels that it was only yesterday that I stood in this room and pledged you all that was in me, but a whole year has passed and I now stand before you to give account of my stewardship.

I will new render only a short report and will give my recommendations and details later in executive session.

We have provided diversion for you, ladies, while you men folk are engaged in an effort, through the pooling of thought, to find a solution to our many problems. Many of you have paid with your husbands

(Continued on next page)

Asbury Mayor Urges Blue Law Fight

the price of carrying on for a common cause, and before you are taken in charge by the Ladies Entertainment Committee, we want you to hear a resume of our activities for the past year.

We had difficulty in getting our members to attend meetings, so since the Mountain would not come to Mohammed, Mohammed went to the Mountain. Our officers and directors rotated each month, holding their monthly meetings in different counties with the theatre owner, within commuting distance, participating. Thus, the organization was brought to the individual. We informed, advised and helped him and gained his approval and cooperation.

We have held in this manner twelve county meetings and in addition two regional meetings.

February 1st saw the birth of our Organization Bulletin, semi-monthly, self supporting, artistic, honest, fearless, helpful, informative.

Reviews Woodhull Dinner

Socially, we may boast of the testimonial dinner to our former president who has brought so much distinction to our organization and our state, the now national president, R. F., no—still our own Pete Woodhull.

That spectacular ball in honor of Mayor Breidenbach of Newark.

We supplied and staged a big vaudeville show for Assemblyman Carty, the sponsor of our Sunday Bill, and also the show for the legislature in the assembly chamber on the last day of the legislative session.

The luncheon tendered to me by the officers and members of the Board of Directors was unofficial and has no place in this report, but I feel you will pardon my taking this opportunity to publicly thank these dear friends of mine. Many a time I day dreamed of this wonderful manifestation of love and fraternalism. Just imagine, these gentlemen shared the work and the expense with me, were equally responsible for every accomplishment, for every service to our members and yet, taxed themselves with expense and a day, badly needed by their business to do this for me. I thank you, boys, all of you equally from the bottom of my heart. You, Pete Adams, Charles Hildinger, Isidor Hirshblond, William Hunt, Leo Juskowitz, William Keegan, Henry Nelson, Leon Rosenblatt, Louis Rosenthal, Sidney Samuelson, Benjamin Schindler, Arthur B. Smith and Pete Woodhull, have all individually and collectively, in the fullest sense of the term, made progress during the past year possible and I thank you for myself and this organization. You deserve the appreciation and gratitude of every blessed soul interested in our industry.

I want to thank the trade press for their kindness and help. You, my kind friends, little realize to what extent they have helped us to succeed.

We are all grateful to Larry Urbach, our press representative, and indebted to him. He has not even received the usual dollar per year.

We could claim a membership of 98 per cent. Yet, modestly, let us call it 94 per cent.

We interceded with the operators' union in behalf of the Essex County theatre owners with a nominal measure of success.

But, as a result we organized these theatre owners into a branch of this organization, known as the Essex County Unit. We installed their officers, presented a gavel to their efficient and energetic president, Louis Rosenthal, and although we did not interfere with their local efforts, at the slightest sign of need we extended the helping hand and cumulative strength of the entire state organization.

In every case where our members had difficulty arising out of their business relations with distributors, we made every effort to make adjustments. Failing, we prepared our member's case in arbitration or court and assigned counsel without charge to them. I may add that thousands of dollars were involved. In some instances we had to make supreme efforts and make large financial committments, but we never failed.

We retained on a yearly basis for the protection of our members in a legal way Attorneys Joseph Varbalow of Camden, N. J., and Norman Samuelson of New York, N. Y.

We have kept our members advised as to changes in the uniform contract interpretation of clauses and new arbitration rulings and decisions.

We received a mandate from our members to obtain for them direct arbitration for and by New Jersey theatre owners and film exchanges. You will hear more on this subject at tomorrow's session.

The elimination of the duplication of dues and organization membership has been worked out.

We stepped in and took hold of the music tax tangle and adjusted some forty odd cases.

We helped our members pay their organization dues by securing for them two exceptionally meritorious industrial reels for the showing of which they were compensated.

We functioned politically. We disapproved of Bill 48. It was on the board for final passage. It did not pass.

Bill 65, our Sunday Bill, was not reported by the committee, Senate Bill 241, supported by us, was passed and signed by His Excellency, George S. Silzer, Governor of New Jersey.

There is a good possibility of enacting into a law a Daylight Savings Bill, reducing the period two weeks from both ends.

Your full board at their individual expense has traveled to Washington on your busness. The result was highly satisfactory. Our entire legislative activities have resulted in our gaining the respect of the legislators.

Each year we make progress. Last year the State Women's Clubs endorsed our Sunday Bill.

Although we at no time set out to hurt anyone, we always helped our friends—politically.

We expended large sums of money to have film trailers made. These films were unusual and obtained results. That they were artistic, exceptional in composition and made possible in a financial way, is due entirely to the courtesy and cooperation of Herman Robbins of the National Screen Service.

Elected Own Candidates

In Newark we elected four of five candidates for Commissioner.

In Jersey City five.

In the primaries our candidates were all successful.

The character of our support for our friends and the manner in which it was tendered is the subject of much favorable comment in political circles.

We are cementing friendships—mobilizing effort—building up sentiment and respect for ourselves and our industry.

We are opposed to non-theatrical competition.

In public service activities we have not been backward. We have never failed to participate whole heartedly in every municipal, county, state or public undertaking. We addressed Rotary, Kiwanis, Lions and Business Men's Associations; selling the theatre owner to his community, showing his value to the business progress of the town, and opening the eyes of all to his value from every angle.

We have instituted campaigns for the reduction of Basis Rates in Insurance and Electric Current and refunds of overcharge on electric current charge since 1914.

We have functioned and have accomplished. With your continued and uninterrupted, loyal and sincere cooperation even still more can be accomplished.

Although the state of New Jersey was entitled to twelve official delegates, there was that keen interest in the activities of our National Organization, that at its recent sixth annual convention we were represented by 18 members of this organization.

The Milwaukee convention has been so widely discussed that a repetition of its history now is unwarranted. The results are obvious and many, and are well known to you. Yet, we cannot say too much about that wonderful display by Sydney Cohen, that God given leader, actually loved and all but worshipped by practically every theatre owner in the country, of that unselfishness and that good real common sense that resulted in *harmony*.

We humans have a strong tendency to disagree. Two of us may be standing to-

Arrow Pointed Way

Arrow Pictures Corporation was much in evidence during the entire Asbury Park convention. Their good looking representative, Dick Weil, was a mighty busy man. Between dances he was kept on the job distributing fans, noise makers, balloons and all such things to keep the crowd happy.

The little gifts carried their message, since each one told something about the well known independent company. Incidentally, Arrow was the only unit to go in so extensively for exploitation.

Condemn Blackjack Arbitration

gether looking at the same object and yet see it differently.

Harmony is possible when men become willing to put aside their personal prejudice and opinions and align themselves with one harmonious cause, thereby supporting each other even as colors which blend in nature. Ungoverned human nature, knowing no right law, seeks only for itself and cannot unite with another of its kind. There being no permanent point of unity at which to unite or meet, it must rend itself. Jealously, selfseeking, desire for place, having no foundational principle must and did yield at Milwaukee to unselfishness, brotherly regard and a common cause.

Arbitration Report

THE report of the Committee on Arbitration, as presented by Leon Rosenblatt chairman, follows:

Your Arbitration Committee had a definite mandate from this organization to effect for New Jersey direct Arbitration for and by New Jersey theatre owners and exchange men.

We took this matter up with the Hays organization and after two conferences were informed that the exchanges in both Philadelphia and New York had consented to it as well as the theatre owners in Philadelphia; but that New York theatre owners had objected and therefore, since the contract specificially states that arbitrators shall be appointed by the local organization in the zone from which the film is shipped, that the matter must be adjusted between the New York organization and ourselves. Our committee conferred with the Theatre Owners Chamber of Commerce Board of Directors as well as with their president, Charles L. O'Reilly; but nothing definite was the result of these conferences.

Although our National Organization has taken no action, we took the position that it is best, since our members are compelled to sign this contract which provided for Arbitration, they have no other choice, that it was our duty to protect our members.

Do not take this as a reflection upon the Arbitrators or the Theatre Owners Chamber of Commerce. The work of the Theatre Owners Chamber of Commerce in this relation has been splendid and of benefit to every theatre owner in every part of the country.

Many of the reforms that have been obtained, were secured by that organization. One cannot talk about the good side of Arbitration without linking same with one man. It has been my good fortune to work along side of him in Arbitration work for almost four years, and I can honestly tell you that he worked hard, conscientiously, faithfully for a cause—I am referring to Sol Raives, chairman of the Arbitration Committee of the Theatre Owners Chamber of Commerce.

The contention of your committee is that —if we must arbitrate under this contract, we at least shall choose our arbitrators and not have them appointed for us.

New Jersey is a functioning organization; is served in most cases by separate New Jersey exchanges, even though they are located in the City of New York, and we want recognition for our organization. Although we were prevented from getting anywhere in this relation, however, we did not stop and did not fail to protect and render service to our members.

Our Board of Directors engaged counsel —Mr. Norman H. Samuelson, for theatre owners in Northern New Jersey; Assistant Corporation Counsel Joseph Varbalow, for theatre owners below the city of Trenton. Every one of our members' cases that were referred to us, were prepared by us and presented by our counsel and every effort was made to obtain for our members a square deal.

We do not think that we can have fair arbitration based on the present contract or on the present system of Arbitration. Although it is an improvement on what we had before, it still must be thrown out in its entirety and a fair, equitable and satisfactory plan adopted.

We are definitely opposed to this present system. You frighten your child into submission with a boogy-man; so, exhibitors are scared into almost anything by this bug-a-boo of F. I. L. M. Clubs, Boards of Trade, and Arbitration Boards. The only difference is that the boogy-man is abstract, while the F. I. L. M. Club, Boards of Trade, and the Aribtration Boards are very real.

In the early stages a friend of mine was hailed before the local F. I. L. M. Club. Around the table sat six judges all exchange men. Its chairman was another exchange man. This "Court of Justice" in my opinion was fashioned after the Spanish Inquisition and was worthy of its pattern. The case was very simple. The charge was that the exhibitor bought ten pictures and refused to play them.

Question (by the Chairman): "Why didn't you play the picture?"

Exhibitor: "Because they were sold to me as a first run and the exchange does not give me dates until after the theatre across the street has played these pictures."

Question: "How much did you pay for these pictures?"

Answer: "$25.00 a picture."

Question: "Did you expect first run for $25.00?"

Answer: "I bought them that way."

Question (in a loud tone): Don't dodge the issue; answer my question."

Answer: "My opposition pays only $15.00."

Question: "Nobody asked you that. It is none of your business. They can do whatever they please with their stuff."

Answer: "But —"

Question: "No 'buts'—we have heard enough from you."

The exhibitor was sent out of the room and three minutes later he was ordered to play the pictures or have his film discontinued.

Due to the efforts of William Brandt, Bernard Edelhertz, the Theatre Owners Chamber of Commerce and the entry of Mr. Hays into this business, you now have exhibitors also on the Arbitration Board.

But the substituted plan still fails to solve the problem. We, arbitrators, (and I am speaking as a man who has served four years as an arbitrator) cannot arbitrate absolutely fairly when we are bound by the present contract and the rules referred to in the contract.

There has been a tendency to correct this evil. It is our sincere hope that all producers and distributors will realize in the very near future the great injustice that this form of arbitration works on both sides and will see fit to bring into this industry confidence and square dealing in the buying and selling of pictures.

Solon, the Athenian law-giver, would turn in his grave if he new some of the decisions rendered through our method of arbitration and the method of the carrying out of the award of the Arbitration Boards.

A theatre owner, in signing a contract and agreeing to Arbitration, waives his rights to trial by jury and his rights to have the merits of his case reviewed by a Court of law, and the judgment that is rendered is not carried out in a sensible, legal way, as presided by law, that is, through a court in which the judgment can be filed, but the exhibitor is forced to put up a deposit with each of about twenty-one exchanges or he does not receive any film. The amount of deposit ranges from $100 to $500 and in this territory it is usually $250.00. This, for the small theatre owner, is practically confiscation and means that he must pay this judgment, right or wrong, and cannot even bring the matter to law on a charge of fraud because he cannot afford the shutting down of his theatre, through not obtaining films and cannot afford to ask for injunctive relief because it entails much legal effort and great expense.

Our difficulties are identical with those of theatre owners throughout America. We have faith in the final solving of them by the M. P. T. O. A., our National Organization. Your committee recommends that the report rendered by our president, Joseph M. Seider, at the Milwauee convention be approved and endorsed by this organization, and that we urge that it be carried out by our National Organization, and that we ratify and support the efforts of our president for an equitable contract and for reforms in Arbitration.

A Bit of Comedy

A real novelty was introduced in the course of Monday's business session at Asbury. While the room was warming up with factful speeches and real accomplishment, a suspenseful diversion was afforded by a gruff looking individual demanding admittance at the window to the rear of President Joseph M. Seider.

The surprise came when two others, similarly clad, pushed their way in after him. They introduced themselves as Loew, Zukor and Rowland. After staging an amusing skit entitled "In Search of a Play-Date," they departed. The incident furnished not only amusement, but also served to renew interest in the business of the day.

Suit for $113,000 Aftermath of Selznick Co. Bankruptcy

IN MAY, 1923, a petition in bankruptcy was filed against the Selznick Pictures Corporation and it was charged that while insolvent the corporation transferred to the Pacific Southwest Trust and Savings Bank, one of the creditors, all rights and title to "The Common Law" and "Rupert of Hentzau," two of its best pictures, with the intention of making the bank a preferred creditor. Now the bank has filed in the Supreme Court of New York an action against seven defendants for $113,000, alleging that they had diverted the money from proper sources.

The defendants in this action are Walter Jerome Green, former president of the Utica Investment Company and formerly connected with the Savage Arms Company; William C. J. Doolittle, former vice-president of the Utica Investment Company and formerly president of the Selznick Distributing Corporation; Mark Hyman, Ralph B. Ittelson, James L. Tilton, L. F. Guimond, and Lawrence J. Darmour.

Three of these defendants, Doolittle, Ittelson and Hyman, were members of a committee organized for the purpose of re-establishing the Select Pictures Corporation, a subsidiary of the Selznick concern, which had also been put into bankruptcy.

It is alleged that the $130,000 was part of a trust fund which had been misapplied by the defendants. Louis Boehm, counsel for the plaintiff, said that besides "Rupert of Hentzau" and "The Common Law" the plaintiff claims to be the sole owner of the play "Modern Matrimony" and other motion pictures, and that the suit was in the special interest of all the producers whose money had been similarly diverted. Mr. Boehm also said:

"It is charged in the complaint that the bank was entitled to 70 per cent. of the gross proceeds derived from the distribution of its motion pictures, that the Selznick Distributing Corporation was to receive 30 per cent. for distributing the pictures, that it was agreed that the share of the bank should be kept in a separate trust fund and should be paid over to it weekly, that the officers and directors of the Selznick Corporation failed to keep the moneys of the bank and other producers separate from its own funds, but that they dipped into the trust funds of the bank and other producers to pay to themselves excessive salaries and meet the general expenses of the company."

Famous Players Aids Santa Barbara Sufferers

In answer to an appeal from Mayor Andreas of Santa Barbara for power wagons and powerful lights to aid rescue workers digging through earthquake debris, Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, promptly ordered portable studio electric equipment to be rushed to the stricken city. Within ten hours two electric generating plants and fifty one thousand watt lamps were installed in the ruined area of the city by studio electricians under the direction of James Gardy, an electrical engineer in the employ of the film company, which gave illumination for eight blocks where rescue crews were working.

Charles Eyton, Paramount's West Coast General Manager arrived in Santa Barbara before the electrical crew reached there, as representative of the company to see what further assistance could be given. Together with Tom White, studio casting director, he worked throughout the night.

At the studio in Hollywood Peter Harrod, chief electrician was holding additional equipment and large crew of men in readiness to send to Santa Barbara on a moment's notice.

EDDIE BONNS

"Eddie" Bonns in Charge of Warner Bros. Exploitation

As a further aid to exhibitors Warner Brothers are about to organize an exploitation department which will extend out into the field, with men stationed in all important districts, to put big showmanship back of the pictures in the 1925-26 program.

As the first step in this direction, the Warners have engaged "Eddie" Bonns, late of Metro-Goldwyn, who has put the big punch in several outstanding successes of the last few years and whose personal triumphs as a master of exploitation methods that count at the box office are well known.

Bonns opened up his new desk at the Warner office this week, and until the exploitation force is organized will devote his time in preparing special national exploitation for the biggest pictures in the Warner 1925-26 program.

BROTHER OF ADOLPHE OSSO DIES

Cables were received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, announcing the death of Joseph Osso, brother of General Manager Adolphe Osso of Paramount's French organization. Mr. Osso's death occurred in Buenos Aires, Argentina, where he had been acting as representative of the Society of Authors and Composers of France, of which his father, Oscar Osso, is president.

Brown an F. B. O. Vice-President; Marcus Appointed Sales Head

ANNOUNCEMENT was made this week by Major H. C. S. Thomson, president and managing director of R-C Pictures, F. B. O. of America, Inc., and subsidiary corporations of a readjustment of executive personnel and duties, as a result of the death of Harry M. Berman, general manager of exchanges.

Left: Colvin W. Brown, who has been made a vice-president of F. B. O., and on the right is Lee Marcus, who has been appointed sales manager of the corporation.

Colvin W. Brown, who has been a member of the executive committee without specific office, has been created a vice-president and will supervise the distribution departments.

Lee Marcus, who was long assistant to Mr. Berman, has been appointed sales manager of the company.

The readjustment of duties will affect in no way J. I. Schnitzer, first vice-president. It will release Mr. Schnitzer and Major Thomson from some of their arduous routine and permit Mr. Schnitzer to concentrate more of his attention on the production activities, the studio management and the company's relations with independent producers.

D. A. Poucher, treasurer of the company will, as heretofore, be in charge of finance and accounts and the personnel of the various offices.

Tell Hizzoner This

A Marcus, Iowa, exhibitor was arrested for opening his theatre on Sunday. Things looked black for him. When the case came up in court, the showman argued that he hadn't violated the law because he hadn't sold tickets on Sunday. They were all sold during the week. The judge scratched his head for a while and then upheld the exhibitor.

Chicago Hums With Preparations For Greater Movie Season Drive

Milwaukee Objects

Plans for the observance of the Greater Movie Season have hit a serious snag in Milwaukee. In the language of Max Krofta, one of the exhibitors who originally supported the move, "the bubble has burst" and the outskirt houses have decided not to support the campaign.

The main trouble seems to be a feeling among theatre owners that it is wrong to expect them to foot so many of the bills of the drive without proportionate financial aid from the producers sponsoring the movement. Many of the outskirt exhibitors believe that August is the wrong time of the year for such a drive.

Although L. Braeger, Will Hays' representative, is still hopeful that a solution to the problem can be found, the outlook appears dark for any general observance. The Saxe houses may go through with the campaign alone, however, since Thomas Saxe, head of the chain, has been highly enthusiastic about the idea.

From several sources it was learned that collapse of the campaign was due in part to a feeling that the local committee which had been appointed was being ignored by Braeger. The local committee had been named several weeks ago and consisted of several outskirt exhibitors and several exchange men. Braeger, it is said, named his own committee instead, the members being confined to Saxe representatives and members of the Paramount office, it is charged.

FORM COMPANY TO PROMOTE BETTER PICTURES IN U. S.

With Canon William Sheafe Chase, of Brooklyn, as one of the incorporators, a company to be known as the Federal Motion Picture Council of America, incorporated during the past week with the secretary of state at Albany. The papers filed state that the company intends to promote and execute plans and methods designed to improve motion pictures produced and shown both in the United States and elsewhere. The company will maintain an office in New York City, but its operations are planned to extend throughout the entire United States. Among other things, it plans to conduct investigations and to compile data particularly with regard to the moral effects of motion pictures upon the public and likewise to seek cooperation in developing public sentiment favorable to wholesome screen productions.

The incorporators are: Maude M. Aldrich, of Winona Lake, Indiana; Mrs. Howard Bennett, Baltimore, Md.; Mary R. Caldwell, Chattanooga, Tenn.; Mrs. D. Leigh Colvin, New York City; Mrs. Robbins Gilman, Minneapolis; Minnie E. Kennedy, Nashville, Tenn.; Mrs. Robert Talbot-Perkins, Brooklyn; Dr. Robert Watson, Boston, Mass.; Mrs. Charles Merriam, Chicago, Ill.; Rev. J. Foster Wilcox, Philadelphia, Pa.; Rev. Charles Scanlon, Pittsburgh, Pa.; Charles F. Chase, Jackson Heights, N. Y., and Canon Chase.

Windy City's Advertising Appropriation Is $50,000—Commercial Concerns Aid—Other Places Swing in Line

WITH an advertising appropriation of $50,000 for its Greater Movie Season campaign, Chicago commands the attention of the entire industry and many commercial associations. That sum, to be expended within a few weeks, establishes a record not only for motion picture drives but for general business campaigns as well. Following a stirring address by Barney Balaban, treasurer and chairman of the finance committee, $7,000 was pledged in seven minutes by exhibitors at the general meeting, and according to reports from Chicago $33,000 cash is already in hand.

"I believe the benefits that will come for the next eleven months will greatly overshadow the benefits derived from August alone," Mr. Balaban declared. "This is the first time the small houses will have an opportunity of doing for themselves in institutional advertising what we have done for all our houses."

To be sure that small exhibitors will derive the greatest possible benefit it was agreed to place in all newspaper ads and on all outdoor advertising a caption reading "Attend the Motion Picture Theatre *nearest* Your Home." Assessments were made on the basis of 10 cents a seat for theatres with less than 400 capacity, and 20 cents a seat for theatres of more than 400. Important commercial co-operation has been extended by Chicago concerns.

The General Outdoor Advertising Company has donated 150 billboards, and with what the exchanges will use, the season will have a representation of more than 300 twenty-four sheet stands. The Chicago Gas and Light Company has agreed to insert Greater Movie Season material in all mailing matter, thus reaching more than 3,000,000 homes in Chicago and its vicinity. Five railroads have pledged their support to Ralph Kettering, general manager of the campaign, by displaying posters at their own expense at all stations within a 200-mile radius. Dining-car menus and other selling organs distributed by railroads will also carry the message.

Every Chicago newspaper has been quick to co-operate already. The motion picture page of the Evening American carries a box, "Where to Go and What to See. Greater Movie Calendar." The American will also distribute free box-office stickers reading, "A Greater Movie Season Theatre."

Minneapolis, New Orleans, Oklahoma City, Pittsburgh, Portland, Ore., Seattle and Tulsa all swung into line this week, making a total of forty-five important centers conducting territorial drives that will include several hundred smaller towns.

In Pittsburgh representatives of leading exhibitor and exchange factors have endorsed the campaign and elected the following executive committee: Dennis Harris of Harris-Davis Theatres; Milton Crandall, of Rowland & Clark; Louis K. Sidney, of Loew's Aldine; J. Galligher, of the Cameo, and William Kester, representing the second-run and independent exhibitors.

New Orleans appointed Maurice F. Barr of the Saenger Amusement Co. general manager of the campaign, and an executive committee of B. F. Brennan, Suburban Theatres; Rodney Toups, Loew's Crescent; Marion Ferrara, Trianon Theatre, and A. E. Chadwick, Strand Theatre.

As originator of the successful Northwest Go-to-Movie Week and a staunch advocate of a country-wide drive, William A. Steffes has been the unanimous choice of Minneapolis for the general managership there.

According to telegraphic reports from Oklahoma City, George A. McDermit of the Capitol Theatre has been appointed local general manager. Seven other towns will be linked to the campaigns that Oklahoma City and Tulsa will conduct. Ralph Talbert of the Majestic Theatre has taken charge of Tulsa activities, supported by William M. Smith, Orpheum Theatre; J. W. Clark, Majestic Theatre; W. C. Campbell, Empress; J. Brown, Lyric; Miss Hazel McCoy, Strand Theatre; Harry F. Castle, Palace Theatre; F. Johnson, Wonderland Theatre, and Roy Jackson, Cozy Theatre.

Extensive celebrations, embracing both a parade and a movie-ball to which ten stars have been invited, are under way in Seattle. General Manager J. Von Herberg of the Liberty has Robert Bender of the Columbia Theatre as chief lieutenant and Frank Edwards of the Wintergarden as chairman of the Portland Finance Committee. Negotiations are on to link Spokane into the Season.

Exhibitors in Little Rock, Ark., have taken concerted action to put the season across. R. T. Newton, Capitol Theatre, is chairman of the executive board, whose members are W. A. May, Royal Theatre; T. W. Sharp, New Theatre; N. J. Prunisky, Princess Theatre; W. M. Reeves, Highland Theatre, and Henry Pipin, Palace Theatre.

In New York City only the announcement of the general manager remains to complete plans that have been discussed at several meetings of nationally known exhibitors. This is expected during the week.

The manner in which independent theatre circuits are adopting the national plan is demonstrated by contacts established directly with the New York service bureau. N. E. Commerford has called on Mr. Hays and promised the complete co-operation of his circuit throughout Northern Pennsylvania. Forty-five houses of the Schine Circuit, operating from Gloversville, N. Y., with Ben Davis as comptroller, will conduct a concerted campaign, as will the fifteen houses of the United Theatre Enterprises, A. B. Hyman, president, whose headquarters are Huntington, W. Va.

Regional Directors to Protect The Interests of Independents

TAKING a leaf out of the nation's war-time defense book, Frederick H. Elliott, general manager of the Independent Motion Picture Association of America, will have regional directors as field captains of his national organization, dividing the country into twenty-six zones.

This was decided upon at a special meeting of the Independents in the Astor Hotel last week, the members ratifying a proposal made by Mr. Elliott. The regional directors will be direct representatives of the Independents' chief, working in conjunction with the agents of the M. P. T. O. A. Play Date Bureau, and will be charged with the duty of guarding independent interests, passing upon eligibility of applicants for membership and conducting membership campaigns.

The Elliott plan of organization provides for an immediate and active campaign in behalf of the members of his organization, and he has already appointed more than half of his field lieutenants. Those selected are: Lester S. Tobias, Yale Film Exchange, New Haven; Max Milder, Trio Productions, Washington, D. C.; A. C. Bromberg, Progress Pictures, Atlanta and New Orleans; Joseph L. Friedman, Celebrated Players Films, Chicago; W. T. Waintrup, State Film Service, Indianapolis; H. L. Muir, Advance Films, Minneapolis; F. J. Warren, Standard Films, Kansas City; Joseph L. Stern, Independent Film Co., Omaha; J. Berkowitz, First Graphic Films, Buffalo; J. S. Jossey, Progress, Cleveland; Gene Marcus, Twentieth Century, Philadelphia; J. H. Alexander, Columbia, Pittsburgh; R. J. Ingram, Progress, Dalas; Jack S. Grauman, Celebrated, Milwaukee.

Another forward move by the Independent Association was the creation of an Associate Membership Division to include manufacturers and others who do business with the members. This Division will be divided into three classes —A, B and C.

Class A will embrace film raw stock manufacturers, laboratories and lithographers. Class B will be made up of lobby display and mat makers. Class C will comprise printing, publishing and engraving concerns.

It was announced that since the selection of Mr. Elliott as general manager there have been numerous requests from accessory dealers for the creation of this division and that several were ready to take out memberships at once. In this connection it was announced that two new exchanges had been admitted to membership—the Specialty Film Co. of Dallas, and the Dependable Pictures Corporation of Boston. This makes five accessions to the independent ranks in the last week.

FREDERICK H. ELLIOTT
Newly elected general manager of the Independent Motion Picture Association of America.

There were several committee changes, the Assessment Committee being absorbed by the Ways and Means Committee and the Executive Committee increased from fourteen to sixteen members, so as to give the producers and exchangemen eight members each. H. Gluckman was elected to one of the new places, both of which were in the exchange list, and another exchange member will be chosen from the Pacific Coast.

The Conference Committee appointed at Milwaukee was discharged with a vote of thanks, its work having been taken by Mr. Elliott and Abe Carlos, the Independent's representative in the Play Date Bureau.

A resolution of tribute to R. F. ("Pete") Woodhull, the new national president of the M. P. T. O. and a pledge of co-operation to the theatre men was adopted, and a committee headed by Mr. Elliott and Dr. W. E. Shallenberger appointed to present it to him at the convention of his home organization, the M. P. T. O. of New Jersey, at Asbury Park. It was announced that a large delegation of Independents would attend the Asbury Park convention and that an informal meeting would be held there.

This was the last weekly meeting of the I. M. P. A. of A. for the summer, it having been decided that hereafter meetings will be held semi-monthly, on the first and third Thursdays.

Coming and Going

H. M. Warner is on his way to the coast to remain for sometime at the studo after several weeks at the company's New York office. Motley H. Flint, president of the Pacific Trust & Savings Co., who has been in New York on a short visit, accompanied Mr. Warner back to Los Angeles.

Messrs. Erb and Goebel, of the Associated Arts Corporation, have left for Los Angeles.

Art Schmidt, west coast district manager for Film Booking offices, has left on a tour of his territory.

M. H. Hoffman of the Tiffany-Truart productions leaves for Los Angeles on Friday, July 3, for an extended visit to the California studios of the organization.

HILDRETH APPOINTED COMPTROLLER

J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions, appointed Richard Hildreth comptroller for the organization. Mr. Hildreth served for two years in a similar capacity for Preferred Pictures Corporation. He has already undertaken his new duties at the Schulberg Production offices.

Incorporations

The usual summer slump made its appearance in the number of companies incorporating and entering the motion picture business in New York State during the past week, when only four companies were granted charters by the Secretary of State, and these included one company formed for the purpose of manufacturing motion picture machines. The newly formed companies included the following: Campbell Motion Picture Corporation, capitalized at $5,000, with Maurice Campbell, Maurice Campbell, Jr., Mount Vernon; A. M. Vickberg, New York City; Wyko Film Library, Inc., manufacturing machines and not stating the amount of capitalization, with H. Wykes, A. P. Ginouves, J. Neilson, New York City; Skalla-Grim Play Corporation, $50,000, P. M. Abrahams, M. Kooperstein, J. Abrahams, New York City; Bertha Kalich, Incorporated, $50,000, Bertha Kalich, Lillian and Leon Spachner, New York City.

Strand Theatre Company of Quincy, Boston, capital $50,000; incroporators, Morris Sharaf, Boston; Joseph M. Levenson, Boston, and Fred B. Murphy, Quincy.

Merit Film Company, Boston; capital, $25,000; incorporators, Nathan R. Goodman, Boston, Robert W. Cobe, Boston, and Irene Davis Clarke, Winchester.

Boost the Air Mails, Woodhull Urges Exhibitors

Do you know that for a year the Post Office Department has been operating a transcontinental mail service by air? Not one in a hundred do. Do you know that on July 1 an overnight air mail system will be inaugurated between New York and Chicago? The percentage of those in possession of this fact is still smaller.

For that reason, R. F. Woodhull, president of the M. P. T. O. A., and Paul Henderson, second assistant postmaster general, have both written theatre owners in the vicinity of New York and Chicago requests that they use their screens to advise the public of the old and the new air services.

It is hoped that theatre owners will heed these requests, if for no other reason than that the Post Office Department and the M. P. T. O. A. have in the past co-operated to mutual advantage. The goodwill accruing from this co-operation was recently shown by the appearance of the postmaster general at Hartford, Conn., before the State Legislature, when he asked that relief from further taxation be granted Connecticut exhibitors.

LEE MARCUS GETS GIFT

As a token of the high esteem in which he is held by the field managers of F. B. O., Lee Marcus, assistant general manager of exchanges, was presentde with a gold wrist watch at a banquet held in his honor at the Hotel Astor, at which many notables of the film and show world were present. Among those who attended were Ben Bernie and his orchestra, Phil Baker, of "Artists and Models," Harry Rose, "The Broadway Jester," and many other "big timers."

LAZARUS MARRIES

Jeff Lazarus, publicity director for the Los Angeles Paramount theatres, was married this week to Miss Belva French of Hollywood, a screen actress. The wedding came as a surprise. After a short honeymoon at the beach the couple will return to Los Angeles and the bridegroom will again take up his job of writing inspired ads for the Paramount downtown theatres.

Connecticut Tax and Censorship Bill to Be Taken to U. S. Supreme Court

A Theatre S. O. S.

As evidence of the part that the motion picture theatre can play in any community, witness the request granted by the exhibitors of Worcester, Mass. Blood transfusion was considered the only means of saving a hospital patient. A relative, seeking the quickest way of obtaining a subject for this purpose, turned to the film exhibitors for aid. As a result slides were flashed upon the screens of Worcester film theatres, asking that anyone willing to consent to a blood transfusion to save a human life commnuicate with the authorities at the hospital where the patient was.

North Carolina Makes Woodhull Member for Life

R. F. Woodhull, president of the M. P. T. O. A., has returned from the convention of the M. P. T. O. of North Carolina at Wrightsville Beach, N. C., and the outing of the M. P. T. O. of Maryland at Havre de Grace, which he attended with National Director A. Julian Brylawski of Washington, D. C.

The outing of the Maryland organization at the Bayou Hotel, Havre de Grace, was a joyous day for all, concluding with a banquet in the evening. In his address there President Woodhull spoke feelingly of the fine co-operation the M. P. T. O. A. had always received from Maryland.

President Woodhull was particularly gratified with the cordial reception extended him at Wrightsville Beach and the evident interest in national organization displayed. He told of the practical business service the organization was rendering theatre owners by way of film adjustments, etc. He was honored with a life membership in the North Carolina organization.

President Woodhull is attending the three-day convention of the M. P. T. O. A., of New Jersey at Asbury Park, June 29, 30 and July 1, at which will also be present other national officers, including Sydney S. Cohen, chairman of the Board of Directors.

MONTREAL CENSORS PROSECUTE

Representatives of the Famous Players Canadian Corp. appeared before Chief Judge Decarie in the Montreal Police Court in June 22 charged with changing a film called "The Little French Girl," contrary to the statutes. The summons for the prosecution was issued at the request of Count R. de R. Sales, president of the Quebec Board of Moving Picture Censors, Montreal, who alleges that deleted portions of the feature were re-inserted before it was publicly screened at the Capitol Theatre, Montreal. President de Sales seized the print of the picture after it had been presented at the Capitol Theatre for several performances and the latest development is the court hearing. Summary trial of the Famous Players Canadian Corp. was fixed for a later date.

Question Is State's Authority to Levy on Film Already Taxed in Another State, Says Nutmeg Exhibitors' Counsel

SIGNING of the new motion picture tax and censorship bill in Connecticut by Governor Trumbull, thereby making it a law, immediately was met with concerted action by exhibitors of the state and distributing companies, who have announced that they will take the matter before the United States Supreme Court, seeking an injunction against the new statute on the ground that it is unconstitutional.

Attempts to obtain the injunction will be based upon a point involving interstate commerce—as to whether the state of Connecticut for exhibition purposes which already has been taxed in another state.

The bill was signed by the governor on Wednesday, June 24, over the protests of Acting Postmaster General John H. Bartlett, Will Hays, president of the Motion Picture Producers and Distributors of America, Inc., and the Connecticut Exhibitors' Association. At the same time the governor announced that he had appointed John J. Splaine of New Haven to be state agent to administer the law, subject to his direction. The law became effective Wednesday, July 1. Mr. Splaine formerly was connected with the S. Z. Poli Theatrical Enterprises. The law provides for him a salary not exceeding $4,500, to be fixed by the board of control.

State Tax Commissioner William H. Blodgett, who under the law must see that its provisions are enforced, announced that enforcement of the new statute will not be delayed voluntarily by the state because of threatened court action by the theatre owners and distributors. Arrangements have been made to open the commission's office in New Haven on July 1, the date the law becomes effective.

Benedict M. Holden, counsel for the Connecticut exhibitors, said:

"I am very sorry that Governor Trumbull did not see the matter in the same light that President Coolidge did a similar bill which he vetoed when he was governor of Massachusetts. We shall take the matter to the United States court at once on the question of unconstitutionality."

George W. Wickersham of New York, former attorney general of the United States, has been retained to be associated with Attorney Holden in the fight for the injunction against the law.

At a meeting of exhibitors Thursday night, June 25, they issued a statement, which, in part, is as follows:

"We have read Governor Trumbull's statement and notice that he fails to mention that the postmaster general of the United States and the American Express Company protested against his signing the bill, as neither the postal authorities or the express company can find a way to ascertain whether or not the tax has been paid and the bill provides a penalty for the delivery of a film unless the tax has been paid.

"Motion picture exhibitors in Connecticut have never heard any demand for censorship. If there was any sentiment in the General Assembly it was not evident, and the governor himself has frequently expressed his disapproval of the statutory regulation of morals or the attempt to improve the morals and habits of the people by censorship or regulation.

"The governor says that the censorship feature amounts to a minimum in this direction. It could not be more severe. It places the final decision in the hands of the tax commissioner and from his decision there is no appeal. What is immoral, or offensive to racial or religious groups is left entirely to one official.

"It is impossible to understand the mechanics of the bill. It provides a penalty for the delivery of a film unless the same is registered and the tax paid thereon. If the tax has been paid and the film registered, and later, through accident, injured or destroyed so that it cannot be exhibited again, is the $10 tax to be collected on the new film which is brought in to replace the broken one?

"It is true that the representatives of the motion picture industry expressed a willingness to bear a fair share of the expenses of the government. We are doing that now, but if the governor is correct in a former statement that the state is being run within its income there is no necessity for taxing motion pictures.

"We are sorry that Governor Trumbull has been influenced to sign this measure. In fact we are surprised. We all attended in the House of Representatives, no one spoke in favor of the bill but Representative Durant of Guilford and we believed that Governor Trumbull was giving us a fair, open and above-board hearing on the merits of the bill."

In New Haven on Thursday, June 25, thirteen representatives of the distributing companies that have exchanges in that city discussed the law and the possible situations that may arise as a result of it. The bill and the governor's statement in regard to approving it were read by Lester Tobias of the Yale Exchange.

(Continued on following page)

Most Motion Picture Sets Stiff, Says Diamont-Berger

By SUMNER SMITH

THE Greenwich Village poet was weak with hunger. He had not eaten in months. Now he was sprawling at full-length on the downy divan in the drawing-room of his home, sprinkling the rich Persian rug with cigarette ashes, passing black finger-tips through his touseled hair while he composed an ode to Psyche that he hoped would bring home the bacon. A butler stood at a respectful distance, ready to retrieve sheets of paper scattered by the breeze through the half-open stained glass window, while the poet's German police dog, appraised by the last dog show at $50,000, noisily gulped pork chops on the marble mantelpiece.

If you saw this scene in the movies wouldn't it strike you as a bit of all wet? What business has a penniless poet with a mansion worthy of remodeling into a Long Island roadhouse? How come he can't eat? Are hock shops unknown to his aesthetic soul?

This is burlesquing a point made by Henri Diamont-Berger, the French director; burlesquing it to make vivid a criticism of American studio sets. This criticism is that Americans use stock sets of homes that don't in any way reflect the personality of the occupant. There always is the door on the right, and the fireplace in the center, and the over-stuffed divan before it, with the narrow table and its row of books just behind the divan. Do the furnishings afford any clue to the personality of the man? Does he belong in that sort of an environment? Not many cases, believes the French director. He may be a gay and galloping blade, but you'd never know it from the formal home the studio donates him.

Motion pictures keep on trying for the utmost in realism, utilizing all the little tricks of the trade, calling upon the orchestra or the organ to stir the emotions as the plot unflods. Henri Diamond-Berger is striving toward the Nth degree of realism, and he wants his backgrounds to contribute a fair share toward the illusion. He wants to film intelligent, human stories with a minimum of hokum, and he has assumed the sole responsibility for his product by taking over the Paragon studio in Fort Lee, N. J., and employing his own artists. He is not that sort of person unjustly labeled a modernist, though he did introduce modernistic effects in pictures in France two years before "The Cabinet of Dr. Caligari," and he doesn't intend to start any revolution. He's just going to be as careful of the smaller artistic touches as of the story and the acting and the continuity.

HENRI DIAMONT-BERGER

The French director's present position in motion picture can be traced to two incidents, small in themselves. Several years ago, in France, when he was giving pictures rather rough treatment as a newspaper reviewer, Charles Pathe called Diamont-Berger to him and asked for an explanation. The then newspaper man argued his points until Pathe told him to take a job directing and prove them. He made good.

Then, a couple of years ago, Diamont-Berger came to this country and paid Elmer Pearson of Pathe a social visit. Not knowing English well, he said he was here for a "lease" when he meant rest. Pearson took up the matter with John S. Woody of Associated Exhibitors and Woody said, "Sure, give him a contract."

Now Diamont-Berger has taken over the Paragon Studio at Fort Lee and will produce seven pictures before the end of the present year. Part of them will be distributed by Associated and plans for the others near the end of discussion. Eugene Walter provided the scenario for the first, "Fifty-Fifty," with Hope Hampton, Louise Glaum and Lionel Barrymore, which has been made. Miss Hampton is under contract for several pictures. Diamont-Berger leans toward stage stars, as witness the cast in another picture, "Lovers' Island," which he will make. This will be composed of James Kirkwood and Louis Wolheim, among others. Holbrook Blinn has been signed for one film. Hope Hampton, Otto Kruger and Louise Glaum have already appeared in "The Marionettes," a two-reel experiment in natural colors.

Diamont-Berger may make a feature film in natural colors. He hears that Douglas Fairbanks plans to do so. But that project won't be undertaken until the seven features now planned are out of the way.

The French director's pictures have had a great success in England and France because of the human feeling he gets into them. He is a careful workman, as witness his study of the interpretive value of sets.

Of major importance in Diamont-Berger's production will be Jose Zamora and Gaston De Leury, artists. The former was for years a designer for Poiret and also has designed many sets for big stage plays. The latter has been in this country several years studying American methods and will head the department.

BOASBERG OFF FOR HOLLYWOOD

Al Boasberg, sales promotion director of Film Booking offices, left today for Hollywood. Mr. Boasberg will spend three weeks at the Coast Studios of the company, conferring with Coast executives and officials, and will line up a series of exhibitors sales' helps.

ALFRED WEISS

Who is touring Europe in behalf of Weiss Brothers

MAUSERT BUYS IN GLENS FALLS

Fred W. Mausert, well known exhibitor in Glens Falls, N. Y., has just purchased the Presbyterian church property in that town. The purchase price is given at $200,076. Mausert, it is announced, will convert the church into a 1,300-seat theatre and will also erect a business building on the site which will accommodate about fifty offices.

DEITCH JOINS GINSBERG

Joseph J. Deitch, formerly associated with the Oscar Price interests, has joined the Henry Ginsberg Distributing Corporation in an executive capacity. Mr. Deitch has a wide acquaintance in the film world and has many friends who wish him every success in his new association.

To Take Censor Bill to U. S. Supreme Court

(Continued from preceding page)

During the meeting, Charles C. Pettijohn, general counsel for the Will Hay's office, was called on the phone in New York and it was announced that he had said that a meeting had been called of the heads of the distributing companies in New York together with the legal counsel for these concerns to take immediate action on the law. The New Haven exchangemen were advised to "sit tight and await developments."

The officials have signified their belief that the exchanges possibly will be removed from Connecticut and established in Springfield, Mass.

Motion picture exchanges in Connecticut already are taxed $25 a year for the privilege of carrying film in their vaults. The new law, in addition to placing a censorship on all pictures, excepting news reels, gives the tax commissioner authority to revoke the registration of any film found "to be immoral or of a character to offend the racial or religious sensibilities of any element of society." The clause in regard to the tax calls for the collection of $10 of the first 1,000 feet and 50 cents for each additional 100 feet of film of the same subject. The members of the exhibitors' association emphasize the point that the owners of theatres in the small towns, which present a new show daily, will bear the burden of the tax, although the law states that the tax shall be levied upon the distributors. It was said that the most the state could derive for the first year from the law would be from $40,000 to $50,000.

Alleged Lack of Screen Credit Agitates Canadian Parliament

WHETHER the Canadian Government intended to permit moving picture producers of the United States to make photoplays in the Dominion and then designate the actual scenery employed as certain sections of the United States or other countries was a matter that was brought up in Ottawa, the Canadian Capital, in connection with the making of "The Knockout," a Milton Sills feature, by the Earl Hudson Unit of First National Productions, Inc., New York.

The question arose when several Members of Parliament, local theatre men and others of Ottawa ascertained that advance advertising for "The Knockout" referred to it as a story of the Maine woods. The matter found its way to the Ottawa Morning Journal and an interview was published from Fred Stanley, business manager and location manager of the Milton Sills Company, in which he explained that the Maine locaion for exteriors had first been thought of but that when he visited that state he was unable to find locales which were suitable for the story.

Mr. Stanley pointed out that through the co-operation of the Canadian Government Motion Picture Bureau and lumbering interests in and around Ottawa, he was able to secure the desired scenic settings in the vicinity of Beauchene, Quebec. He publicly thanked Director Ray Peck, Frank Badgley and other officials of the Canadian Government Motion Picture Bureau for their personal help and asserted that screen credit would be given to the Government Bureau for assistance rendered.

As for the excitement over the possibility of the picture being shown as one of the Maine woods, Mr. Stanley intimated that all advertising and publicity had been changed and that the oudoor scenes of the feature would be designated as Canada, the story being changed somewhat to suit the conditions.

"Personally, I can't see how we can do otherwise," declared Mr. Stanley in the interview. "At any rate you may be sure that full screen credit for all exterior scenes will be given to Canada."

Mr. Stanley also declared that he thought the day was fast approaching when more and more American producers would avail themselves of Canadian film locations, especially those companies who have been concentrating their production activities in the Eastern United States.

T. L. Church, Federal member of Parliament for Toronto, was one who intimated that he would bring up on the floor of the Canadian House of Commons a resolution prohibiting the showing of pictures in Canada which had been taken in the Dominion and which represented other countries, but Mr. Stanley's explanation has probably offset this.

F. P.-L. ISSUES FINANCIAL STATEMENT

The Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies) reports net profits of $1,355,808.10 for the three months ending March 28, 1925, after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings amount to $4.875 per share for the three months on the common stock outstanding.

LUBIN-BURGER

The many friends of Leo Lubin, representative of the American Multi-Color Corporation, are congratulating him this week upon his marriage on Sunday, June 21, to Miss Buddy Burger, who has been until recently secretary to Paul Berger of Metro-Goldwyn-Mayer.

Schiller Trip Means No Foreign Invasion, Says Loew in Statement

THAT no misconception may possibly arise regarding the theatre policy of the Loew interests abroad, Marcus Loew, President of Loew's, Inc., and Metro-Goldwyn has made public the following statement:

"The recent departure for Europe of Mr. E. A. Schiller of our organization has caused comment in the trade press to the effect that it was our intention to start a wholesale theatre building policy in England and the Continent. This of course is not the case, and while people on the inside know the facts, it seems advisable at this time to make the issue clear and our position equally plain.

"We do not intend to build any theatres in England because our films are being properly presented there. Three years ago we arranged with the owners of the Tivoli, London, to play our films. This arrangement has proved beneficial to us and also to the British exhibitors and the industry generally in England. We are therefore perfectly content with our present London situation.

"We recently became associated with the Gaumont company in the operation of their exchanges and to assist in the management of their theatres in France. It was for this purpose that Mr. Schiller was sent abroad.

"We have no intention of erecting theatres anywhere in the world merely for the purpose of creating a competitive situation.

"Our purpose in this business is to improve it, and not to undermine other interests.

"We have no desire to build or own a theatre in any city which is adequately seated and properly equipped theatrically to present pictures as they reasonably should be exhibited. Indeed, we are not out looking for spots to build theatrse at all, but rather to help the European public get the best entertainment if there are no facilities for their getting it today.

"It is only by companies of experience in theatre management and picture presentation taking an interest in exhibition throughout the world, that this industry can properly develop. That has been the experience in America, and we feel that the expansion of motion pictures abroad will come through progressive methods of presentation in adequate theatres.

"Where a foreign country is devoid of adequate houses, we shalll attempt to convince local exhibitors that they ought to build proper theatres and we are ready to lend our resources to help build such theatres.

"Theatre owners abroad are capable of providing this amusement service for the public. We have no intention whatsoever of trespassing.

"I hope there will be no misconstruction of what I am saying. Our spirit is not competitive. Our desire is to keep hands off where things are recognizedly right. And to help with our resources and advice where they are admittedly wrong."

Showman Fights Town to Bar Municipal Theatre

A controversy between Frank H. Wotton, proprietor of the Park Theatre in Lebanon, N. H., and the town officials and improvement society, caused by the decision of the latter to present picture shows, resulted in the arrest of Mr. Wotton on May 1, but he continued to film show on June 20 without a license. At a town meeting in March, it was voted that the town of Lebanon and the Lebanon Improvement Society, Inc., would present picture shows in the Town Hall beginning on July 1. Frank J. Cantlin was appointed manager.

Town officials refused to renew the license of Mr. Wotton on May 1, but the continued to present shows. His attorneys filed a bill in equity in the Superior Court, including a petition for an injunction against the town officials to restrain them from opening their film shows on July 1. The arrest of Mr. Wotton followed closely on the serving of these papers on the town and improvement society. He was arraigned in Municipal Court and the presiding justice, after hearing the facts in the matter, took the case under advisement.

REPRESENTS FAIRBANKS IN AUSTRALIA

After a visit to New York to witness the opening of Douglas Fairbanks' new film, "Don Q, Son of Zorro," Edward Benson, of Los Angeles, has departed for the Pacific Coast to sail July 9 from Seattle for Sydney, N. S. W. Mr. Benson goes as Douglas Fairbanks' business representative for all Australasia and will make his headquarters in Sydney. Mrs. Benson with their son will accompany Mr. Benson.

State Rights Sales

Ben Levine, of the Oxford Film Exchange, New York, announced this week that he had bought the Greater New York and Northern New Jersey rights to all of the Astor Distributing Corporation product for the coming season.

M. H. Hoffman, vice-president of Renown Pictures, Inc., says he has bought the rights for upper New York for product of Astor Distributing Corporation. Hoffman, whose company has offices in Albany and Buffalo, will have the eight Bernarr Macfadden True Story Film Company productions.

W. E. Shallenberger, president, Arrow Pictures Corporation, announces the signing of a contract with Frank Zambreno of Progress Pictures Company of Chicago, under the terms of which Mr. Zambreno's organization will distribute the Arrow product in Northern Illinois, Indiana and Southern Wisconsin.

Eight Theatregoers Perish in Mysterious Kansas City Fire

THE GILLIS THEATRE, a pioneer landmark of Kansas City, was destroyed late Thursday night, June 25, by an explosion and fire which burned an unknown number of persons in the ruins. Early estimates were that thirty-five persons perished in the theatre, but the estimate was lowered to seven or eight late the next afternoon. The house was a combination picture and tabloid show, located at Fourth and Walnut streets. Scores of persons were injured. The estimated loss was $150,000.

The explosion was followed almost instantly by flames, the roof of the five-story building tumbling in, leaving the old walls stark and ragged in the firelit sky. It was near 11 o'clock and those who escaped did so miraculously, according to witnesses. The house was equipped with a front exit, a rear exit and the main entrance. The front exit was a circuitous route. It led from the theatre through a long hall down a flight of steps, a route that in confusion became a puzzle in a maze of steps. Added to the irregular way of the exits were the everbreaking boards, sending men sprawling pellmell. The rear exit was cut off.

The tragedy came with terific swiftness The midnight show was just beginning. A picture was on the screen. Only a comparative few were in the audience, as the stage numbers were not to start until midnight. When the entire section of the theatre collapsed, it sent brick and debris into surrounding streets, breaking windows in buildings as far as a block away. Police and firemen began taking the injured to hospitals, one fireman losing his life. The streets were littered with bleeding and crying men and women. Scores were dragged from the ruins and given emergency treatment. Many persons in restaurants and buildings near the theatre also were injured.

The cause of the explosion remains a mystery, although there is an investigation under way by the police.

Paramount and Butterfield Waging Battle in Michigan

DETROIT and Michigan film circles are intensely interested in the battle now waging in various Michigan cities by the Paramount and Butterfield theatre operating forces. First gun fire was noted a few weeks ago when Paramount took over active control of a string of theatres in Bay City. Since that time the Butterfield interests have been spreading their wings to all sections of the city.

The biggest piece of news of the week came with the announcement that a deal had all but been completed between Butterfield and the Consolidated Theatres, Inc., in Grand Rapids, whereby the former will take over all the holdings of the Furniture City company. This includes the Majestic Gardens, leading first run, and several prominent houses in the downtown section of the city. Butterfield already has Powers, the legitimate theatre and thus the city seems closed to his business opponents.

Pontiac was also invaded last week by the Butterfield hosts. The Oakland, one of the string operated by the A. J. Kleist forces, was purchased by Butterfield. It has been closed for remodelling and will reopen September 1 under its new management.

Owing to the press of expansion duties, Edward V. Beatty, who has acted as Butterfield's general manager for ten years, has taken on an assistant. He is J. Oliver Brooks, former local exchange manager. Brooks will book all Butterfield theatres.

GOLD PASS FOR PRESIDENT

A beautiful solid gold hand-engraved invitation to Gordon's Olympia Theatre, Lynn, Mass., where the summer Capitol is located, was presented to President Coolidge by James J. Moore, acting manager of the Olympia. The special box prepared at the Olympia for President Coolidge and his guests has been beautifully decorated.

Mr. Moore was presented to President Coolidge by Lieut. Edgar Allen Poe, commander of the U. S. Marine detachment guarding the summer White House at Swampscott.

STOREY APPOINTS NEW BRANCH HEADS

Two new branch managers have been appointed by General Sales Manager J. E. Storey of Pathe Exchange, Inc. The new appointees are L. M. Cobbs, who takes charge of the Portland office and W. G. Whyte, who assumse duties at the New Haven branch.

Since the death of Paul G. Lynch on January 21 the Portland branch has been in charge of Western District Manager W. S. Wessling. The appointment of Mr. Cobbs is to fill this vacancy left by the passing of Mr. Lynch. Mr. Cobbs' appointment, like that of Mr. Whyte, is in line with Pathe's fixed policy of promotion within the organization.

Selling Your Seats

Sent ticket apologies to those who answered classified ads.

Old Home Band for Old Home Week was a help.

Ties safety first to fire prevention.

Spanish poster was aid to The Spaniard.

How Hyman presented I'll Show You the Town at the Mark-Strand, Brooklyn.

Tagged passenger plane for The Air Mail.

Padlocked books for perambulators help to sell.

Blinded a perambulator for Stop Flirting.

Aunts saw Charley's Aunt without cost.

Got a circus tent from a cigarette concern for The Great Circus Mystery.

Helping an orphan was a sellout for Sally.

Chinese exploitation on Ten Commandments is unusual.

Appealed to State Societies for Old Home Week.

Made a special month to hold patrons at start of hot weather.

Don Nichols paints his marble lobby for color effects.

Paints his banners with newspaper ad in Schadeville.

Advertising examples on The Golden Bed, One Way Street, Seven Chances, Sporting Venus, Declasse and The Rag Man.

You can make these stunts pay the ulv rent, and all you have to do is to turn to Selling the Picture to the Public...Do it now—right away.

State Rights Sales

Among the Rayart sales for the current week are: "Battling Brewster" for Kansas City territory to E. C. Rhoden of Midwest Film Company; "Easy Money" for Michigan to Kent Film Company of Detroit; "Battling Brewster" and "Secret Service Sanders," both serials, for Northern Illinois and Indiana to Security Pictures; "Secret Service Sanders" for Kentucky to Big Feature Rights Corporation; "Winning A Woman" and "Street of Tears" to Supreme Pictures of Boston; "Winning a Woman" to Oxford Film Exchange of New York City; the Rayart Superior Melodramas to First Graphic Pictures of Buffalo; the Kenneth Harlan special "For Another Woman" for Eastern Pennsylvania to Liberty Film Corporation and western Pennsylvania to Supreme Photoplays; for Iowa and Nebraska the same picture and the Rayart Butterfly comedies to Fontenalle Feature Film Company; Independent Film Company of Omaha secured the Rayart serial "Secret Service Sanders" for Iowa and Nebraska and Masterpiece Film Attractions of Philadelphia bought the Billy Sullivan series for their territory. The African rights on the Reed Howes series were also sold this week. ..

Another important link in the chain of exchanges which have signed up to distribute the program of twelve Gotham Productions was closed recently when Charles Goetz of Dependable Exchange signed contracts whereby his organization will take over the Gotham Product for the entire State of New York, exclusive of New York City. Dependable pictures will handle the Gotham Pictures from both the New York main office and the Buffalo branch.

Louis Auerbach of the Export and Import Film Company, Inc., has just signed a contract with Warner Brothers Pictures, Inc., for their entire 1925-26 output for Japan.

With headquarters in St. Louis, Skouras Brothers and Harry Hynes have acquired the Eastern Missouri and Southern Illinois territorial rights to all of the Henry Ginsberg Distributing Corporations films, which include Banner and Royal films.

William Skirball, President of Good Seal Productions, Inc., of Cleveland, has acquired the Ohio rights.

Paul Mooney to Head the New Alliance Producing Co.

Speculation as to the future plans of Paul C. Mooney, who recently resigned as vice-president of the Producers Distributing Corp., are set at rest by the announcement that he is to head the Alliance Producing Corp., a half a million dollar company organized under the laws of the State of New York.

The purposes of the new company are to establish a chain of dramatic stock theatres throughout the United States and Canada, to produce plays for Broadway and to engage in the production and distribution of motion pictures.

Tentative plans have already been made for the establishment of a number of dramatic stock theatres in this country during the coming season, and for the production of several legitimate attractions for Broadway. Plans for the motion picture and distribution end of the organization are still in abeyance.

Mr. Mooney, organizer of the new company, is a well known figure in the theatrical and motion picture world. For the past year he has been vice-president of the Producers Distributing Corp., and previous to that was the general manager of the Louis B. Mayer Productions, Inc.

Wisconsin Finances Healthy; Big Blue Law Fight Impends

"IT'S all right to leave your pocketbook at home; there will be no collection taken at this year's convention."

With the finances of the Wisconsin branch of the M. P. T. O. in exceptionally healthy condition, the board of directors is sending out this unique message in notifying members that the annual convention has been set for August 25 and 26.

Heretofore, it has invariably been necessary to appeal for funds from members attending the state convention. However, the condition of the treasury is such at present that this practice will be dispensed with, according to President Fred Seegert.

With a decision reached on the date of the convention, talk already has arisen concerning the election of officers, with indications pointing to three probable candidates for the presidency.

There is certain to be an attempt to retain Seegert as president, Seegert has announced that he is not a candidate and feels there should be a change, but in the same breath he adds that he has never shirked his duty and for that reason it is believed he will consent to a third consecutive term, if there is enough sentiment for him.

Besides Seegert, those most prominently mentioned are E. W. Van Norman of the Parkway, Milwaukee, and Tom Foster of Stanley, Wis. Both of the latter are two of the oldest and most ardent workers in the organization. Each has a host of followers, and for that reason if Seegert decided to step out there should be a lively battle for the job.

Aside from the election, the blue laws and the matter of arbitration are expected to be the main topics of discussion.

The question of the blue laws has become especially aggravated during the last few weeks. Two attempts to obtain repeal of the state blue laws met with failure in the legislature. At the same time, Mrs. Mae Zimmerman, Cumberland exhibitor, was arrested seven times when she defied reformers. Mrs. Zimmerman's fight, it is felt, should become the fight of the entire organization. Members of the M. P. T. O. feel that the reformers, spurred on by victory at Cumberland, will endeavor to make new conquests.

The situation at Cumberland has become so acute that Henry Staab, executive secretary of the M. P. T. O., has announced he will leave shortly for the scene of battle in Barron county to hold a conference with the district attorney and exhibitors in that territory.

With Mrs. Zimmerman protesting discriminatory treatment and the governor having taken a hand in the controversy by ordering that the laws be enforced impartially throughout the county, it is feared that other towns in the vicinity may be turned blue, unless steps are taken to prevent such an occurrence.

Those who attended the board of directors meeting at which plans for the annual meeting were laid included: Fred Seegert, Regent; Steve Bauer, Venus; E. W. Van Norman, Parkway; Ernest Langemack, Colonial; George Fisher, Milwaukee; J. H. Silliman, of the Silliman chain; George Bauch, Mirth; Max Krofta, Idlehour, and Tom Foster of Stanley.

Will Block Selling of Pictures Prevail Next Season?

Will many of the distributing companies attempt a compulsory block selling policy of their product for the coming film season? In a letter to all producers and distributors President R. F. Woodhull, of the M. P. T. O. A., asks the question for relay to the organization members. He says:

"One of the major producing companies has advised us that while in the past the company has asked theatre owners to buy on this basis, this year no theatre would be compelled to purchase all of the pictures in this way, and has asked us to so advise the theatre owners of the country.

"We believe that the volume of quality pictures of real box office merit available on the market today, makes the compulsory purchasing of pictures in large blocks at the commencement of the season a hardship as well as unfair to theatre owners."

FREE SHOWS IN TEXAS

Free moving picture shows will be started June 1 in twenty-two Dallas, Texas, parks under the direction of R. H. Schulze. The shows will be given at each park three times a week and in five parks the shows will be operated on Sunday. A complete schedule will be announced later.

New Warner Appointments Are Announced on Return of Morris

SAM E. MORRIS, general manager of distribution for Warner Bros., is back in New York after a visit to several middle western cities in the interest of the organization. He conferred with branch managers and with exhibitors, opened two new exchanges, and made arrangements for the taking over of the Warner product from former franchise-holders in two territories.

The new Warner branch sales offices are in Milwaukee and Indianapolis. In Milwaukee Mr. Morris installed as manager E. F. Nine, who had long handled Vitagraph pictures there as a representative of the Chicago office. Calvin Bard, also an executive and salesman of experience, was placed in charge of Indianapolis.

Mr. Morris announced also the appointment of Harry Lustig, formerly with Metro-Goldwyn, as Warner west coast division manager, with headquarters in Los Angeles. His territory includes Los Angeles, San Francisco, Seattle and Salt Lake City.

Mr. Morris visited, too, in Chicago, Minneapolis and St. Louis, and in each city conferred with leading exhibitors.

While in the west Mr. Morris made arrangements for the taking over of Warner product from the franchise-holders in the Minneapolis, Butte and Seattle territories. This product, which includes all releases to date, will be handled in future by the exchanges. Other announcements from the Warner Bros. executive offices in New York tell of the acquiring by branch exchanges of product in Boston, New Haven, Chicago and Indianapolis territories.

Thalberg, Recovering from Flu, is Given Surprise Party

Irving Thalberg, associate executive at the Metro-Goldwyn-Mayer studios, who has been convalescing from an attack of influenza, was given a surprise party recently by studio associates at his Los Angeles home. Louis B. Mayer, production executive, Harry Rapf, associate executive, Edward Mannix, studio manager, Directors Marshall Neilan, Monta Bell and Jack Conway, Pete Smith, director of publicity and Joe Cohen were among the friends who called with Mickey Neilan's orchestra and entertained the popular young Metro-Goldwyn-Mayer executive.

Mr. Thalberg was put into touch with the latest developments at the Culver City studios and was intermittently serenaded by the orchestra. The party was celebrated on the eve of Mr. Thalberg's departure to Coronado, Cal., where, in accordance with the instructions of his doctors, he is to play golf for a week before resuming his executive duties at Culver City.

"ROXY" VISITING CANADA

"Roxy" and his Capitol Theatre gang are off to Canada for a three weeks' tour of Ontario at the invitation of the Premier and Colonel W. H. Price, representing the government of the Province of Ontario, the gang will visit all parts of the Province.

The tour is being directed by "Province of Ontario Pictures," who plan to distribute the pictorial aspects of the trip throughout Canada and the United States. At the same time "Roxy" and the gang of seventeen people will broadcast during the week by means of a specially built radio set, and they will also return to Toronto each Sunday where Roxy's regular concert will be placed on the Web in the usual way, the orchestra playing the first part from the Capitol Theatre, New York, and just before the conclusion of the overture a button will be pressed there which will ring in the Parliament Buildings in Toronto, Ontario. Here, in a studio which has been prepared, "Roxy" and his gang will be waiting for the signal which will continue their program as usual.

WESTERN NEW YORK MERGER

The Golden Rule Pictures Corporation of Buffalo and the Freedom Film Corporation of Rochester have consolidated and the new company has opened offices in the entire old Buffalo Metro exchange, 257 Franklin street, second floor. Richard C. Fox has been elected president and general manager of the new concern; John J. Farren, treasurer; Frank Ward, secretary, and E. A. Dentinger, vice-president. The company has been re-incorporated at $100,000.

SECTIONAL MEETINGS SUCCESS

A sectional meeting of the Motion Picture Theatre Owners of Washington was held in the Davenport Hotel, Spokane, last week. Twenty-three theatre owners were present, two from Idaho and one from Montana, in addition to the Eastern Washington boys. So much enthusiasm and progressive spirit was shown, that it was decided to hold these sectional meetings quarterly J. M. Hone, secretary of the organization, went over from Seattle to preside at the meeting, which closed with a banquet in the evening.

THE FIRST RUN

PRESENTATIONS — PROLOGUES — MUSIC

Edited by Colby Harriman

COMPETING WITH NATURE

IT IS interesting to note the various motives prompting producers in the selection of their stage settings. All of the sets used on the stage of the motion picture theater are, perhaps, given a more critical scrutiny by the audiences, because their cubic limitations of space are brought into sharp contrast with the settings used in the motion pictures where the various scenes can move in perfect freedom, and secure the actual atmosphere to assist the players in expressing themselves.

The producer of the presentation stage is supposed to create an art form which rests essentially upon the principal artistic elements within his range; music, the dance, the song, pantomime. His entire setting from curtain decorations to background and costumes is supposed to imitate and indicate in a symbolic way the atmosphere which the picture can actually portray.

Here on the stage it is necessary for the producer to suggest a mountain with a jagged line in the background; a billowy meadow with a splash of green; a mighty forest with two or three tree trunks in the foreground, etc.

While some producers may chafe at what seems to them a seeming limitation, yet they are enjoying a great freedom. This very freedom permitting them to indulge in myriad forms of expression which may be a straight suggestion of the theme, of the picture and more effectively expressed because of the stereoscopic effect given by the setting, plus the addition of flesh and blood characters.

It would be fallacy for a producer to compete with Nature, as there are two fundamental elements which point the difference—one is Style and the other is Reality.

Unfortunately for motion picture producers the general public has not been educated sufficiently to the point of accepting impressionistic and highly suggestive scenic treatments as backgrounds for their film stories, but a Style has been recognized in stage settings and linked to the theater. The public has realized the inadequacy of the stage to compete with Nature and has become reconciled to the new art which is rapidly gaining a foothold in the leading theaters.

Realism on the stage in settings proved itself to be cumbersome and inadequate. It became necessary for patrons to sit and wait a full half hour to change single settings of elaborate decoration, and after all it was only defective and even sometimes a miserable transcript of Nature conjured on the stage despite the ingenuity of the technician. For instance, a setting is recalled by the writer a few years ago—a forest act. The stage was arranged in hills and covered with boxes in which were a profusion of real fir trees, genuine moss, heather, etc., and diagonally across the stage ran a real brook. Behind an invisible wire caged squirrels hopped about and frightened birds flew from corner to corner. This was interesting to the technicians and was commended by the critics, but it really detracted from the action of the Act because of its many absurdities.

The presentation stage offers the opportunity for the establishment of Style. It is perfectly proper to secure the basic elements of a set such as a tree, flowers, set pieces, etc., but let them be so arranged and treated with lights as to suggest, permitting them to be a symbolic background of the theme, and assisting the action in creating and establishing an atmosphere complimentary to the picture.

MAKING COSTUMES

THE KIND of materials used in making costumes is a vital factor in the appearance of the finished costume. The weave, the weight and the surface of the cloth should be taken into consideration when the design is ready to be executed, in order that the costumes may express the period of the action, social class and dramatic situation of the character impersonated. Climatic conditions influence to a great extent the kinds of materials used. For instance, races living in warm latitudes use cotton and linen, and other thin tissue while those inhabiting cold climates use wool and heavy weaves of cotton and linen. The next condition which influences the kind of materials used is that of social distinction with wealth. Rich and powerful of all ages and nations have more elaborate raiment than the poor and lowly.

In costuming for the theater, however, it is not necessary to use the actual material worn in that period, but it is necessary to give the effect of the correct material.

Poor people and peasants usually wear the coarsely woven cloth. Royalty and powerful persons make their robes of rich, heavy material. Certain materials such as silk and velvet were not known to the early or primitive races. Certain materials are absolutely expressive of certain races, and all these points must be taken into consideration when the costume is designed for a presentation.

Under the heading of Weave, we divide the materials according as they are coarse or fine. Coarser material includes such textiles as tarlatan, mosquito netting, fish net, towelling, matting, burlap, coarse muslin, and other coarse weaves. Fine material includes such textiles as chiffon, georgette, mull, gauzes of all kinds, cheese cloth, crepe de chine, voile, lawn, etc.

Under the heading of Weight, the materials are divided according as to whether they are light or heavy. The heavy textiles are such as velvet, plush, denim, some kinds of silk crepe, some satins, corduroy, flannel, some grades of unbleached muslin, Turkish towelling, felt, jersey, cotton, etc. Under the heading of Light Materials some of the textiles are silk, crepe, China silk, georgette, chiffon, nets of all kinds, laces, gauzes, etc.

Under the heading of Surface, textiles are divided according as they are dull or shiny, that is, having lustre. Textiles having lustre are metallic cloth, such as gold cloth, metallic oil cloth which comes in many colors, silver cloth, pineapple cloth in any color, heavy satins, taffeta, sateen, poplin, silk damask, glazed silk, etc.

Textiles having a dull surface, are velvet, silk crepe, corduroy, unbleached muslin, Turkish towelling, etc.

Materials should also be considered aside from the three main divisions already described whether the surface is plain, figured or striped. This point is important because in certain periods and with certain races the woven decorations of fabrics are very typical and expressive in their characteristic taste in color and decoration.

Big First Run Presentations

RIVOLI THEATRE
New York City

Feature Picture: "Paths to Paradise" (Paramount)

Music

Riesenfeld's Classical Jazz Festival is all that Dr. Riesenfeld promises and he personally conducts the orchestra, which is the best guarantee of the interpretations of the numbers so cleverly presented in this festival.

(a) "Covered Wagon Days."
(b) "The Old Tin Type."
(c) "U. S. S. Rivoli."
(d) "Jazzland Limited."

The first number is interpreted with moving perspective, projected (cloud machine) upon the close in hangings, of mountains, plains and clouds. The lighting on the orchestra is canary flood from top changing to blue, from balcony breast, cross spots banked, with proscenium lighting of similar tone cut through with magenta spots, this again changes (dimmer change) to magenta high lighting as canary fades with blues on dimmers and flashes of red to cut blue, with canary flood for finish.

The (b) number is the interior of the old fashioned tin type studio with the local band and orchestra having their pictures taken, each with their instrument and in comedy dress and make up, grouped in two rows, against a painted transparent sky-light backing draped from each side with soft hangings. The lighting was foots, sides and top of canary with blended blue and white through sky-light this fades then for finish, the photographer takes flash light of group, leaving the close in curtains fall on dark stage.

The (c) number starts in the orchestra with the pennant flags waving at the mast head topped with red lamp and a character in naval uniform shouting "All Ashore, etc." as the musicians are flooded with blue on dimmers, with the starting of the music the orchestra now wearing sailor, round hats, start swaying back and forth, as the passing of the clouds are projected on the close in curtains, and wave machine projects water on stripper stretched across front of orchestra stage, this is very effective, also, on side hangings over heads of orchestra the water is moving.

For the finale, the curtains part and we see the deck house, left center, and part of deck with blue backing and lights moving past in the distance, then slowly and dimly visible at first, growing lighter as it crosses the bow of the ship, we see the Statue of Liberty. The scene fades to a black put.

The (d) number followed very closely the idea of the ocean number in the first part except that the effect was that of railroad train, the crying of the news and candy butcher going through the train, the calling for cards in the club car, etc., as the curtains parted we were taking a trip with a jazz band on a club car and through the windows the passing landscape, which is the best we have ever seen, brightly lighted in canary to give sun effect was ever changing. This panorama through the windows was done in model relief beautifully colored with trees, farms and houses, roads and streams mounted on a revolving disc attached to motor which kept the speed normal and the horizon (seemingly) ever changing. Special numbers were introduced in the car lighted with canary foots, sides and top while the numbers were all done in amber spot. With the effect still carried on the stage dims, and the scene changes to a total black stage, across which, to center, the outlines of a man is seen. He is carrying red and white railroad lanterns. From out the blackness a small light appears, as from a locomotive in the distance. Then two small lights appear below the headlight, and we see the man flash his lanterns signalling the engineer. The trackwalker crosses off stage, exit. The headlight is IRISED up, and grows larger and larger, and the swelling volume of music accompanies the approach of the train. In a great burst of sound the scene ends, and as the music ebbs, the lights are dimmed out, and the festival is over.

"Story of the Drum"

With the Rivoli Ensemble and augmented orchestra is a combined picture, and descriptive musical setting with stage interpretations, the first setting or living picture, seen through an arch set piece, is the "Spirit of '76" against a blue backing lighted blue from back and soft canary indirect lighting back of figures.

The second picture, through same arch, dimly silhouetted, against a drab backing of blue crossed with soft green and blue light stands a guard with culprit about to be hanged to the scaffold.

The third picture, through same arch, the field of crosses in Flanders a still sentinel with a rifle over shoulder, on each side, silhouetted against a background of blue on dimmers.

The fourth picture, through the same arch, gives us the modern boy in the front of his house, in small town, each of the two boys have their drum, the lighting is canary flood against painted drop of village home.

The fifth number or picture, through the same arch, is the modern jazz orchestra in a cabaret, the backing is a soft varicolored hanging with tinsel hanging in front of it. The lighting is top and sides blue with amber foots, the special numbers in this were spotted with white and changed from magenta to blue flood from balcony bank of spots crossed with canary flood from top high lighted with white.

STRAND THEATRE
New York City

Feature Picture: "Kivalina of the Ice Lands"

A story of the Eskimo life as it exists today. Produced by the young explorer Mr. Earl Rossman.

Overture

The Mark Strand Symphony Orchestra presents a most beautiful combination of overture and "Indian Sketches," with Carl Edouarde, conducting and under the artistic guidance of Joseph Plunkett. The overture started with the proscenium indirectly lighted with canary and flooded, from booth, with the same, this changes to blue flood, from balcony breast banks, crossing each other, as the proscenium lights changed to purple. White top borders for high lighting players in orchestra blending with canary, flood from booth, on dimmers, while the leader was spotted amber. This was carried to the opening of the first sketch, then dimmed after curtains are fully opened revealing:

(a) A silhouette, as though in a forest, skirting a lake bathed in moonlight, trees climbing a hill on left, with its gnarled and twisted limbs and branches reaching across to another tree with same effect on right hand, cut out leaves and branches sharply defined against the cyclorama, toned in blue from top and sides with the ripple of the water fading off, at borders of blue tone. The distance was thus enhanced and the water was projected from back 2nd R. The characters in this scene were three Indians, squat across stage looking into lake, with the tripod set up right. The voice of a singer is heard coming on from left and as it grows in volume, there appears from the blue haze, walking into an amber spot, 3rd an Indian maiden (Emily Day, Coloratura Soprano) singing "By the Waters of Minnetonka" as she is finishing her song she turns away from spot and strolls off, finishing the song as in the distance. (Very effective.)

(b) A short pause and the three figures arose and executed a very beautiful dance which was highlighted from right with hard white flood. The effect was Cameoed Half Tone. At conclusion of dance the dancers again squat and the singer appears between the trunks of the trees, again singing the same song with same lighting. At the finish of song the dimmers go on everything to a black out for curtains.

Divertissements

"Russian Frolic" is all that the name implies, for as the curtains part there is revealed, seated upon a slightly raised platform, against a softly hung black velvet backing, in 3rd, five men in Russian dress, seated, singing "Flower of the Snow," by Gruenberg. The only lighting was from a hard flood bank, centered on the singers, of magenta light, visible down each side of stage and across center, were the figures of women and men, the side figures in peasant costumes, some with shawl head dress, while those across stage about 2nd wore the finer costumes, and the head dress of a Princess was dimly visible. This flood was so directed from back of 2nd R, that it added to the vividness of the contrast, of figures in full light and those in a soft magenta tone. At conclusion of song there

was a quick light change and a sudden rising of the squat figures, causing a riot of whirling color, as Mlle. Klemova, M. Daks, and Bourman assisted by the entire ballet went into a fast and fantastic but fascinating Russian dance, which was lighted from top by hard X-ray (5) spots which definitely and separately cut through the magenta light, beautifully top lighting and high lighting the dancers, these were supplimented with magenta foots and side borders and blended with slotted flood lights of amber from right and left stage in 2nd. The high coloring of the costumes, as they swirled in this mixed lighting effect added an extreme Russian weirdness.

Joseph Plunkett's prologue to "Kivalina of the Ice Lands," is effective and exceptionally novel plus much in keeping with the picture itself. The setting consists of two profile set leg pieces painted to represent roe on the left a wall of ice and on the right an irregular profile, as though the spray had woven a lattice work of ice as an overhanging ledge, these were joined across stage with solid ice roe, as though piled there by the storms, this is lighted a cold green from top and border sides with foots on dimmers. The back was the cyclorama of night sky blue from floods, while cross spots of amber and white, spotted a musher, atop the ice roe, ready to mush on with his sled through the heavy fall of snow, which was blown about with fans at half speed. The Mark Strand Quartette (male) lounged about stage in front of ice roe dressed as eskimos.

CAPITOL THEATRE
New York City

Feature Picture: "The Boomerang"
(B. P. Schulberg)

Music

The overture "Morning, Noon and Night" (Von Suppe) was played by the Capitol Grand Orchestra, David Mendoza conducting. The lighting scheme was canary flood over orchestra with blues and greens, used to tone the metallic drapes, whereon is projected from each side long window sash, in outline, with round same effect over each, these were hard white which lent a realistic window lighting as it cut through the tones.

Julia Glass was next, rendering the "Concerto in A Minor" (Grieg) on the (Knabe) piano. The background is hung metalic cloth toned and high lighted with varied color spots, magenta, blue, amber, canary and green, the stage was flooded, blue on dimmers with amber front spot on artist, the orchestra, flooded with cross blue, from overhead proscenium floods, and soft toned in green which carried to close in drapes.

Divertissements

The second part of this program is varied and consists of three numbers:

(a) Doris Niles and Capitol Ballet Corps, dressed in pierrot jackets and white tights to the orchestral rendition of "Pierrots." (Chaminade). The lighting on this number is amber and green from front and dimmed floods from sides back stage, high lighted with flood white from front with cross spots of same from back stage and magenta and green from booth. The scene is stretched black with high stand (fancy) candle sticks of a scrolled design and from top hung huge crystal chandelier with flickering points of red as of burning candles.

(b) Frank Moulan in "A Moment from 'Lolanthe'," costumed as "The Lord High Chancellor" Mr. Moulan sang his number in a canary spot, in front of the close in drapes which were toned purple through blue flood on orchestra.

(c) Mlle. Gambarelli, Prima Ballerina and Dan McCarthy, danced beautifully to the "Midnight Waltz" (Donaldson). The costuming was dress suit on Mr. McCarthy and Mlle. Gambarelli in white semi-ballet with white tights. The setting conssited of soft hung green velvet backing an inverted moon hung low over a stone bench between natural trees set four in a row across 3rd.

(c) The lighting was flood green from proscenium cross flood spots, with foots, borders, sides and top of green, the trees were high lighted with amber spots on leaves and the orchestra same flood of blue with metallic drapes toned green, blue, magenta and the windows as other scenes. The dancers were spotted with white and line lighted with green as they finished.

Impressions of "Martha" (Flotow). With Caroline Andrews, Louise Scheerer, Joseph Wetzel and Jack Abbott.

(a) "M'appari" (Ah So Fair), sung by Mr. Wetzel.

(b) Duet: "When to Life I Awoke," sung by Messers. Wetzel and Abbott.

(c) Solo: "The Last Rose of Summer," sung by Miss Andrews.

(d) "Good Night Quartette," sung by Misses Andrews, Scheerer, Messrs. Wetzel and Abbott.

(a) The settings consists of stretched black velvet back stage and transparency in one, with no particular lighting except on the individual numbers which are lighted with spots on set pieces and players. The first number was lighted with canary spot on singer, just back of right 1st.

(b) Canary spot floods from each side, lighted the two men as they rendered the duet, Mr. Abbott seated and Mr. Wetzel standing in front of rustic bench flanked by a sapling, fully leaved, on either side of bench, the orchestra is in total darkness and the metallic hangings are toned green on dimmers.

(c) Miss Andrews solo, sung in divided spots of green, white and rose lighting only the singer, is very effective and symbolic of the number, "The Last Rose of Summer," the orchestra is flooded blue on dimmers with green tone on metallic hangings.

(d) This number is set with lilac tree, with bench, the lighting is cross spots of green flooding the singers who sit and stand at base of tree which is top toned with purple cross spots, the orchestra lighting remained the same as last number.

These numbers are dimmed to a black out for each finale.

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148-50-52 Duane Street
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Rochester, N. Y.

Overture

"American Fantasy," with Liberty Bell Tableau, Victor Herbert (1859-1924).

"The American Fantasy" is based upon a number of famous national songs. "Hail Columbia" makes its appearance after an introductory passage. The life of the Southern negro is represented by "Swanee River" and the Civil War by "The Girl I Left Behind Me" and "Dixie." "Columbia the Gem of the Ocean" suggests the nation's glory on the sea and "The Star Spangled Banner" is a fitting finale.

Eastman Theatre Orchestra, Victor Wagner and Guy Fraser Harrison, conducting. Organ Recital—Selection from "Babes in Toyland," Victor Herbert, Harold Osborne Smith.

Soprano Solo: "Land of the Sky Blue Water," Cadman, Frances De Witt Babcock.

CAPITOL THEATRE
Chicago

Feature Picture: "I'll Show You the Town"

Capitol Grand Orchestra, Albert E. Short, Conductor.

Overture: "American Fantasy," Herbert.

The Pageant of Beauty: (Reign of Bobs). Depicting Woman's crowning glory from the Garden of Eden to the 1925 flapper. Introducing Miss Illinois and Miss Chicago.

PART ONE

Coiffures of the Old World

(a) "The Bobbed Hair Girl," Roy Dietrich, tenor.

(b) "The Garden of Eden," (a tableau), Eve, Edna Hathaway; Adam, Howard Baker.

(c) "The Cave of Father Time," "I Want What I Want When I Want It," Herbert Gould, Father Time.

(d) "The Stone Age," (a tableau.)

(e) "The Nemesis of Father Time," Harry Tighe, "After You Get What You Want You Don't Want It."

(f) "The Egyptian Age": Slave Dance by Hathaway and Baker, Egyptian Dance by Mary I. Colburn, Mary H. Colburn, Rose Kirsner and Frances Dahl.

(g) "Father Time and His Nemesis."

(h) "Coiffures at the Time of Louis XVI,"

(Continued on page 156)

A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

A Greater Movie Season Special
No. 4

WITHIN THE DUSK AN EAST INDIAN IDYLL

A Moving Picture World Presentation
Devised by Colby Harriman.

In offering the concluding number of our series of four Greater Movie Season Specials it seems altogether fitting that a number be used to cap the climax which is not only exotic, but carries with it certain elements of Romance, the lure of the Far East, which is particularly attractive to Occidental peoples, plus the beauty and the rhythm of the music which is identified to that particular part of the country.

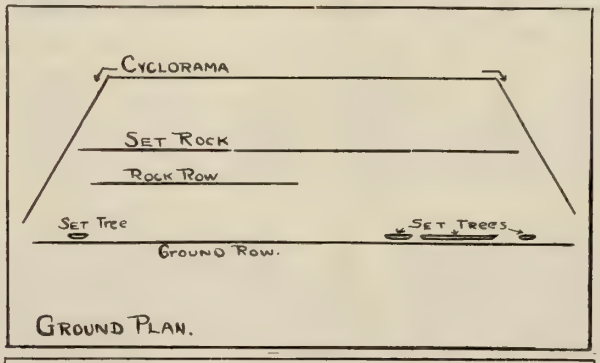
This presentation may be termed a "Storylogue" as it should be produced in such a manner as to carry with it in pantomime story for which this set has been designed.

The action concerns the story of two men and one woman. The men are, an Indian Prince and a man of lower caste. The woman is a dancing girl of India. As the legend goes which may be set in a title preceding the act, either in film or with a slide, the theme may be stated.

"Once upon a time there lived in a far Indian province a young prince who had become enamored of a dancing girl who was of lower caste. It was absolutely impossible for him to come in direct contact with this dancing girl, as the barriers raised by his caste forbade such contact with an inferior mortal. However, he had a trusted servant who would do anything his master's heart desired, this service amounting practically to a worship of his master. As the story goes the Prince one night sent a vase of precious ointment and a chest of wondrous jewels to his heart's ideal, the dancing girl, using the servant as his emissary. It was planned that the Prince would meet this servant at a given point secluded from the eyes of members of his own caste, and that he would change his raiment to that of the servant, and the servant would go on the road enacting the role of the Prince.

"The dancing girl was told by a runner that she would be met by a servant who would offer her many jewels and fine ointments, and that in the eyes of this servant she would see the love of her heart.

"The pantomime starts with the action of the servant approaching the spot chosen for the tryst. He carries a large urn, and a box of jewels. He places them at the foot of the tree, and awaits the approach of the Prince. The Prince does not come along the road at the specified hour and he is astonished when the dancing girl appears and begins a love dance before him ending with caresses on the face of the servant. He dare not speak to the girl as she is of a caste above him, and in his effort to dumbly tell her of the error she is making, that his



GROUND PLAN.

master has been delayed, that he is simply the servant he soon finds himself enwrapped in the arms of the girl. She looks at his hands for the ring of nobility, and finds that the servant's hands are bare, she draws back in astonishment as though she has touched an unclean thing, as though she had committed a sin. The servant prostrates himself before her, his hands upraised in supplication pleading for forgiveness although he had been guiltless. The night comes on, deepens, and the dancer disappears in a whirling dervish number which ends in tragic manner as she falls upon a knife which she has taken from the servant, her body falling over the box of jewels and the urn.

The servant looks helplessly at this tragic spectacle and then in a dazed condition turns in the direction he has come and peers for the Prince, but he is not seen along the roadway, and so the servant sits down beside the precious jewels before the body of the dancing girl, and weaves an incantation over the calamity which has happened Within the Dust.

There is a black out and the lights come up and we see the scene practically as it was before, only an old man hobbles in and looks at the form seated at the foot of a tree, beside him a worn casket and an old urn. It is one of those magical nights of India, the air is heavy with the incense of flowers, a distant temple bell croons out an irregular rhythm as the old man who is garbed in rags inquires the name of this guardian of the jewels. The servant now aged looks up and tells the man the name and as the old man identifies himself with a little token which he has preserved during the years which have intervened, and marking his poverty the servant suddenly realized that the old man who now stands before him in rags is none other than the Prince. There is an affectionate meeting and in the dusk the spirit of the dancing girl arises and woos the feeble form of the old man. The old man is about to stretch out his hands to clasp this vision before him when it disappears and in his anguish he falls before the figure of his servant. The servant opens the box of jewels, and lifting it high is surprised to find that the box is empty. He starts to pick the vase with the precious ointment and it crumbles in dust. There is a call of a priest heard from a nearby shrine and the servant picks up his few belongings and departs in the direction of the voice.

The accompanying ground plot specifies to the extent on the chart of permitting a simple understanding of the entire presentation.

The scenic treatments should be a dark foreground, almost a silhouette against a mountain scene highlighted here and there with snow. The lighting treatment should progress from the sunset period to night and in the second movement from night to the first rays of dawn.

The costuming for the presentations are comparatively simple as it embraces some of the most picturesque garments of India, vivid colors can be used in arranging these costumes.

First Run Presentations

(Continued from page 154)

a parade ensemble of twelve ladies of the court.

(i) "The Hairdress of Tudor Times," (a tableau with eight ladies of Henry VIII.'s court.

"Bobs of the Old World—Bobs of the New," Banks Kennedy at the Capitol Wurlitzer Organ.

PART TWO

Coiffures of the New World:

(a) "Father Time and His Nemesis," Herbert Gould and Harry Tighe.

(b) "Age of the Puritan and American Indian," (a tableau), Howard Baker, Florence Wilson, Florence Vinton, Olivette Milliken.

(c) "Behind My Lady's Fan," sung by Pearle Frank and Roy Dietrich, Edna Hathaway and Ladies of the Fan.

(d) "Colonial Days," "If You Could Care For Me," sung by Miss Pearle Frank with Colonial Dames.

(e) "Crinoline Days," "An Old Fashioned Garden," Roy Dietrich and Pearle Frank and Lassies of 1865.

(f) Harry. Tighe.

(g) "Forum of the Pageant of Beauty," Miss Illinois, Miss Chicago, Mildred Bragdon and Rosemary Dolan, Kathryn Finnan, Jean Butler, Margie Dale, Mabel Scholtze, Bobbie Longfellow, Anna Kratky, Jean Weeks, Addie McPhail, Ethel McFarland and 32 Flappers of 1925.

RIALTO THEATRE
New York City

Feature Picture: "Grounds for Divorce"
(Paramount)

Music

"Raymond," by Ambrose Thomas was the overture played by Rialto orchestra, with Frank Tours, conducting.

This was followed with the ever popular Riesenfeld's Classical Jazz, which fitted the lighting effect used for this portion of the program and which was effectively combined with blue and magenta split flood, from over head spots, while a flood of blue, from balcony baby spots, lighted the close in curtains.

Divertissements

Carl Formes, baritone, dressed in Spanish costume and carrying a guitar, sang a song from "Marriage of Figaro," by Mozart. The background was the velvet close in curtains lighted a green, on dimmers, from sides and top, while the singer was spotted with amber spot from booth.

Delors Farris, danseuse, dressed in white, close fitting, satin, studded with rhinestones and draped in collar and short skirt of green ostrich feathers, danced in hard white spot, against background of Jazz design, painted blue to the height of dancer and above that, a conglomeration of designs, resembling very much the hanging current weekly magazines, as seen in the busy subway of any big city, where there is a riot of titles and cover pictures, but nothing definite but the word Jazz here and there. The lighting on this was soft blue from top, side borders and foots.

Patrick Henry's "Appeal to Arms," rendered very effectively by Mr. Maurice Cass, through the courtesy of the Theatre Guild. Mr. Cass, dressed in the period of Henry's time (Colonial) worked entirely in white spot, against the close in curtains.

COLONY THEATRE
New York City

Feature Picture: "Passionate Youth"
(Truart)

Music

Colony Melody Masters conducted by Dr. Chas. Kilenyi present "Song of Love"—Arranged composition which is very effective. John Priest at the console of the organ plays accompaniment to "The Mystic Voice," held over for second week, singer rendering "Madeira" by Jerome.

Tableau "The Spirit of 1776"

This presentation is preceded by screen story depicting the early Colonists in their fight for freedom, scenes of Franklin before George the Third, Ride of Paul Revere, Minute Men, etc., screen curtain then rising revealing tableau in dead center setting in cameo effect, highlighted with rose outlined against a background of dull black plush drop, the three figures mounted on base lighted in green resembling rock.

Colony Soloists

Miss Virginia Johnson, Soprano, renders selection before curtain of satin hung in one over which are tinsel strands lighted from sides with green, magenta and blue, artist in white evening costume working in pink spot.

Colony Land of Jazz

Ace Brigode and his 14 Virginians in A Venetian Fantasy give interesting action.

Curtains drawn revealing setting with tinsel strand curtain hung in one blue flood slowly rising giving full view to setting. Setting suggests Venetian balcony scene.

Front of stage reveals arch effect sides being of iron lattice effect in panels lighted from sides from top down, canary, orange amber, magenta, light blue. Overhead hanging to carry off of rainbow perpendicular striped drape to mask edges being visible in sawtooth balance effect. This hangs in one between the two panels front.

Artists are seated in sem-circle position with piano extreme left. Light blue cyc without rippler, evidently to give impression of canal, as two set pieces resembling stone walls in curved shape right and left with two high posts, coiled rope in design on pedestals were placed right and left center where the ends of the set pieces came down. Magenta lighting from sides on these walls. Artists working in white costumes, of satin trousers and fancy vests, conductor in black satin.

PRICE REDUCTION FOR RADIANA

A reduction in luminous paint suitable for costume and theatrical use has been brought to our attention by a firm who has lowered the price about one-sixth of the price formally asked by regular dealers. The paint comes in two forms, "Fluorescent" which is ready for use but which must be used in connection with a blue medium, and "Radiana" which is also ready for use but needs no medium, and glows in the dark. Both paints come in all colors. The former costs $1.50 an ounce and the latter $3.00 an ounce. An ounce covers approximately eight square feet of material and may be used on various kinds of fabrics, drops and scenery.

Pathe News

TRIUMPHANT!
WITH ACTUAL MOTION PICTURES OF THE

SANTA BARBARA EARTHQUAKE

Earthquake came the morning of Monday, June 29.

Pathe News shows the pictures in Los Angeles *the same afternoon.*

Pathe News shows the pictures in San Francisco the next day, and *ships prints for all the coast territory that same morning—Tuesday.*

Pathe News shows the pictures in Chicago *the first show* on Wednesday, July 1, and *prints for the Middle West are shipped that same morning.*

Pathe News delivers the pictures to leading New York theatres on *Wednesday evening for the first show.*

Anybody can be first with a backyard parade, but on an event of national importance

Performance Counts!

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Sent Ticket Apologies to Credulous Who Answered Classified Teaser Spaces

HERE'S W. A. Burke in again. Burke, you probably will recall, is the press agent for the Rialto and American theatres, Butte, Mont. He is the chap who attempted to start Kelly and Ginsberg in the junk business in the heart of Butte's fashionable shopping district when he put over The Rag Man.

His latest stunt has to do with School for Wives, and concerns a set of three teaser advertisements inserted in the classified ads in the Butte newspapers.

He did not suppose that anyone would take seriously what so evidently was intended to be theatrical publicity, but he received a number of replies to each of the three displays.

Three New Wants

His first advertisement was under "Help Wanted, Female" and ran down two inches. The copy read: "Wanted, three teachers for a school for wives, which will open in Butte soon, applicants must be either widows or divorcees and have at least one year's experience in handling husbands. Must be young and attractive and know everything connected with the duties of a wife. Answer must contain full description of applicant and brief analysis of actual experience. Address all replies to Box 300, Standard, Butte, Montana."

The second call was for a location for the school and was classified as "Wanted to Buy." This copy ran: "Wanted—A location in Butte for an up-to-date school for wives.

"Because of its central location, I have chosen Butte as the home of the first of its kind in the entire country—A school for wives.

"I am in a position to pay spot cash for a location that will meet with my approval. Will consider any seven-room modern bungalow that is centrally located. Need not necessarily be furnished, but would prefer same.

"State in letter full description of property, location and lowest price. Address all replies to Box 300, Standard, Butte, Montana."

Wanted Pupils, Too

The third was under "Miscellaneous" and was an advertisement for pupils for the school. This was worded: "Wanted, a limited number of pupils for a school for wives, to open in Butte soon, at a location to be announced later. The aim of this school is to make happier homes and to lessen the alarming number of divorces, pupils will be taught everything connected with the duties of a wife.

"For full information, rates, tuition, etc., address Box No. 300, Standard, Butte, Mont."

It seems incredible that anyone should accept seriously such a palpable press stunt, and yet a number of replies were received to each of these, and Mr. Burke sends in one of each class. From our own experience we can accept them as genuine. There is real pathos in the letter of a girl in a nearby town who wrote that she was 21 and had been married five years, adding "I would like to get some idea of how to get along a little better." Several house owners offered their homes, and there even were applicants for the teaching positions.

Did It Nicely

Mr. Burke and W. J. Sullivan, of the American Theatre, where the picture was to be played, were rather startled to find that so many were taking the matter seriously. They realized that something must be done, and they found a quick and graceful solution. Each writer was sent a letter which ran: "We beg to inform you that the advertisement which you answered was but an advertising scheme to herald the coming of School for Wives, a photoplay starring Conway Tearle, and which will open at the American Theatre, starting next Tuesday.

"We are enclosing a pair of complimentary tickets and request your presence as our guest at any of the performances of the picture. Assuring you that we sincerely reget any inconvenience caused you, we beg to remain———."

It is significant that there were so many of these letters that they were manifolded. Burke got out of it very nicely. Perhaps his problem and its solution will aid others.

The Band Played

Two outstanding stunts of Howard Waugh on Old Home Week were the distribution of 2,500 red celluloid buttons to school children the previous week and "The Old Home Town String Band" which was added to the program as a special feature.

The buttons were printed with the title of the play, the town and the date.

Evidently the band was a good one, instead of the usual "rube" variety, for they were broadcast twice during the week.

The Chamber of Commerce addressed 2,000 mailing cards from its stencils and a laundry gave out 5,000 more.

An Exception

Most safety first campaigns are tied to the defenseless automobile, but George Schade thought he would be different. He had some doorknobs printed up with "The Fire Chief says: 'Look out for Smouldering Fires,' see it at the Schade Wed.-Thur." Smouldering Fires is not what might be called a good hot weather title, but it sold a lot of tickets just the same.

A Metro-Goldwyn Release

THIS SIMPLY MADE PERAMBULATOR HELPED HE AT HUNT'S THEATRE, WILDWOOD, N. J.

The cage is a shallow affair built around a delivery truck and the animals are merely beast masks from a costumer, buried in straw to conceal the fact that they have no bodies. This is much more simple than the usual elaborate cage and it brought just as much business to this seaside theatre, where the main point was to overcome the awkward title.

A Spanish Poster for The Spaniard

Because there is a large Spanish population in Jacksonville, Guy Kenimer made a special poster for The Spaniard, which was placed in a restaurant close to a cigar factory employing hundreds of Cuban cigar makers. The poster is home made, the flute player in the orchestra doing the translating, and the house artist the lettering.

A Paramount Release

THE HOME MADE POSTER

A baritone, singing Juanita, and a woman tango dancer formed an effective prologue. The baritone also contributed a straight singing number.

The poster and the dance combined to make a large extra business.

Knowing what it had done for him before, Oscar White revived the Spanish colors for his lobby when he played The Spaniard at the Liberty Theatre, Greenwood, S. C.

He used both crepe paper and colored lights and the house was ablaze with color, backed by a telephone campaign the picture went away over the average.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

Hot weather had no terror for the thousands who crowded in to see the breezy, cooling show which had Reginald Denny in "I'll Show You the Town" as the feature photoplay. The show constructed on this farce-comedy had two other film subjects: "Twinkle Twinkle," a Grantland Rice reel showing well known screen personages taking their favorite form of exercise, and the Mark Strand Topical Review. The running time of the films: feature picture, one hour and twenty-one minutes; sport pictorial, nine minutes, and Review, eight minutes. The musical presentations, six in number, required twenty-six minutes, bringing the total performance up to two hours and four minutes.

The overture was "Raymond," by Ambroise Thomas. Lights: Two light pink Mestrum floods from the dome on musicians and apron of stage, these covering also the purple spangled draw curtains over the small production stage; green foots small stage; two light green floods from projection room on curtains; large stage in blue; color blend spots from transparent windows at either side, hitting ceiling drapes; rose pink overhead spots on blossom trees in above windows. Eight minutes for the overture.

Harry Breuer, xylophonist of the orchestra, played special arrangement of "June Brought the Roses" from his place in the ensemble, under one of the pink floods from the dome; other lights remained. Three minutes were required for this presentation.

"Invitation to the Waltz," by Von Weber, was danced by premiere danseuse and male partner and six members of the ballet corps. Incident in full stage, with black cyclorama as a background. In the center of the "cye" was a five-foot flower-heart. Properties included settee and two chairs of 1830 period, blending with the period of the costuming. All lighting from the stage, built on steel blue from overhead and sides. Amber spot from overhead on the heart and gold furniture. Six minutes for the dance.

After the Topical Review came a lyric soprano on the apron of the orchestra stage. She sang "Song of Songs" and then "Honest and Truly." Both selections took up three minutes, with singer under a combination spot of straw top and (eryth) new color of blue bottom. Two purple Mestrum floods from projection room on orchestra and curtains of mettaline closed over production stage.

After the "Twinkle Twinkle" reel came another vocal selection, "Vesta la Guibba" from Leoncavallo's "Pagliacci," on the apron of the production stage by operatic tenor in correct costume. Gold draw curtains used, lighted by nile blue floods from the dome and variegated hues from projection room; steel blues on singer from the sides; large stage foots and borders in blue. Three minutes.

The final presentation before the feature picture was a ballet novelty, "In Holland," by four of the ballet and the premiere danseuse and her male partner. Costuming was Dutch, with wooden shoes, and the setting was Holland Dutch painted drop. Orange, amber and white were the lights. Three minutes.

Props Were Handy

Using a chariot for Quo Vadis, E. R. Briggs, of the Rialto Theatre, Pueblo, Col., was fortunte in being able to enlist a strong man, who had a Roman costume, as driver, and it looked like a real rig. The chariot was in blue and silver and was drawn by a quartet of black horses which were prize winners at a local show. It made a flashy turnout and brought in a lot of extra business for the hot weather.

Plane Profit

Eddie Collins, of the Queen Theatre, Galveston, paid a pilot at the beach to paint his plane with an advertisement for The Ai- Mail. The plane made short trips along the beach and flew low, carrying passengers.

On the day of the bathing parade Eddie figured that every one of the 75,000 crowd saw his announcement. It got the picture off to a wonderful start.

A First National Release

THIS LOOKS MORE LIKE A FENCE THAN A CURTAIN IN THE PHOTOGRAPH, BUT IT'S A CURTAIN.

Colors are funny things in front of a camera. This really was a curtainined stage done in shades of cool purple with the arches in blues and greens. Those dots around the heads of Colleen Moore are yellow spotlight effects that looked well in the original coloring and the same camera trick makes Colleen look like a lady minstrel at a church social; all except the costume. Designed by E. C. Humes, of the Strand Theatre, Altoona, Pa.

A Paramount Release

John J. Friedl and Raymond Jones, of the Palace Theatre, Dallas, staged this stunt with a hat store in which any hat in the store was offered for the best five reasons why Raymond Griffith, in The Night Club, would become the screen's leading comedian.

Made Perambulator Wear Big Blinders

Love may be blind, but the Forum Theatre, Los Angeles, figured, perhaps, that flirting is not love and so for a stunt on Stop Flirting they sent out a well dressed young man whose side view was impeded by huge blinders.

A Producers' Distributing Release

THE LOS ANGELES IDEA

From the front the blinders were the only noticeable feature, but to the back of his well-fitting coat was attached a small sign for the house and attraction. Most persons turned to look after him, knowing they probably would see a sign, and the back sign left much more of an impression that would a placard on the chest.

Five First

Preceding the showing of The Lost World at the Rowland and Clark houses in Pittsburgh, Richard A. Rowland, general manager of First National Pictures, arranged to loan the film for a special showing at Carnegie Hall for the benefit of the Allegheny General Hospital.

Seats were priced at five dollars, and because it was for a charity, the newspapers put it over as a picture seldom has been put over before, all of which will help the later regular showings.

In these days of five dollar premieres it is interesting to remember that the first fancy price showing was a New York presentation of First National's Auction of Souls at ten dollars a ticket.

Free to Aunts

Any woman in Knoxville, Tenn., who had a nephew named Charley had only to fill in a coupon printed in the News and present it at that paper's office to receive a free ticket to Charley's Aunt at the Riviera. It's just a variant of an old stunt, but it was played up so strongly that it drew a big business and the farce came close to a record in spite of the heat.

Padlocked Book is an Improved Pram

Using a walking book to advertise Enticement, H. B. Sobottka, of the Colonial Theatre, Tacoma, Wash., made an improvement on the usual form. He closed the covers with an immense padlock. The special text was "Open it. Its pages will thrill you. Its story will thrill you. The key awaits you at the Colonial."

The suggestion of a prohibition made for greater interest in the story and a large addition to the average audience used the Colonial as a "key" during the run. If you have worked the walking book to a frazzle, get a compo board padlock and give the idea one more whirl.

For Born Rich Mr. Sobottka hooked in to the stores featuring their credit systems with the suggestion that you do not have to be born rich to obtain the good things of life. All you have to do is to put up a dollar and pay a dollar a week. This stunt, illustrated with stills, worked well for men and women's clothing and for jewelers.

To put over Love's Wilderness he obtained from A. C. Raleigh, the local First National exploiteer, some stills of Miss Griffith's home. The exteriors he laid off to a real estate firm, while the interiors were carded for decorators and furniture stores, while a straight portrait landed a window of a clothing store which displayed a costume much like one of those worn by the star. Mr. Sobottka credits Harry Stone's fine brush work on these cards with making the grade. He approached only the most exclusive stores and only the best work could land them.

Widespread

Exploitation is not a matter of geography. Down in Australia they have delivery trucks in the shape of a huge roll of life savers, and they tie them to the pictures just as they do from Boston to Seattle. One of the latest stunts was samples for Norma Talmadge in The Only Woman at the Tivoli Theatre, Sydney, and the truck carried a special banner to help along.

A Universal Release

THE FIRST HUNDRED CHILDREN IN WILD WEST SUITS GOT PASSES

That's one of the stunts Herman Whitman, of Keith's Greenpoint Theatre, Brooklyn, N. Y., used to launch the first episode of The Fighting Ranger. He was liberal in his count, because so many showed up, and it does not pay to disappoint the kiddies.

Came Pretty Soft for Joseph Greene

When you can borrow a circus tent and 75 clown costumes, and then get a present of heralds, it looks pretty much like velvet. But it takes hustling to get them coming that easily and Maurice Davis, Universal exploiteer, helped Green to hustle in putting over The Great Circus Mystery at the Lafayette Theatre.

The Clown Cigarette Co. contributed the tent and costumes. They were part of their regular advertising equipment and they were very glad to have them used. On top of that they supplied 2,000 heralds in return for having them imprinted with a statement that Bonomo smokes that brand.

All Mr. Green had to do was to put the material to use. He put his ushers and a school drum corps into the clown suits and let the neighborhood children get into the rest. These formed the nucleus of a parade which was swelled by practically every child in the neighborhood, and in the rear came seven automobiles filled with members of the Hogden School Mothers' Club. Just how they were coaxed into the parade is not stated, but it might make interesting reading.

The tent was raised in front of the theatre, which is in a residential district, and made a good ballyhoo, and served as a rallying point for all the youngsters within a mile radius.

It made a wonderful starter for the serial and cost so little that Greene is almost ashamed to give the figures.

A Universal Release

LOOKS LIKE A BUSY ST. LOUIS DAY—AND IT WAS

This is a picture of Joe Green's way of putting over The Great Circus Mystery, at the Lafayette Theatre. A cigarette company supplied the tent and 75 ballyhoo clown costumes and then bought him his heralds. All he had to do was stage manage and collect.

Flashlighted Lovers

Here's a new suggestion in spotlighting. For A Thief in Paradise Frank L. Miller, of the Modjeska Theatre, Augusta, Ga., made a garden scene in the lobby with Miss Kenyon and Colman in a clutch. A cupid, sitting on a cutout moon, threw a spotlight on them from a painted flashlamp held in his hand. It gave a pretty effect with little, trouble, and you'll find it worth trying if you do much building.

Mr. Miller also tied up the polo game to six Jantzen bathing suit agencies, which means an indirect tie-up to 99 per cent of all the automobiles.

Kindly Deed Was Boomer for Sally

A real human interest stunt made a mint of money for Sally and the Palace Theatre, San Antonio, proving once more that often bread cast upon the waters comes back well spread with butter and jam.

Some time ago a woman was found dying in a tent on the outskirts of the historic Texas town. She was only seventeen and was too weak to tell the authorities anything about herself or the weakling baby she vainly sought to nurse. It looked as though the little one would follow its mother, but a blood transfusion saved the youngster, and she was taken over by the Child Protective and Humane Society.

There were no funds for the child's care, but the society did the best it could with its limited resources, and finally gave it into the care of a local woman. But she too was taken sick and unable to care for the infant and it was thrown back upon the society. It was only nine months old, and the orphan asylums did not take children under eighteen months of age. Some way had to be found to finance its boarding out until it reached that age, and the society could not afford the requisite $5 a week and carry on its regular work.

That is where Louis Santikos, manager of the Palace, and Jack Jackson, his publicity man, came in. They offered to make an effort to finance the child's support on condition that it be named "Sally" after the Colleen Moore production, shortly to be played.

Mr. Santikos provided a substantial check which he turned over to the Guaranty State Bank, as custodian of the fund.

Jackson sold one of the leading papers on a campaign and wrote a daily sob story to help the campaign along. There was a nice check in the name of Colleen Moore, and daily mention of the child's intended name.

A local dance place staged a benefit night, anxious to get in on the publicity, and there is assurance that the child will be cared for in a private home until such time as she is eligible for admission to an institution, and she was christened Sally in the McKinley Avenue Methodist Church.

Some years ago a number of managers tied into a story with the offer of a child for adoption, and in one instance no fewer than seven children were taken out of one orphanage into private homes. The idea has not been worked in several years and the time should be ripe.

As the scheme was worked, the most attractive child was selected, provided with an outfit through the generosity of the local merchants, and exhibited either in the lobby of the house or in a special play room, where the latter was possible.

In every instance it brought yards of publicity, ample good will and a profitable sale of the picture being advertised, as well as accomplishing a real and permanent good for the child.

How about a revival of the idea?

A First National Release

ANOTHER DISPLAY FROM DON NICHOLS OF DURHAM, N. C.

He likes the cutouts from the 24-sheets for the lobby of the Paris Theatre, and generally flanks them with cutout threes. This for The Lady gives him an unusually fine portrait of Norma Talmadge, and helped him to capitalize all the business.

Special Bus Rates

New England roads are literally infested with bus lines running between the larger cities and with stops at intervening points. Some thirty lines run into providence. All of these arranged to give a 20 per cent reduction to all passengers intending to view The Lost World at the Albee Theatre there, and a similar price concession was made all who presented their bus checks at the box office, these being time stamped with day, date and town.

A First National Release

SWANKE'S FRONT ON FLIRTING WITH LOVE AT THE MISSION

Arthur Swanke, of Eldorado, Ark., designed this suggestion of a stage proscenium for Colleen Moore. The ground is yellow with the title in red and other lettering in black. The medallion is the three sheet cutout backed by lavender.

Store Spends $250 for Sans Gene Ad

Herschel Stuart, of the Missouri Theatre, St. Louis, obtained the loan of some of the Sans Gene costumes and told Bill Saal, his publicity provoker, to do something about it.

Bill laid the gowns off to a store where some 30,000 persons pass daily, and 29,986 stopped to look. The others were near-sighted.

But the big point is that the store liked the pull so well that it spent $250 circularizing its customers, announcing that they had the costumes on display and adding a Sans Gene herald to show what it was all about.

The store manager knew that of the women who would be attracted by the display a sufficient number would come in to make purchases to give him a profit on the investment.

Tire cards were used on 400 cabs and the Sans Gene coins were handed out at the ball park. You can't break records in St. Louis after the middle of May, but Hersch hung up a nice mark for hot weather shooting.

State Societies for Old Home Week Run

Here's a bright angle on Old Home Week.

Every large city, and many of the smaller ones, have societies composed of former residents of other states. Here in New York we even have societies composed of people from the same up-state counties.

When C. W. Hallock, of the Victory Theatre, Denver, got the Meighan picture with the George Ade title, he sent out 2,000 announcements to the members of five such societies, naming a different night for each society. Naturally the members responded on "their" night, and not only helped to swell the crowd but gave an air of festivity to the house that interested the non-member patrons. It really was old-home week except on Saturday and Sunday, when Hallock felt he would not need the boost.

For a novelty he sent out 300 small corncob pipes to a select list of addresses, tying the homely Missouri product to the old-home week idea. That helped, too, and the pipes cost very little in wholesale lots.

Made May a Special to Retain Business

Jack Rowley, who runs the Royal Theatre, Laredo, Texas, is so close to the Mexican border that he has to hustle to keep them coming through the sun-baked months.

This year he decided upon a special drive to hold business through May, feeling that if he could keep them coming through the first hot spell, he would be able to hold up later on.

He made it a special "First National Month," using the regular program, but making an extra fuss about the attractions, both in the newspapers and the house front. He is particularly keen on his fronts, realizing that it takes a little effort to pull them through the doors even after they get to the house.

On pictures he thinks will go specially good he uses extra efforts. Frivolous Sal was one of these and he resorted to the telephone stunt, getting a girl with a pleasant voice to call the names with the better addresses. If a man answered the call she said: "This is Frivolous Sal. Meet me at the Royal tonight." If a woman answered the message was changed to "Of course you have never met Frivolous Sal, but she would like to see you at the Royal tonight."

Extra jazz on the house front brought in a nice business, the chief appeal being a large sign which started "Stop! Look! Be on your guard. Don't be caught napping. Frivolous Sal today." It didn't mean anything much, but it got attention, and that was what Rowley was after.

Made a Special

Because he had three "all star" pictures on his program for a single week, George Peck, of the Strand Theatre, Tampa, Fla., declared it an all star week. The three casts gave him a dozen and a half good names and these were displayed on large gold stars under the marquise, while a larger gold star above the box office carried five of the best names.

The result was an unusually good business on all three pictures, each helping the other. Try this some time when you have no particular star to play up.

A Paramount Release

SELLING THE TEN COMMANDMENTS TO REAL QUEUES IN JAPAN. THEY WAITED IN LINE

Maybe the Japanese do not wear queues, but they formed them for the presentation of the big biblical picture. The night scenes on the left shows the crowd in front of the Teikoku Theatre, Tokyo, waiting for the first performance. On the right is the Shochiku-Gekyo Theatre, Kobe. The picture might not be expected to appeal to the Japanese, but they appreciate the production scale.

Paints His Marble for a Lobby Effect

Don Nichols, of the Durham (N. C.) Amusement Company, handed us a jolt when he wrote that he painted over his lobby with kalsomine for Corrinne Griffith in Declasse.

The lobby of the Paris Theatre is a really handsome one, with the upper part paneled in carved marble, but he writes that often he can get a better effect with kalsomine and he does not hesitate to lay on the color to get what he wants. With straight grounds and blends, he can completely change the aspect of the house and get a tone that harmonizes with the lobby frames.

Pink was the color he decided upon for Declasse, with lighting to match, and with rose colored light outlining the title on the banner above the box office. The central display is a shadow box, lighted from back of the front plane. The side pieces are solid.

Painted marble sounds interesting and new.

Mr. Nichols also sends in a roto on A Thief in Paradise, printed in the blank space with his entire week's program and the underline. He writes that the Sunday afternoon newspaper puts these into its edition without charge, even though the house gets a full advertising space. They figure that he is entitled to the advertising in return for the four pages of illustrations, so both sides are well pleased.

A First National Release

NICHOLS PAINTED A MARBLE LOBBY FOR DECLASSE

He figured that a light pink would work better on this Corinne Griffith picture, so he did all of the lobby of the Paris Theatre, Durham, N. C., over in color and then worked light effects. We think this even beats gilding the lily.

White Is Working

Oscar White's first stunt in his new berth at the Liberty Theatre, Greenwood, S. C., was to invite the graduating class of the High School to be his guests at a performance of New Lives for Old. They attended in a body and the stunt made for a lot of good will.

Mr. White has two shadow boxes, one either side of the stage, large enough to contain three sheets, and these are illuminated when he runs a trailer for the picture so advertised.

Tied Trust Company to Last Laugh Will

Using a stunt from the press book on The Last Laugh, but one which has not been reported upon before, the Lyric Theatre, Butler, Pa., used a hook to the freak will which gives the unexpected happy ending to the play.

Copies of some local freak wills were made the basis of the display. Added to these was the clause of the supposed will which made the old carriage opener a millionaire and the suggestion that you could avoid freak wills by letting the trust company draw up the document and act as executor.

This is right in line with much modern trust company advertising and it should be easy to obtain the co-operation of your local concern for this or any other play which concerns a will.

The Lyric made a connection with the Butler County Trust Company, and while it made no immediate business, none was expected. This sort of advertising has a cumulative effect.

Makes His Banners Match Newspapers

George J. Schade, of Sandusky, appreciates the value of the hook-up between his house and his outside advertising, and his latest is to reproduce in banner form the newspaper display. This may be either an original art layout or the use of a First National cut, but whatever it is, Mr. Schade gets the same design on his banner that he uses in his ad.

He does not use photographic enlargements. These would be too costly in the size he needs. Instead he uses a scheme that is within the reach of any manager who can use a pencil.

He places the advertisement in a postcard projector and throws it upon a piece of compo board of suitable size. With a little care it is a simple matter to outline in charcoal without cutting off the design, and the sketch is then worked up in the same medium to a finished product, fixed and set into frames on the marquise of the Schade Theatre.

Persons who have seen the advertisement, seeing the design repeated, are reminded of the type argument and are more easily sold into a ticket purchase.

He started the stunt with I Want My Man and liked it so well that he will continue it for a time at least, though he is so fertile in ideas that he'll probably have something new in a few weeks.

Universal Releases

CLEVER WING SCREENS USED FOR SPECIAL LOBBY WORK

Two of the screen style signs planned by a St. Louis advertising concern which rents about 150 of these, ready made up, in that territory. The displays shown are for Wine and Smouldering Fires, but a carpenter or frame maker can fix you up a pair to be used on any pictures.

Newspapers Won

Facing the pleasant situation of having to fight Sans Gene and Charley's Aunt in town at the same time, Will H. Sohm, of the Belasco Theatre, Quincy, Ill., took counsel with Universalist Maurice Davis, because he had Denny in The Fast Worker as his attraction.

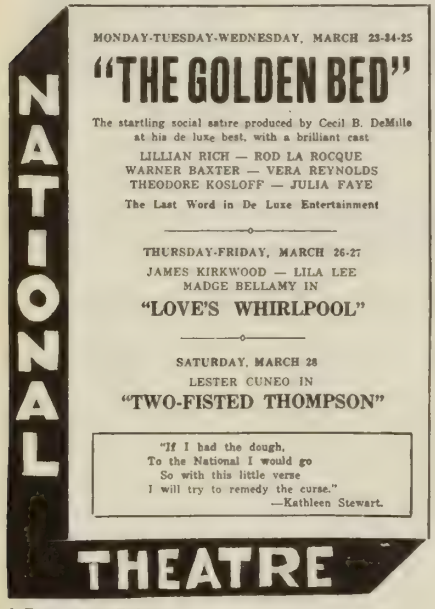
Dr. Davis prescribed newspaper work and lots of it, and helped him to land on both papers. One got a double truck with one word of a slogan in each ad, the slogan being: "The fastest thing on reels today." If you got it together, you got tickets.

The other paper was tied to a spring poem contest, the poems to be about Denny, Laura La Plante of the picture.

Sohn kept his receipts up in the face of the stiffest opposition he has had in a long time.

Mr. Larmour Uses Linoleum Cuts

Here is another example of linoleum cuts from M. W. Larmour, of Graham, Texas. That reverse signature for the National Theatre is cut into a strip of fine linoleum, as there is no engraver handy to Graham. Mr. Larmour writes that when he has to make a new one he is going to make the "theatre"


NATIONAL
MONDAY-TUESDAY-WEDNESDAY, MARCH 23-24-25
"THE GOLDEN BED"
The startling social satire produced by Cecil B. DeMille at his de luxe best, with a brilliant cast
LILLIAN RICH — ROD LA ROCQUE
WARNER BAXTER — VERA REYNOLDS
THEODORE KOSLOFF — JULIA FAYE
The Last Word in De Luxe Entertainment
THURSDAY-FRIDAY, MARCH 26-27
JAMES KIRKWOOD — LILA LEE
MADGE BELLAMY IN
"LOVE'S WHIRLPOOL"
SATURDAY, MARCH 28
LESTER CUNEO IN
"TWO-FISTED THOMPSON"
"If I had the dough,
To the National I would go
So with this little verse
I will try to remedy the curse."
—Kathleen Stewart.
THEATRE

A Paramount Release

A LINOLEUM CUT

a little smaller. He figures that as it stands it takes somewhat from the more important "National." We are in agreement with him. In a small town everyone knows that the National is a theatre and not a trick grocery store, and we think that a straight block on the lower part of the L would be as good and save a lot of work. The main idea is to hold the space from the rest of the paper, and the black would do this as well, if not better. Patent leather cuts are not new. We have had them from several sections of the country, and either patent leather or a good grade of linoleum will give a good printing surface and on a small edition paper will last better than you would expect. This original is as nice a black as you could get from copper, and the cost is much less, once you get the trick of cutting. The type display throws most of the mention to the opening attraction, but it gets the entire week's program over very nicely, and the full week is necessary, since there is only a weekly paper. No great display is striven for because the reverse gets the eye over to the location and after that stress is not so essential. The little verse at the bottom is a fad of Mr. Larmour's. He gives a ticket for each verse used, and he has the whole town sitting around thinking how good the National is and trying to put the thoughts into four line verses. That's worth a great deal more than a pass a week. Ever try it? It has worked for a lot of others.

French Cards

Postcards of Gloria Swanson, printed in French and carrying a French stamp and postmark were sent to a list of 2,000 names, telling that "Mme. Sans Gene" was coming to the Imperial theatre, Charlotte, N. C. George Brown got them up locally, but he sent them to Fred Green to be mailed in Paris.

Circle Ads Give Better Displays

This space from the Circle Theatre, Indianapolis, uses a plan book cut to good advantage in a more compact display than has been the custom of late. There is less space wasted on the small features, and they even double up the comedy and organ solo, to good advantage. The old scheme was to line

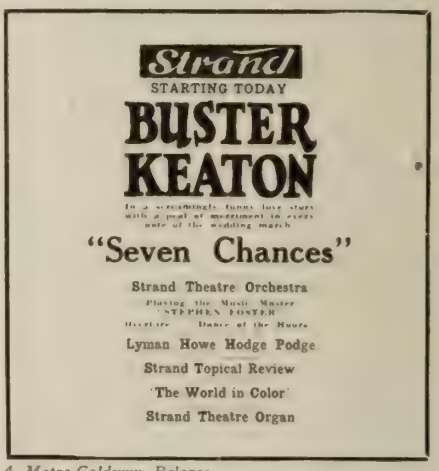
A First National Release

BETTER WORK

each item in narrow measure in wide space, which took up room without giving a return in white space value, since there was too much white space. Here the drop of the cut breaks the space, holds the type together better and looks much less like lost motion. White space is one of the best attractors, and yet wrongly placed it serves only to make a space look bleak, and for a time the Circle spaces were as wintry as a polar landscape. Here the small drop break the bareness, but does not rob the space of any display value. The drawing is well planned to give display. Even with poor printing this cut could not go very far wrong. The Circle, like all other houses, must find that the display of small features brings business that the main title might not reach, but it carried the display of these to an excess that was both wasteful and ugly. Recent examples show that the house is getting back to its old form.

Lewis Uses Them with and Without

Just to show he can take them or leave them, Cliff Lewis, of the Strand Theatre, Syracuse, N. Y., sends in two ads for Buster Keaton in Seven Chances one of which uses a cut, while the other is all type. The opening ad is all type, whereas most managers would start with the cut and run to plain



A Metro-Goldwyn Release

FOR THE OPENING DAY

type later on. Cliff works it the other way and follows an all type with a cut. It's all the same to him. His ads get attention no matter how they are dressed, and the best part is that they call for a bill for only eight to ten inches. These two examples are between four and five inches deep, across two,

A Metro-Goldwyn Release

THE SECOND DAY

yet they look more because they loom so large. And just for a pastime count the all-capital lines in these two ads. It won't take you long. Cliff can't afford to throw money away on all caps where he uses small spaces. Each line must work to the limit, and all cap lines are mostly drones. But we think that if Cliff sometimes broke the column measure on a title line as in that opening day, he would enjoy seeing how the title comes up if he will run it three ems each side wider than the rest. But just the one line and only when it is reasonably centered in the space.

Now is the time for that bathing beauty contest, and the further you are from real water the bigger the hit you'll make.

Matches the Cut to Style of Play

In its advertisement for The Sporting Venus, Loew's Palace Theatre, Washington, D. C., uses a cut that in a glance typifies the style of show being offered. You can see, almost before you get to the space, that it is one of those jazz stories, and when the cut has got your attention you pass on to the

MARSHALL NEILAN'S PRODUCTION
The Sporting Venus
BLANCHE SWEET
LEW CODY—RONALD COLMAN
In the glittering night clubs of London, on the boulevards of Paris and along the beach at Deauville, they called her The Girl Who Didn't Care, but they never guessed of the ache in her heart for her highland home and the Scotch laddie who waited her coming!
LOEW'S
PALACE
WEEK STARTING TODAY
SUNDAY, MAY 17
MERMAID COMEDY, "WIDE AWAKE"—PATHE NEWS—TOPICS—TOM GANNON'S MUSIC

A Metro-Goldwyn Release

THE CUT BELONGS

brief description which tells that while the story is jazzy it is out of the usual flapper classification. That cut, in connection with the copy on the right, is going to reach the average patron and sell him. This follows the usual layout used by the two Loew houses in Washington, but it is a little better than their usual work because it is such a good combination of copy and cut, wedded to good display. In all of these Loew reproductions it should be remembered that the two houses are always together, so that the linear border gives each the display value of the double space. This border is even more standard than the layout, and is virtually a trademark. If you are looking for the Loew houses you know the location of the ads the moment the page is opened. If you are merely looking for entertainment, the chances are that these will claim your earliest attention and get first chance at your interest. Getting the first look is often half the battle. The other offerings may be as good, but they must be much better to unsell the first choice; a psychology that many managers overlook.

A Large Display in Shopper Guide

Sometimes an apparently negligible medium will be found more directly profitable than a more elaborate issue. Tod Browning, of the Olympia Theatre, New Haven, has found such an issue in the Shopping News, which is largely patent inside and dry goods advertising. This gives him an almost 100 circulation, since most of the women readers are interested in the picture. Since space is cheap, he is able to run a large advertisement, and since not many houses come in, he gets a better chance of making a sale. This space on Declasse is a four twelves, which lets him use a large cut and plenty of talk. It is not a bad cut except that the artist has punched Miss Griffith's jaw in on the right so that it does not match the left side of her face. This is due to the fact that she is supposed to be pressing her hand against her face. That thing that looks like a lame octopus is supposed to be her hand. The average of the First National art de-

THE OLYMPIA THEATRE PRESENTS
For The Entire Week of April 19th
Miss Corinne Griffith in
"DECLASSE"
The Picturization of the Great Broadway Success Made Famous by Ethel Barrymore
She Gave Up Wealth and Position for True Love But Became—
An Outcast!
But Watch This Beautiful Girl Fight Back and Win Her Own!
Corinne Griffith Productions Inc. Presents
CORINNE GRIFFITH in Declasse
PRESENTED FOUR TIMES DAILY
ALL NEXT WEEK
With an all star cast headed by LLOYD HUGHES, Clive Brook, Lucien Farnside, Rockcliffe Fellowes, Hedda Hopper, Edwin Tashman, Gale Henry
Directed by ROBERT VIGNOLA
SOUL-STIRRING DRAMA—PATHOS—TEARS—LAUGHTER
A First National Picture

A First National Release

IN A SHOPPING SHEET

partment is decidedly good, but this sketch is plain libel. At the left is the line "Watch this beautiful girl fight back and win her own." That helps to clinch the laugh. But apart from this misguided art effort Mr Browning has turned up a nice layout, with plenty of reading to sell the shoppers, who will stay over an advertisement longer than a newspaper reader will. The big idea is that often a small price, apparently inconsequential sheet will bring you a better return than a more expensive medium. Look your sheets over.

Cartoon Style Cut Is Effective Work

These cartoon style cuts for Buster Keaton in Seven Chances work well in displays. This

NEW THEATRE
IS LOVE BLIND?
"I'll say it is" says
BUSTER KEATON in Seven Chances
Based on David Belasco's stage comedy success by Roi Cooper Megrue
A Metro Goldwyn Picture
TWENTY-FOUR hours to win a bride! A crowded church of willing women. And only one man to be the husband. It's the funniest romance that ever decorated a screen! Wide open in explosions of mirth and merriment! Full of fun, fuss and feathers! Try and stop laughing. It can't be done
COME ON IN! THE FUN'S FINE!
Mermaid Comedy "Hello Hollywood"

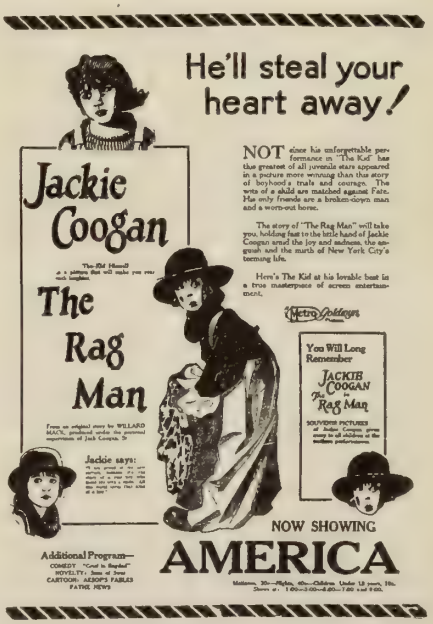
A Metro-Goldwyn Release

GOOD CUT WORK

is from the New Theatre, Baltimore, but they have been well received everywhere. The lower cut tells its own story and is well supported by the brief copy. The combination should sell practically anyone who is looking for light entertainment, for the text suggests humor and the cuts give emphasis to the suggestion. The catchline works well with the top cut and the combination of one all cap line with the lower case below is much better than all caps, which is one of the besetting sins of Baltimore compositors. The general type layout of this space is decidedly pleasing, and the twelve point lines are just about wide enough without being too wide. It's good work.

Makes a Display with Seven Mats

Ray Allison, of the American Theatre, Colorado Springs, is another manager who knows you can do what you want with mats. In a five fifteens for The Rag Man he uses parts of no fewer than seven of the mats from the


He'll steal your heart away!
Jackie Coogan
The Rag Man
NOT since his unforgettable performance in "The Kid" has the greatest of all juvenile stars appeared in a picture more winning than this story of boyhood's trials and courage. The wits of a child are matched against Fate. His only friends are a broken-down man and a worn-out horse.
The story of "The Rag Man" will take you, holding fast to the little hand of Jackie Coogan amid the joy and sadness, the anguish and the mirth of New York City's teeming life.
Here's The Kid at his lovable best in a true masterpiece of screen entertainment.
Metro Goldwyn
You Will Long Remember
JACKIE COOGAN in The Rag Man
Jackie says:
NOW SHOWING
AMERICA
Additional Program—
COMEDY "Cool is Stupid"
NOVELTY
CARTOON: AESOP'S FABLES
PATHE NEWS

A Metro-Goldwyn Release

USING SEVEN MATS

press book. This, of course, includes the lettered titles, which save art work. If you have the M-G press book you will find it interesting to look up the originals and see just how this was worked out. It gave Mr. Allison precisely what he wanted, without any considerable cost, and he used these as the basis of a very pretty display. The advertisement is particularly admirable in its freedom from confusing lines. Most of the talk is in plain Roman, and no line is too wide for that height of type face. This is far more effective than a similar or even a larger space stuffed with very black letters, and has several times the display value, in spite of the old theory that the blacker the letter the better the display. The best display is gained through contrast, rather than through the spilling of ink, and here the display lines are good because they spend all their time reaching out for the reader instead of wasting their strength fighting other lines of almost equal value. More and more the managers are coming to realize this, but it is seldom that we encounter a space to well planned.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Paths to Paradise"

Raymond Griffith is a Whirlwind of Comedy in This Paramount Production of Armstrong's Play

Reviewed by Epes W. Sargent

As a stage play "The Heart of a Thief" was an affront to the intelligence with its implausible situations and its impossible switch to virtue for a conventional happy ending. On the screen, with its title changed to "Paths to Paradise" the story is even more illogical, but it is frankly a farce, and thanks to its playing, one of the most amusing stories of recent release. All efforts at plausibility are thrown to one side. If you laugh—it's all right. And nothing short of paralysis of the facial muscles will prevent your laughter.

It is just a succession of gags pinned to a slender thread of story, and so nicely built up that the action never sags. It works up to a tremendous chase finish, the like of which has not been seen since the motorcycle parody of "The Birth of a Nation" ride shown in "A Connecticut Yankee."

If "Paths to Paradise" had no more to offer than this chase, it probably would get over on the strength of these last two reels, but the chase is merely the finish of a succession of comedy events that are clever enough to amuse the highbrows and broad enough to delight the man to whom the thrown custard pie still is the pinnacle of comedy.

Most of it is Raymond Griffith, though Betty Compson is a most admirable foil and gives a more sincere piece of acting than she has offered in some of her recent productions. These two are practically the entire show, but Bert Woodruff, as an amiable old man, serves almost to make logical Betty's plea that she wants to get the necklace back in time to let "that nice little old man" give it to his daughter on her wedding day, as he had so fondly planned. The direction is thoroughly good and Badger should share the honors with his players.

Cast

Molly ..... Betty Compson
Friend ..... Raymond Griffith
Callahan ..... Tom Santschi
Bride's Father ..... Bert Woodruff
Confederate ..... Fred Kelsey

From the play by Paul Armstrong
Scenario by Keene Thompson
Directed by Clarence Badger
Length 6741 feet

Story

Molly is a cook in San Francisco's underworld. She is trimmed by a supposed visitor to the den, and collects all the gang's money on the strength of a meter reader's badge. Broke, the gang seek to acquire a diamond necklace, intended as a wedding gift, and Molly gets a job as maid in the household of the bride. The slick stranger turns up as a guest-detective, to guard the jewel, and the San Francisco police also send three real detectives to do guard duty. In spite of the trio, the stranger (who never uses the same name twice) acquires the necklace and with Molly breaks through a cordon of police and decamps in a high-powered automobile. They chase him clear to the Mexico border, the original pursuers being added to at each town as they pass through. At the border Molly repents her action, and the stranger races all the way back to San Francisco to get the necklace back in time to serve its destined end as the wedding gift of the bride's father. Then Molly and the stranger set out to get married themselves and live honestly and happily ever after.

Features Reviewed In This Issue

American Pluck (Chadwick)
Awful Truth, The (Prod. Dist. Corp.)
Before Midnight (Ginsberg)
Bloodhound, The (F. B. O.)
Fighting Courage (Davis)
Grounds for Divorce (Paramount)
Kivalina of the Ice Fields (B. C. R. Prod. Inc.)
Love Gamble, The (Ginsberg)
Paths to Paradise (Paramount)
Sporting Chance, The (Truart)

"The Love Gamble"

Cleverly Sustained Suspense and Good Melodrama Makes Banner Feature a Good Audience Picture

Reviewed by C. S. Sewell

As the first release of the new season from Banner Productions, Inc., "The Love Gamble," based on a novel by Maysie Greig and with a cast which includes Lillian Rich, Robert Frazer and Pauline Garon, is being offered by Henry Ginsberg Distributing Corporation, a newcomer in the independent field.

The earlier reels would indicate the picture is going to be developed along the lines of the problem facing the heroine as to whether she should marry a man she does not love in order to escape from the drudgery of household work and the cruelty and abuse of her father who does not understand her. A small inheritance, however, provides her with an opportunity to get out in the world. She becomes a partner in a tea room and this gives an entirely new twist to the plot for she falls in love with a wealthy man who is separated from his wife, and when this woman is murdered and the hero tried for the crime she comes to his rescue and sacrifices her own good name to save him.

While the theme in the beginning is not one that promises the exciting developments that follow, there are a number of individual situations that are well worked out and hold the interest. It would seem that much of the credit is due to the smooth adaptation prepared by Harry O. Hoyt and the careful direction of Edward Le Saint, both of whom have directed a number of successful productions. The cast, however, adds its full share.

Lillian Rich and Robert Frazer in the leading roles do thoroughly capable work, while the work of Pauline Garon and Arthur Rankin in lesser roles is well on a par with them, particularly in one amusing scene for which clever and amusing subtitles have been furnished by Frederick and Fanny Hatton. In fact the work of these title writers serves to add considerably to the entertaining qualities. Kathleen Clifford also scores in an out-of-the-ordinary and breezy character bit.

An unusual feature of the story which enhances the suspense and helps materially to sustain the interest is the very clever manner in which the love angle has been handled. By slightly clouding the motives of the hero and an old sweetheart of the girl's who again appears on the scene and playing them up against each other, the romantic interest is so nicely balanced that the average spectator will probably be kept in doubt until almost the final scene as to which one she will marry, and will feel a bit of regret for the losing suitor.

The tempo is continually accelerated up to the whirlwind melodramatic finish, and we believe this picture will afford pleasing entertainment for the majority of spectators.

Cast

Peggy Mason ..... Lillian Rich
Douglas Wyman ..... Robert Frazer
Jennie Howard ..... Pauline Garon
Fifi Gordon ..... Kathleen Clifford
Mrs. Wyman ..... Bonnie Hill
Jim Gordon ..... Larry Steers
Jack Mason ..... Arthur Rankin
Joe Wheeler ..... Brooks Benedict
Dan Mason ..... James Marcus

Based on novel by Maysie Greig.
Scenario by Harry O. Hoyt.
Directed by E. J. LeSaint.
Length, 5,766 feet.

Story

Peggy Mason, ill-treated and held down by her father feels like a bird in a cage and hesitates to escape by marrying Joe Wheeler, her sweetheart. Falling heir to a thousand dollars she answers an ad. and becomes a partner in a Greenwich Village tea room where she meets Douglas Wynam and soon falls in love with him. While out on an auto ride, Wyman takes her to his lodge in the woods and declares his love but says he cannot marry her as he is already married.

(Continued on page 183)

Mr. Exhibitor: Ask at the Film Exchanges for the

It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Linton Works Night and Day to Rebuild Utica Theatre

Cleaned out financially at the age of 59, yet having the same enthusiasm as at 29, W. H. Linton of Utica, better known as "Pop," one time treasurer of the New York State M. P. T. O., has started the battle once more and by working night and day will open a new Olympic in Utica on September 15, replacing the one destroyed by fire several months ago. Mr. Linton was in town during the week, stopping off for a few hours while on his way to New York, dropping in at various film exchanges and renewing the friendships that have extended in many instances over long periods. Mr. Linton's new theatre will seat about 1,100 and will be erected on the same site as the one destroyed by fire eleven days after it was opened. In order to finance the new theatre, Mr. Linton formed the Olympic Theatre Corporation, with Benjamin Gerwig of Herkimer as president. E. W. Linton, the son, is treasurer of the company. The new theatre will be of the same type as the old but with a larger balcony. Work will begin at once and there will be both a night and day force.

Front page stories, no matter how important, can't compare these days with the sporting page for Mr. and Mrs. A. E. Milligan of Schuylerville, whose son is doing the twirling for the Baltimore Orioles this season. The boy played with the Ticonderoga team for a time, and upon leaving college broke into league ball.

What's all this about William Shirley, whose interests in Farash Theatres, Inc., were recently acquired by W. W. Farley of Albany, starting in business for himself? Anyhow, a company to be known as the William M. Shirley Enterprises, Inc., has been formed and is occupying offices in the Strand Theatre building.

The Pember of Granville reopened on June 20 with Vincent Dailey of New York as manager. The theatre will run on Wednesday and Saturday nights during the summer. During the three weeks the house was closed the lobby was redecorated and something more than $1,000 spent in the way of improvements. A couple of new projection machines have been installed.

Although W. W. Farley of Albany is head over heels in the business of being an exhibitor these days and has little time for his law practice, he declares that he will take a vacation this year but admits that he does not know when it will be. Mr. Farley has installed Mr. Gildersleeve of Kingston as manager of the Community Theatre in Catskill, while Frank Hickey, auditor of Farash Theatres, Inc., has been given charge of the Strand in Schenectady. Mr. Farley stated that the weather would guide his action relative to running either two or three theatres during the summer in Schenectady. There has been some talk of closing one of the houses, probably the Albany, in order to divert more business to the Strand and State theatres.

It makes no difference to Robert Denton of the Capitol Theatre in Elizabethtown whether the days are sizzling hot or as cool as in the fall, Mr. Denton running an ice business as well as providing the good folks of Elizabethtown with a picture entertainment.

The by-laws for the New York State M. P. T. O. are to be drafted by Louis Buettner, Uly S. Hill and W. W. Farley, representing the Albany Zone, while Messrs. Michaels,

EVELYN PEIRCE

Is a Metro-Goldwyn-Mayer contract player giving great promise of becoming a star

Hayman and Vallely represent the Buffalo Zone.

With construction work already under way, Lake Placid, one of the most noted all-the-year-round resorts in America, will have another theatre and one which will rank with the largest and finest in northern New York. The house is being erected by the Adirondack Theatre Corporation and will seat about 1,000.

The Colonial in Utica, a Robbins house, is closed for the summer and there is some talk of enlarging the theatre. Considerable money has been spent recently on the Gaiety in Utica, the improvements including a new marquee as well as a large electric sign.

Jimmy Rose is branching out. On July 1 Mr. Rose took over the King in Troy, a 10-cent house that has been run by Ben Apple since the American was closed and the house in which Mr. Apple got his first start as an exhibitor years ago. Mr. Apple's plans for the future have not been announced. Mr. Rose will take over a theatre in Victory Mills on September 1 and is also operating a house in Nassau.

There is a pretty good story going the rounds on one of the Northern New York exhibitors. It appears that one of the film salesmen approached the exhibitor with a proposition to book the Dempsey pictures. "Dempsey may be all right," replied the exhibitor, "but he can't hold a candle with Laemmle in 'The Leather Pushers.'"

Tony Veiller, manager of the Lincoln Theatre in Troy, is a mighty busy individual these days, arranging for the Greater Movie Season in the Albany Zone. Mr. Veiller met with the Albany exhibitors on Monday morning, following this with a meeting in Troy during the afternoon and then jumping over to Schenectady, where he met with the exhibitors of that city on Tuesday. Within the next few days every exhibitor in the Albany Zone will receive a letter from Mr. Veiller, explaining just what is being done in these three cities and advising the exhibitor that all those who desire to take advantage of the proposition are to receive the fullest co-operation from him. Exhibitors desiring to reach Mr. Veiller should address him in care of the Lincoln Theatre, Troy, or in care of the Albany Film Board of Trade.

Maybe Uly S. Hill wasn't a busy man last week. With Herman Vineberg, manager of the Mark Strand in Albany, away on his vacation, Mr. Hill looked after affairs at this theatre and then jumped over to Troy and relieved Ben Stern, assistant manager of the Troy Theatre, who was handling the house while Walter Roberts was away on a week's vacation in New York.

L. L. Connors, who has the Victory in Cambridge, suffered a considerable fire loss a few days ago, according to reports reaching Film

(Continued on next page)

Mabel Ballin and Forrest Stanley in "Beauty and the Bad Man," a Frank E. Woods special production for release by Producers Distributing Corporation, which is now enjoying a run at the New York Cameo.

Cincinnati

Elmer Shard and Louis Snitzer, who operate a chain of theatres in and about Cincinnati, and who recently purchased the Washington Theatre, Cincinnati, have now acquired the adjoining lot and will increase the capacty of the Washington to 1,200. They expect to spend $10,000 on improvements.

Dayton, Ohio, is featuring revivals in pictures, Loew's showing "Way Down East," "Pollyanna," "Robin Hood," "Broken Blossoms," and "Orphans of the Storm," in a single week, while the Strand played a return of "The Kid" during the same period.

The Cherokee Theatre, Louisville, Ky., has passed into possession of the Hill Top Theatre Co., Louisville, for a consideration of $50,000.

A. H. Coplan of Ottawa, Ontario, who with S. Coplan, his brother, leased the Imperial Theatre, suffered a serious fire loss on June 24 when a portion of the large steel plant at Ogdensburg, N. Y., owned by Mr. Coplan was destroyed by fire. The whole plant is valued at $125,000 but the loss through the burning of one section of the works was estimated at $25,000.

Harold Hitchinson of Toronto, special representative of Famous Players Canadian Corportion, is temporary manager of the Regent Theatre at Ottawa, Ontario, during the absence of Manager Leonard Bishop in California for a vacation during the present summer.

Rhode Island

One of the first picture theatres in New England passed out of existence when the Bijou Theatre, at Westminister and Orange streets, Providence, R. I., was closed on July 3, to make way for a modern commercial building. Since it was opened in March, 1908, the Bijou seldom has failed to yield a profit for its operators. Only in the last two years has here been a decline in the business, and this, according to Frank E. Page, for a number of years manager of the Bijou and one of its builders, was caused by daylight saving and the stronger competition from the larger theatres, which for some seats brought their price range within that of the low scale of admission at the Bijou.

Along with the old Nickel Theatre, where the E. F. Albee Theatre now stands, and probably the first real picture theatre in the city, and the old Scenic Theatre, on the site of the present Rialto Theatre, the Bijou, when it was built, was considered the last word in theatre construction. It ornamental front, originally painted white and illuminated at night with more than 2,000 electric lights, was the prevailing fashion. The front today is unchanged, save for green paint in place of the white.

The seating capacity of the Bijou is 407. At first the Bijou instituted the 5-cent admission price, but of course it was obliged to make increases as the cost of operation mounted.

The costumes worn by Greta Nissen, beautiful Norsë screen star in Paramount's production, "The Wanderer," were designed by Edith Head, of the Paramount wardrobe department. The picture shows Miss Head consulting with Miss Nissen and showing a sketch of the gown she will wear as the dancing girl, "Tisha," in the production.

Albany, N. Y.

(Continued from preceding page)

Row. Mr. Connors was out of town when the theatre caught fire but hurried home as soon as he heard of the conflagration.

Affairs of the Pond Theatres, Inc., stock in which was sold in Northern New York upwards of a year ago, have now found their way into the courts. Hearings were held in Malone recently on foreclosure of liens against the partly constructed theatre which was to have been erected by the company in Tupper Lake. The liens aggregate about $7,-300. Up to the present time, four sidewalks and a concrete stage have been constructed.

Does A. A. Elliott, who runs the Playhouse in Hudson, ever indulge in lunch? He claims not, and according to film salesmen and others who just happen to drop in on Mr. Elliott during the noon hour, there has never been any evidence of any such procedure.

The Star in Greenwich, which is run by Dennis Regan, is operating on a two day a week basis, running on Thursday and Saturdays.

Work on Fred Mausert's theatre in Glens Falls is progressing satisfactorily. Mr. Mausert contracted for a couple of new Simplex machines last week and expects to have the house ready for opening in the early fall. It will seat about 1,400.

Earl Flack of Potsdam, whose house was recently sold without his knowledge to his competitor, will be obliged to pay for all film which he has contracted for, despite the fact that he has has no house in which to run it. Mr. Flack was up before the Arbitration Board in this city last Monday, and the decision was to the effect that so long as he had signed a contract for the pictures he would be forced to accept or pay for the same.

Harry Hellman of the Royal in Albany feels a bit more cheerful these days as his son-in-law, Jack Little, a vaudeville headliner, who has been in one of the Albany hospitals, has recovered.

It looked almost like an old home week the other day when Fred Elliott, former owner of the Clinton Square Theatre, but who is no longer in the business, was seen talking over old times with "Pop" Linton of Utica.

Vic Warren, a well known exhibitor in Massena, is dabbling a bit in real estate these days, having just bought a piece of property in the northern town upon which he will erect a business block in the near future.

Jake Golden, manager of the Griswold in Troy, got the thrill of his life the other day when he served as best man at a society wedding in Providence, R. I. In fact, it took Mr. Golden about two days to recover.

Well, maybe Charles Sesonske of the Grand in Johnstown didn't have the time of his life in Albany the other night when he went to the circus. He took along Walter Suckno and a number of other friends, and Mr. Sesonske, being a friend of one of the managers of the big three-ring affair, had the best the place afforded.

Connecticut

W. W. Walker and W. E. Walker have sold the Majestic Theatre building in Hartford to Fred J. Carey for $500,000. The sale of the Majestic building involves no change in the conduct of the theatre, which is managed by Allan C. Morrison.

A patron occupying a seat in the balcony of the Crown Theatre in New London was injured when a section of the plaster ceiling fell upon him. The lights were quickly turned on when the cries of the man were heard and order was restored before the confusion reached the stage of a panic. A section of plaster about ten feet square fell.

Use of the Hyperion Theatre in New Haven for a concert for disabled war veterans was donated by Mrs. S. Z. Poli, wife of the theatrical magnate.

Bigger and Better!

CECIL B. DEMILLE
SPECIAL PRODUCTION
The Road to Yesterday
Joseph Schildkraut Jetta Goudal
Vera Reynolds, William Boyd and Julia Faye
by Beulah Marie Dix and E. J. Sutherland
personally directed by CECIL B. DEMILLE
PRODUCERS DISTRIBUTING CORPORATION

CHARMING NORMA SHEARER

In a summer evening cape of silver mesh which she wears in Metro-Goldwyn's "A Star of Fashion"

Herbert Kelly Pays $500,000 for Victoria, Rochester, N. Y.

The Victoria Theatre, Clinton avenue south, Rochester, has been sold by the Auditorium Theatre Company to Herbert C. Kelly, treasurer of the Rochester Theatre Company, which has leased and operated the theatre for about thirteen years. The price involved is reported to be more than $500,000. The announcement of the sale was made by Frederick W. Coit, attorney, and president of the Auditorium company, who acted as agent in the transaction. The other officers of the company are in California. Mr. Kelly, who was represented in the deal by C. C. Davy, of the East Side Savings Bank, has taken title to the property and will continue to operate it. The lease of the Rochester Theatre Company would expire in March, 1927, but it will be renewed at expiration. John J. Farren, who has managed the theatre for many years, will continue as manager.

An action for damages amounting to $200,000 has been brought by Mrs. Miranda Stevens, Oakfield, against Joseph and Mina Goldberg, Herman Schwartz, Max Pollock and Louise Weidrich, owners of the Oakfield Opera House, for injuries Mrs. Stevens alleges she received when she fell down a flight of stairs in the theatre on February 25 last. A similar suit for $5,000 is being brought by the plaintiff's husband, Richard Stevens, for the loss of his wife's services. The case will be tried at the November term of Supreme Court.

Monte Blue, star in Warner Brothers Pictures, Inc., in a scene in "Kiss Me Again," an Ernst Lubitsch production.

Al Teschemacher, former booker at the Buffalo Pathe office and now owner of the Casino Theatre, has resigned from his position of keeper of the exchequer at Crystal Beach and is back in Buffalo again as a plain exhibitor. Al, however, expects to do a bit o' touring within the next few weeks.

Nikitas Dipson, president of Genesee Theatrical Enterprises, says his company has no immediate building plans for the recently acquired Community Theatre site in East Main street, Batavia, N. Y. The report is that a combined hotel and theatre to cost $350,000 will be put up there, construction to start this summer.

Fred M. Zimmerman, president of Western New York Theatrical Enterprises, Inc., announces that his company has taken over the operation of the Scenic and Allen theatres in Medina, N. Y. These two picture houses have been operated for a decade or so by Sidney C. Allen, one of the most widely known exhibitors in the Buffalo territory. The company recently acquired the Family Theatre in LeRoy, N. Y., and a house in Brockport, and has also leased the new Lafayette Theatre, soon to open in Batavia.

At a meeting of the members of Buffalo Zone, M. P. T. O. of N. Y. in the Hotel Statler, Friday, June 26 the officers named at the recent Syracuse pow wow were ratified and plans further discussed for the Greater Movie Season, which was indorsed 100 per cent.

Johnny Carr, manager of Shea's North Park Theatre, Buffalo, has been ill and confined to his home, following an operation in a local hospital. During his absence George Mason, assistant manager of Shea's Hippodrome, has been in charge.

Vincent R. McFaul, managing director of Shea's Hippodrome, has a new automobile and is planning a dash to Alexandria Bay soon for a few days vacation. Mr. McFaul also plans spending the week ends at his summer home at Niagara-on-the-Lake. M. Shea, president of the Shea Amusement Company, was in town the past week looking over the construction work at his new Buffalo Theatre. Mr. Shea is spending the summer at his home at Manhattan Beach, New York.

Manager Ray S. Averill of the Olympic, Buffalo, pulled a good exploitation stunt this week in connection with "I'll Show You the Town." He entered a beautiful damsel in the Evening Times bathing beauty contest at Crystal Beach under the name of Miss Olympic, who was also driven about town sitting on top of the rear seat of a sporty car in a stunning bathing suit.

Massachusetts

Laurence (Buddy) Stuart, managing director of the Fenway Theatre in Boston, has been appointed general manager of the Hub motion picture managers in charge of the promotion of the Greater Movie Season.

A theatre under construction in Arlington is to be named the Arlington. It will be ready for opening in September.

Lawrence De Cane, treasurer of Waldron's Casino in Boston, has been appointed assistant general manager of Norumbega Park, amusement resort near Boston.

The Goldstein Brothers have eliminated vaudeville from the programs at their Broadway Theatre in Springfield and a double feature film policy will prevail for the summer.

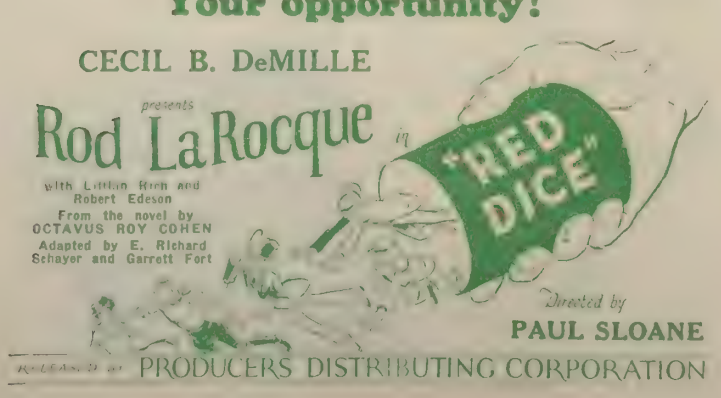
The Starlight Promenade at Gordon's Capitol Theatre in Allston is an inducement for movie-goers to go to the Capitol in the summer-time. At intermission periods patrons may visit the promenade where refreshments and smokes are dispensed.

When the Arlington Theatre in Boston is reopened in September it will again be known by its former name, the Castle Square.

Dan Finn, general manager of Gordon's Olympia Theatre in Lynn and assistant vaudeville booker for the circuit, is now enjoying his vacation. James J. Moore is keeping things humming at the Olympia.

Work soon will be started on the construction of a modern theatre, seating 2,000 in Roxbury to be known as the Rivoli. It will be operated by the New England Operating Company, one of the largest independent theatre companies in New England, which controls the Modern, Beacon, Dudley, Shawmut, Jamaica and other theatres in Greater Boston.

The Thompson Square Theatre, Charlestown, Mass., has devised a summer announcement in the form of a card that should interest all community theatre operators. It reads: "To the mothers of Charlestown: Vacation will soon be here and knowing as we do your worries and cares about your children, we cordially solicit their patronage. You can send them here. We will give them all the care and attention that is in our power. The theatre is kept cool and fresh by three large fans. Keep them off the streets. They are safe here."



MAKING PICTURE THEATRE HISTORY IN LYNN, MASS.
Left to right: Allan B. Newhall, Moe Silver, Roy D. Fraser and Royce J. Beckman.

Lynn, Mass., Theatres Boast Four Romances of Industry

COUNTLESS, indeed, are the romances that have been written of those in industry from time immemorial, and in —the motion picture industry—these certainly are not confined to the studios.

Witness forthwith.

The managing director of three theatres, who found his bearings in a theatre as a singer; his chief assistant, who rose from the ranks as a cleaner.

The scene is the Comique Theatre in Lynn, Mass., twenty years ago, when Moe and Mitchell Mark were the proprietors of this pioneer New England picture theatre, with the latter as manager. Songs, some illustrated and some without the laugh or tear-compelling slides, were an added attraction to each program. The singer was Allan B. Newhall.

Passing swiftly through the ten years, we find this self-same singer the managing director of the Mark-Strand Theatre, Lynn, which was opened in 1915.

Mr. Newhall's responsibilities, however, do not consist merely of managing the Mark-Strand. His position as managing director also has placed him in charge of the Mark-Comique, where he once was the taker of orders to do this or that—not the "giver" as he has been for the past decade. Furthermore, he also is part owner of the Waldorf Theatre.

All are exclusive picture houses. The Mark-Strand's policy consists of double feature programs, changed Sunday and Thursday, with occasional full week runs of the super-features. There is a ten-piece orchestra and a soloist, the latter being changed each week, sometimes a vocalist and at other times an instrumentalist. The Comique is a first-run house, presenting double-feature programs for the week starting on Monday. A different double bill is presented on Sundays only. The Waldorf has three double-feature changes weekly, with a popular price of admission. During the fall and winter season vaudeville is an added attraction on Sundays.

Becoming an employe at the same time these intrepid showmen were embarking upon their illustrious careers in the world of amusement, Mr. Newhall has been on the Mark payroll the longest of any person now employed in the Mark-Strand theatres. He always has been in Lynn and never has worked for any theatrical concern except the Mark-Strand Theatre Company.

And Mr. Newhall found his greatest romance while in the theatre business—his marriage. His wife, Mrs. Eva Newhall, has been of great aid in his success—he admits it—and she now is the manager of the Comique Theatre.

Mr. Newhall's right-hand man at the Mark-Strand is the young man who rose to his present position from that of cleaner of the theatre of which he is now assistant to Managing Director Newhall in the position of house manager.

This young man is Roy D. Fraser, a native of Halifax, N. S. Mr. Fraser became an employe of the Mark-Strand in July, 1921, when he was hired as a cleaner. His evident pleasure in his work and his close attention to his duties brought his promotion to the post as chief usher, but he still continued to do the cleaning work every morning. Later he was made superintendent of the Mark-Strand building, which in addition to the theatre includes several stores and offices.

Two years ago when Mr. Newhall took charge of the Waldorf Theatre, Royce J. Beckman, whom we will tell you about later in this article, who had been assistant to Mr. Newhall, was made manager of the Waldorf and Mr. Fraser succeeded to the post as house manager of the Mark-Strand. Mr. Fraser's liking for the theatre began in his native Halifax when he played in minstrel shows and with dramatic companies for more than four years.

Another important factor in the Mark-Strand Theatre Company of Lynn and, in fact, in the New England Mark theatres, is Moe Silver, who is general auditor of the three Lynn houses and the Mark-Strand in Worcester. Mr. Silver has been connected with the Mark interests for ten or more years. Two years ago he formed a partnership that included Mr. Newhall and they took over the old Lynn Theatre. After remodeling it considerably it was opened as the Waldorf. Mr. Silver is secretary of the New England Theatre Owners Chamber of Commerce.

Royce J. Beckman, now house manager of the Waldorf, while employed at the Mark-Strand was house manager. He was at the Strand between seven and eight years. He recently took as his bride the cashier at the Strand. Mrs. Beckman also has been a Strand employe for more than seven years. So here's another romance that can be chalked up to the Mark-Strand.

The Lynn Strand is a 2,000-seat house, constructed similar to the other houses of the circuit. Its ten-piece orchestra is one of the best picture house aggregations in New England. Soloists are presented each week. In fact, everything about this beautiful theatre follows the plan that has made such a success of the theatrical endeavors of the Mark Brothers.

Lubliner-Trinz Offer Reward for Murderers of Policeman

Police of the city have been suprred on by the offer of $1,000 reward by Lubliner and Trinz for the murderers of Policeman Patrick McGovern, who was shot down in cold blood by a gang of bandits while guarding the week end receipts of the Pantheon Theatre that Treasurer George Haney was taking to the bank. The bandits made a haul of $5,500. While several men have been arrested, no confession has been obtained.

Greater Movie campaign season was opened with a bang here. The local organization is headed by Ralph Kettering and L. R. Barger. The Chicago publicity committee has Lou Kramer of Universal as chairman, Al Solber of Balaban and Katz Midwest Circuit, Harry Earl of Lubliner and Trinz, Russell Moon of Paramount, Dan Roche of Producers Distributing, Charles Raymond of Balaban and Katz and Jay M. Schreck.

Chicago picture houses, large and small, united last week for a Greater Movie Season publicity drive to begin August 3 and carry the smaller picture houses through the slack month of August. One hundred exhibitors met in Ridge hall, 7th street and Wabash avenue, and voted to levy contributions upon themselves of 10 cents a seat for theatres with less than 400 capacity, and 20 cents a seat for theatres of more than 400. The exhibitors' contribution, it was estimated, will make $33,000 of the needed fund of $50,000.

Gus Cook has resigned as manager of the Crystal Theatre at Dundee, Ill., and gone to Indianapolis. His wife will continue to look after the Crystal.

Fitzpatrick, McElroy Company is still adding to their real estate holdings in this city and last week closed negotiations for the southeast corner of 64th and Ashland avenue from Carl O. Seberg for $600,000 clear. The company during this year has taken title to several valuable pieces of South Side real estate, and indications point to several new theatres in that part of the city in the near future.

George Howarth, owner of the Ideal Theatre at Fremont, is remodeling his house and will enlarge the seating capacity. The house will reopen early in July.

The boys are giving Barney Balaban of Balaban & Katz the glad hand these days over his escape from a disabled motor boat adrift in Lake Michigan for several hours. He had taken a party of friends out for a trip when the accident occurred. The Evanston Coast Guard rescued the party from their plight.

B. J. Voight and R. D. Young of St. Charles, Ill., have bought the Polo Theatre at Polo, Ill., from M. Perceny. Mr. Young will manage the house.

Another new theatre is projected for Sycamore, Ill., by local capital. The house and equipment will cost in excess of $100,000 and seat 800. Work will commence this summer and be rushed to completion.

Balaban and Katz has declared dividends in advance for the next four months on the common stock of the company to stockholders of record of July 20, August 20, September 20 and October 20.

Lawrence F. Stern, prominent in the management of Balaban & Katz, has resigned as senior vice-president of S. W. Strauss and Co. and will take a rest before resuming active business connections.

Walter Flugel of Pekin, Ill., is passing the cigars around these days, because a seven pound boy has arrived at his home. The new exhibitor and mother are both doing well.

The Strand at Monon has been taken over by Leroy Christenson, who operates the Madison on West Madison street.

Samuel Cummins has taken the LaSalle Theatre on West Madison street for an extended showing of the film "Naked Truth."

Canada

A brand new picture theatre was opened in Hamilton, Ontario, on June 22 when the Main Theatre, Main street and Kenilworth avenue, was thrown open to the public with eclat, the opening attraction being Universal's "The Mad Whirl." The proprietor of the new house is Joseph Stempski, a resident of Hamilton for many years and one of the original partners who erected the Kenilworth Theatre in Hamilton in 1921. The Main Theatre, which seats approximately 1,000, was erected by MacKay Brothers, local contractors, in the remarkably fast time of sixty-nine days.

Mr. Stempski has arranged a schedule of three program changes weekly and matinees are held regularly on Monday, Wednesday and Saturday. The admission scale is 11 and 16 cents for evening shows and 6 and 11 cents for matinees. Mayor Jutten and Alderman Sam Lawrence of Hamilton officiated at the formal opening of the theatre before a great crowd.

Leonard Bishop, manager of the Regent Theatre, Ottawa, Ontario, is having a wonderful holiday, a feature of which is a visit to his parents who reside in Los Angeles, Cal. Mr. Bishop visited several cities in Western Canada, including Winnipeg, Manitoba, and Calgary, Alberta, where he formerly resided, on his way to the Pacific Coast and renewed many old acquaintanceships. Mr. Bishop had charge of theatres for Famous Players Canadian Corp., in a number of Western Canadian cities before he proceeded to Ottawa to take charge of the Regent there some months ago.

Harold Bishop, former treasurer of the Capitol Theatre, Winnipeg, Manitoba, has been appointed manager of the Metropolitan Theatre, Winnipeg, which was built some years ago by Jule and J. J. Allen of Toronto but which is now under the control of the Famous Players Canadian Corp. Harold Bishop was formerly at the Capitol Theatre of Calgary under Manager Ben Hazza and is a brother of Leonard Bishop, manager of the Regent Theatre, Ottawa.

Dorothy Sebastian in "Winds of Chance," a First National picture.

St. Louis

Out-of-town exhibitors seen along Picture Row during the week were W. W. Watts, Springfield, Ill.; Leo Bernstein, Springfield, Ill.; Bob Stempfle, St. Charles, Mo.; Harry Miller, Festus, Mo.; Ted Yemm, Duquoin, Ill.; Mr. and Mrs. I. W. Rodgers, Poplar Bluff, Mo.; Green Luttrell, Jacksonville, Ill., and Bob Clarke, Effingham, Ill.

R. D. Gardner has sold the Lyric, Center, Mo., to Lt. Myers.

Ivan Phillips is operating houses in Cabool, Mount View and Winona, Mo.

O. R. Smith has sold his house at Moscow, Mo., to J. C. Hutchinson of Brevator, Mo.

Harry Muelberger has sold the Eagle Theatre, Edgewood, Ill.

Ewing, Mo., is to have a new 350-seat theatre. The owners are Messrs. Schneider and McNallie, prominent attorneys of Ewing.

Oscar Hortzman is opening an airdome in Chaffee, Mo. It will be constructed so a roof can be put on for the winter.

Glenn Martin is constructing a 750-seat theatre in Chaffee. He plans to open in September.

Jim Drake is reported to have closed a lease on the Easton-Taylor Theatre, St. Louis. This house formerly was operated by Mrs. William Young. Drake operates the Gem and White Way theatres and the Arcade Airdome.

YES, there is profit in independence!
A CHRISTIE Laugh Special
'SEVEN DAYS'
HALLAM COOLEY ~ WILLIAM AUSTIN
RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

Kansas City

The architectural firm of Boller Brothers, Kansas City, has completed plans for the new Warwick Theatre, Kansas City, to be built on the site of the present house. Construction should begin soon, the architects now being ready to take bids. The new theatre will be an ultra-modern structure, covering all of the frontage and a block deep, and seating 2,200. Night and day shifts probably will be employed to minimize the period over which the house will be dark. It is estimated about five months will be required to raze the present structure and erect the new one. E. W. Werner, owner, obtained a 99-year lease on the site.

A crowd of about 200 persons, consisting of exhibitors, exchange officials and civic leaders, gathered at the Hotel Biltmore, Kansas City, as a farewell tribute to Frank L. Newman, who left for Los Angeles this week where he will manage two Paramount Theatres, having disposed of his Newman and Royal Theatres in Kansas City to Paramount. Samuel J. Whitmore, chairman of the board of Mid-Continent Hotels Corporation, was toastmaster. The speakers were: the Rev. Burris A. Jenkins, pastor of the Linwood Christian Church; R. R. Biechele, president of the M. P. T. O. of Kansas-Missouri; Walter S. McLucas, president of the Commerce Trust Company, and John D. Clark, central division manager for Paramount.

H. H. Anderson, secretary of the Employers' Association of Kansas City, has caused the arrest of William McKinstrey of Kansas City, who was held in conjunction with the bombing of the World-In-Motion Theatre, Kansas City, February 6, the theatre being almost completely wrecked. John McClintock, escaped convict, also was arrested in Pawhuska, Okla., having admitted knowledge of the bombing, but later denying it, according to Mr. Anderson.

Raymond Holmes, messenger for the Gayeso Theatre, Kansas City, was held up on June 23 in the downtown district and robbed of $500 belonging to the theatre, he reported to the police. Holmes said two bandits forced him into a motor car and, after robbing him, put him out of the car near Independence, Mo., a suburb of Kansas City.

The following openings and changes of management of theatres in the Kansas City territory have been announced: Mainstreet Theatre, Drexel, Mo., purchased by P. W. Hawkins; Vine Street Theatre, Kansas City, reopened by Taylor & Young; Morrow Theatre, Independence, Mo., opened by S. W. Morrow; Overland Park Airdome, Overland Park, Kas., opened by H. Weldon; new theatre to be named the Buckner will be constructed at Lees Summit, Mo., by H. Buchanan, the capacity to be 500; H. Bradley Fish has succeeded William Reinke as manager of the Orpheum, Crystal and Royal Theatres of St. Joseph, Mo.

Among the out-of-town exhibitors in the Kansas City market last week were: Edward Frazier, Grand Theatre, Pittsburg, Kas.; L. B. Brenninger, Cozy, Topeka, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.; Stanley Chambers, Miller Theatre, Wichita, Kas.; Fees Brothers, Parsons, Kansas; O. K. Mason, Newton, Kansas; J. R. Burford, New Burford Theatre, Arkansas City, Kas.; M. T. Wilson, Chanute, Kas.; H. Ford and E. Holiday, Carthage, Mo.; C. E. Sutton, Wichita, Kas.; C. M. Pattee Theatre, Lawrence, Kas.

Kentucky

The Cherokee Theatre Co., Inc., Louisville, capital $40,000, has been chartered by Alfred P. Knopf, H. W. Nadal and Ben O. Ford. The company will operate the Cherokee Theatre, which it recently took over from interests which had been operating it for some years.

William Rendon, manager of the Hippodrome Theatre, Second and Market streets, recently reported to the police department that thieves had invaded the place on the night of June 20, stealing a lot of equipment.

The Kentucky Court of Appeals on June 19, upheld the Jefferson Circuit Court, Louisville, which had previously given a judgment of $3,850 as damages for injuries suffered by Helen J. Lutz in falling down the marble steps leading to the balcony at the Rialto Theatre, she having sued the theatre shortly after the accident and alleging that the marble was highly polished and dangerous.

The Kentucky Court of Appeals has reversed the Jefferson Circuit Court, Louisville, and granted a new trial to J. J. Ganney, who has filed suit against M. J. Switow, of the Switow Amusement Co., for recovery of sketches and plans prepared for a theatre proposed by Switow for Fourth avenue, and damages accrued.

The pride of a lietime was bestowed upon C. E. ("Doc.") Cook, business manager of the M. P. T. O. Kansas-Missouri, on June 26 in the form of a "bouncing baby boy." And did "Doc" celebrate? He should be asked.

H. W. Ferguson, general manager of the M. P. T. O. Oklahoma, has notified the office of the M. P. T. O. Kansas-Missouri that a man by the name of "Billy" Fox is wanted in Oklahoma and Texas on account of unfilled contracts and dishonest dealings with exhibitors. Fox is traveling through the southern states in a motor car and represents himself as being a film salesman, it is said.

C. M. Pattee, owner of the Pattee Theatre, Lawrence, Kas., for many weeks has been absent from movie row, but this week he put in his appearance, having as an excuse to offer that he had been suffering from blood poisoning in his left leg.

Two new Motiograph De Luxe projectors, equipped with the new Motiograph Mazdas, have been purchased by D. Filizola, manager of the Empress Theatre, Fort Scott, Kas.

Pittsburgh

The new Temple Theatre at Kane, Pa., has been auspiciously opened. An address was made by Burgess E. H. Watkins, in which he congratulated the people of Kane in having such enterprising citizens as H. E. Brown and A. R. Nelson, owners of the theatre. The Temple has a capacity of 1,200. The crowds were amazed at the magnitude of the enterprize and the elegance of the appointments. Every convenience for the pleasure and comfort of patrons has been installed

L. Cupiraggi of Scottdale will open the old Family Theatre at Export on July 4. The name of the house will probably be changed.

A. A. Weiland of the Weiland Theatres, Mount Oliver, Pittsburgh, announces the arrival of another member of the family, a girl. This is the seventh child and "Al" calls it the lucky seventh, especially as he is also the seventh child in his father's household. Both mother and daughter are doing finely.

J. George Schweitzer, well-known exhibitor of Titusville, also is a proud new daddy.

L. M. Conrad of Johnstown, James Velas of Wheeling and C. E. Gable of Sharon were recent exhibitor visitors to Pittsburgh.

Things must be pretty bright in Homestead. John Stahl is wearing a big smile every time one meets him, and his four theatres are open every day. Also he is building a beautiful new house. John owns all of the theatres in the town. More signs of prosperity are the automobiles which his projectionists drive. Each one of the boys has a machine of his own.

Sam Gould and Leonard Goldstein, North Side exhibitors, are vacationing in Atlantic City.

Con Brown of the Alhambra, Ebensburg, has developed into quite a golf enthusiast. Con has an eighteen-hole course all of his own, and his average score these days is in the vicinity of 75.

Tom Schrader, manager of the Olympic Theatre, downtown Pittsburgh, has been bitten by the aeroplane bug. Most any Sunday he can be seen in the air in the vicinity of Mayer's Aviation Field at Bridgeville.

Iowa

The Burg Theatre at Fredericksburg, Ia., the Princess at Hopkington, Ia., the Opera House at Lime Springs, Ia., and the Opera House at Batavia, Ia., are among the Iowa houses which will be closed during this summer either for repairs, redecoration, or other causes.

Dwight Baker of the Princess at Ottumwa, Ia., is remodeling and redecorating the theatre and will reopen it in August. He will spend about $40,000.

Tom Crawford has sold the Strand at Griswold, Ia., to Mr. Ireland.

H. M. McGaffin has bought the Viking at Polk, Neb., from M. Thompson.

"Skinny" Ebersole, of the Majestic at Avoca, Ia., has recently been on a fishing trip in Minnesota.

Hal Kelly is closing his theatre at Corning, Ia., on account of his health. He is manager of the Corning Opera House.

The Rialto at Sioux City, Ia., recently acquired by A. H. Blank of Des Moines and Omaha, has been undergoing some remodeling and redecorating and will open again in August.

The Strand of Keosoqua, Ia., was seriously damaged by fire recently and had to be closed for some time for repairs. Otto White is the owner.

San Francisco

The presence of mind of William Fink, manager of the Strand Theatre, San Francisco, probably averted a panic recently when a fire broke out in the janitor's room. When smoke began to pour into the theatre, patrons began to hurry out and Fink stepped to the stage and advised the audience not to be alarmed, that the fire was a smalll one and that there was no danger. The house was emptied without confusion.

A child was injured and several women fainted as the result of a blaze in the projection room of the California Theatre, San Jose, Cal., June 20. A serious panic was averted through the presence of mind of Arthur Barrett, a vaudeville actor, who happened to be in the audience and who mounted the stage, leading in the singing of the "Star Spangled Banner." There were about 2,000 orphan children in the theatre when the fire broke out, the children being guests at a benefit performance, and when the flame enveloped the film there was a mad rush for the exits. The fire did little damage.

The Transbay Theatres, Inc., San Francisco, has been incorporated with a capital stock of $1,000,000 to conduct theatres in the east-bay suburbs of the California metropolis. The directors are Maurice Rosendorn, M. E. Parker, J. Samuels, Oscar Samuels and A. D. Thompson.

The Union Square Theatre, San Francisco, Cecil A. Grissell, general manager, has added musical comedy for the summer but is not neglecting the presentation of feature pictures.

James Lima, well known exhibitor of San Francisco, has purchased the Crystal Theatre at Salinas.

Abe Kahn, formerly with Aaron Goldberg, San Francisco, is now associated with Max Weiss, who conducts the Silver Palace and Lyric theatres at Sacramento, California.

The Golden State Theatre and Realty Corp. with which are associated Jack Horowitz and the East Bay Theatres, Inc., has purchased from Ackerman & Harris, acting for the Pacific States Theatres Corp., the Palace Theatre, recently opened at San Leandro, Cal., and the large house under construction at Hayward. .The deal was negotiated by J. R. Saul, San Francisco, and represents a transaction of about $850,000.

The Pajaro Theatre is nearing completion at Watsonville, Cal., and will shortly be opened under the direction of J. A. Harvey. It will seat about 350.

W. D. Walker has purchased the State Theatre building at Sacramento, Cal. This house was formerly owned by Ackerman & Harris and was leased to the Orpheum and the T. & D. interests.

The Crown Theatre, a pioneer house of Oakland, Cal., has been closed and the equipment purchased by Walter A. Preddey, of San Francisco. The Gem Theatre, a companion house to the Crown, has been rebuilt by its owner, A. E. King.

J. J. Wood, of the New Redding Theatre, Redding, Cal., has arranged to erect a second house in that city and will open this about September 1.

D. D. Simms of Fowler, Cal., has erected a theatre in the nearby town of Del Rey.

Oklahoma

A new $40,000 theatre building, strictly modern, will be constructed at Altus, Okla., to be opened about September 1.

Mr. Abbott is enlarging and remodeling his theatre at Stillwater, Okla., and also adding a new Blizzard cooling system.

Seattle

Local exhibitors from downtown and suburban Seattle and local exchangemen held a big meeting at the Liberty Theatre last week to organize a campaign to put Greater Movie Season over in a big way. Over forty were present. J. G. Von Herberg was elected general manager of the campaign, with Robert Bender, manager of the Columbia, as his assistant. Committees were named and a second meeting will be held at the Olympia to discuss financing the campaign. Committee chairmen are as follows: Frank Edwards, Winter Garden Theatre, finance; A. C. Raleigh, First National, publicity; E. C. Bostick, Pantages, outdoor publicity; Charles McKee, Heilig, decorations; John Hamrick, Blue Mouse, general. The publicity committee will have at its command the services of every publicity manager in downtown Seattle Theatres. The publicity is planned to break about July 12. The "Season" will open on August 1, which falls on a Saturday, as Seattle houses open their new week on this day.

J. M. Hone, secretary-treasurer of the Motion Picture Theatre Owners of Washington, has been notified of his appointment as a member of the national executive committee. Mr. Hone was the only representative from the state at the Milwaukee convention.

A rumor states that C. S. Jensen of the Jensen-Von Herberg organization in Portland has taken over the Multnomah Theatres Corp., an organization comprising a number of splendid suburban houses. The rumor has not yet been confirmed.

J. W. Allender of Spokane will continue to operate his Ritz Theatre. The Lyric and Majestic are being operated by Milton Nusbaum.

C. W. McKee, general manager of Pantages houses in the Northwest, has installed eight Peerless Reflector Lamps, two each in Pantages theatres in Seattle, Tacoma, Spokane and Vancouver, B. C. Installation was made by B. F. Shearer, Inc., of Seattle.

The Broadway has been announced as the name of the new Jensen & Von Herberg theatre in the North Broadway district of Seattle. Construction is to begin immediately.

The Vogue Theatre, Kelso., Wash., which was partially destroyed by fire some months ago, has been rebuilt and is about ready for its formal opening. B. F. Shearer, Inc., has completed installation of orange and black silk plush drapes which give a warm note of color to the house. A Raven Haftone screen was also placed by this firm.

R. L. Ruggles, former exhibitor of Chehalis and Kelso, has decided to try his hand at selling. He has joined Greater Features, Inc., working out of Seattle.

Denver

Grant L. Beach of Akron, Col., is in the city with the announcement that he is building a new theatre in Akron which will be named the Variety. It will be opened early in September and will contain approximately 300 seats. This will furnish opposition in the town of Akron, the other theatre being owned and operated by Ray Palmer.

Fred Brown and John Micheletti opened their new theatre, the Mission, last Saturday night. They have enjoyed a whirlwind business ever since the opening. The new Mission Theatre is one of the finest suburban houses in Denver.

J. B. Melton, manager of the Strand and Colonial Theatres, Curtis street houses in Denver, is in Los Angeles on a short business trip. Mr. Melton stopped in Albuquerque for a two days' stay en route to Los Angeles. He will return to Denver early in July.

Joe Goodstein, one of the pioneer exhibitors in Denver and Pueblo, arrived this week by motor from Los Angeles. He expects to leave for Philadelphia after spending a few days looking after his business interests in Denver and Pueblo. Mr. Goodstein is the president of the Colorado Realty Company, which owns and operates the Palm Theatre, Pueblo, and which is preparing plans for a new $300,000 amusement house in the business district of Pueblo.

Greater Movie Season headquarters in Denver have been established in the offices of the Isis Theatre. The campaign is well under way and in another ten days will be ready to start with full force. The support of all the leading newspapers has been secured, which insures an enormous amount of publicity in this respect.

Detroit

Quick work on the part of the fire department saved the Hancock Theatre, Detroit, from being a total loss last week. As it was, fire did damage estimated at $4,000, none of which was covered by insurance. Defective wiring was the cause.

George Sampson, general manager of the Robertson Theatrical Enterprises, has returned from a three week's vacation in California. He is now preparing to open the new Roosevelt Theatre.

Oscar W. Hanson was named president of the Detroit Film Board of Trade at the annual meeting last week. John Saxe was elected secretary, Arthur Elliott treasurer and David Palfreyman manager. Frank Drew and Otto Bolle will, with these officers, serve on the board of directors.

The Gratiot, Hancock, Mack, Canic, Montclair and Fairmount theatres have closed for the summer, remaining open for Saturday and Sunday shows.

Now is the time

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

NEVER SAY DIE. (6 reels). Star, Douglas McLean. The worst picture I have used for some time. No plot to story at all and is too silly for any intelligent audience to sit and look at. Stay off. Tone, poor. Sunday, yes. Special, no. No appeal. Rural class town of 1,500. Admission, 10-30. D. C. Kennedy, Electric Theatre (400 seats), Glasgow, Missouri.

RACING LUCK.. (5 reels). Star, Monte Banks. The best action picture he has ever made. Went over good with me here. Automobile race was a scream. Pictures of this kind are what exhibitors want. Tone, good. Sunday, yes. Special, no. Good appeal. Rural class town of 1,500. Admission, 10-30. D. C. Kennedy, Electric Theatre (400 seats), Glasgow, Missouri.

F. B. O.

AMERICAN MANNERS. (5,200 ft.). Star, Richard Talmadge. If the crowd likes a fast action picture give them this one. The story is impossible and the hero does some impossible things, but everyone seemed to like it. Tone, good. Sunday, yes. Special, no. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. Pretty good western program picture. Not a special, but one that gets over with the regulars. Draw from city 15,000. Admission 20-40. Ben L. Morris, Temple and Olympic Theatre, Bellaire, Ohio.

CHEAP KISSES. (6,583 feet). Star, Lillian Rich. An A-1 picture. Fine comedy, fast action which people like. Can't go wrong on this picture. Too much rain, bad road, couldn't get a crowd. Tone, good. Sunday yes. Special, no. Appeal, ninety-five percent. Farm class town of 215. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

CLOUD RIDER. Star, Al Wilson. A stunt picture and that is about all. Hero is too small to go over which spoils the picture. Tone, good. Sunday, yes. Special, yes. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

FIGHTING SAP. (5,138 feet). Star, Fred Thomson. Just a little different from most westerns, but a good one. Kept them cheering from start to finish. Thomson and Silver King pleases them all. Better than Mix. Appeal, one hundred per cent. Not suitable for Sunday. Not a special. Ed. F. Cox, Princess Theatre, Bristol, Colorado.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. Very good western. The horse is very good. I would say book it if your folks like westerns. Tone, good. Sunday, yes. Special, no. Good appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. A good western that will please, as there is plenty of action; in fact, all Thomson's are good. Tone, fair. Sunday, no. Special, no. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

MESSALINA. (8,475 feet). Star cast. Played two days to fair business. We had the High School back of it and that helped. The picture is not very strong morally. Watch out. Tone, not so good. Sunday, no. Special, no. Fair appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pa.

MIDNIGHT MOLLY. (6,000 ft.). Star, Evelyn Brent. An excellent program picture which comes very near being a special. A very clever mystery story, with comedy dashes mixed in and Evelyn keeps one guessing as to which girl is Molly. Tone, all right. Sunday, yes. Special, I think so. Excellent audience appeal. Mixed class town of 1,500. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

NO-GUN MAN. (4,522 feet). Star, Lefty Flynn. Just a fair western. Don't say much in advance of this picture, just play it and keep still and your audience will be pleased fairly. Tone, Okay. No for Sunday or special. Appeal, sixty percent. Draw farm and town class, town of 400. Admission 10-25, 15-35. A. H. Higley, Rushmore Theatre (260 seats), Rushmore, Minnesota.

NO-GUN MAN. (4,522 feet). Star, Lefty Flynn. Although a western melodrama it isn't the wildest of the wild and wooly kind but has a good plot, plenty of realistic action and thrills and suspense. It is much better than "The Millionaire Cowboy" and Lefty Flynn, good, wherever you put him. He is a first rate western stunt star and a fighting hero who wins the girl and puts all the villains hors de combat. Bound to please everybody. Get the money boys. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

SILENT STRANGER. (5 reels). Star, Fred Thomson. Good action picture that should go in every small town, big ones too. This is our 4th Thomson, and his friends are increasing, not as good as our old friend Tom Mix, but mighty close. Silver King okay. Appeal, ninety-nine percent. Special, no. John Cleva, Jr., Enterprise Theatre (150 seats), Glenalum, West Virginia.

SPEED WILD. (4,700 ft.). Star, Lefty Flynn. One of the best pictures, from an entertaining standpoint, I have ever run. Tone, good. Sunday, yes. Special, yes. Appeal, one hundred percent. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

THAT DEVIL QUEMADO. (4,720 ft.). Star, Fred Thomson. As good an action picture as money can buy. Fred Thomson is now an established box office attraction for the folks who like this kind of a picture. It goes over better than some of the so-called special. Tone, good. Sunday, no. Special, no. Appeal, ninety percent. Frank H. Wotton, Park Theatre, Lebanon, New Hampshire.

THUNDERING HOOFS. (6,915 ft.). Star, Fred Thomson. Another good one from Thomson. Action is great and stunts marvelous. "Silver King" improves all the time. A whirlwind finish to this picture. Tone, good. Special, no. Strong audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

UNTAMED YOUTH. (5 reels). Star cast. Very weak. Not in accordance with the press sheet. No tone. Sunday, no, special, no. Appeal, thirty percent. Small town class town of 450. Admission 10-30-35. A. F. Thomas, Pastime Theatre, Almyra, Arkansas.

WHITE FANG. (5,800 ft.). Star, Strongheart (dog). Just an ordinary picture that should sell at prices of ordinary westerns. I played this Memorial Day night and lost money. Appeal, sixty percent. Sunday, no. Special, no. A. H. Higley, Rushmore Theatre, Rushmore, Minnesota.

First National

DECLASSE. (7,889 ft.). Star, Corinne Griffith. Another good one. Star is very good, also print. Tone, good. Sunday, yes. Hardly suitable for special. Appeal, eighty

percent. All classes town of 6,000. Admission 10-25. J. E. Draginis, Strand Theatre (450 seats), Yoakum, Texas.

FOOLS FIRST. (5,773 fet.) Star, Richard Dix. A First National picture, Marshall Neilan's fine direction, Marian Fairfax responsible for the scenario and an all star cast, say boys, don't you know it must be a masterplay. A crook story, but the gang isn't the whole thing for there's Richard Dix and Claire Windsor staging a splendid sentimental story, Claude Gillingwater and Robert Brower in rich old gentlemen's comedy, Raymond Griffith as the Wop, leader of the gang, exquisite photography and wonderful out door natural settings gives you a production one hundred percent entertainment and money in your till. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

FOR SALE. (7,840 ft.). Star, Claire Winsor. Just an ordinary program picture that will get by if used as such and not heavy exploited. Tone, fair. Special, no. Appeal, sixty-five percent. Industrial class town of 7,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

HER REPUTATION. (7 reels). Star, May McAvoy. A very pleasing subject. Lloyd Hughes is prominent in cast. Good outdoor picture. Mississippi flood scenes good. Tone, good. Sunday, yes. Special, no. Appeal ninety percent. Good class town of 800. Admission 20-30. C. S. Chapman, Belvidere Theatre (300 seats), Grove Hill, Alabama.

HUNTRESS. (6,236 ft.). Star, Colleen Moore. A Hulbert Footner story that is some comedy and some rough stuff. Went over big with some and isn't a bad show at all for small town if you plug it right and explain what it is all about. Good tone. Sunday, no. Special, no. Appeal, ninety percent. Working class town of 3,500. Admission 15-30, 20-40. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,750 ft.). Star cast. Not a small town picture. May go over big in the large centers but a village show should lay off this kind. Some walked out on this one, although the acting was flawless. The better class enjoyed this fairly well and the same play on the stage should be a scream but Jew comedy on the screen doesn't always hit the spot. Tone, fair. Sunday, yes. Not a special. Poor audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,750 ft.). Star cast. A good comedy drama that will please but for some reason failed to draw for me. These high class comedy dramas are not made for small town patronage. So go slow in the small towns on these. Tone, good. Sunday, yes. Special, yes. Appeal, eighty-five percent. Industrial class town of 7,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

NEW TOYS. (7,811 ft.). Star, Richard Barthelmess. They certainly had it in for Dick when they put him in this picture. Why not shoot him and be done with it? Story silly, and comment very unfavorable. This boy is generally good. Tone, good. Sunday, no. Special, no. Appeal, forty percent. Frank H. Wotton, Park Theatre, Lebanon, New Hampshire.

SALLY. (8,636 ft.). Star, Colleen Moore. Boys, this is a dandy. You can promise them plenty and they will sure get it. Tone, good. Sunday, yes. Special, yes. Appeal, ninety-five percent. All classes in town of 6,000. Admission 10-25. J. E. Draginis, Strand Theatre (450 seats), Yoakum, Texas.

SANDRA. (7,905 ft.). Star, Barbara LaMarr. Slow moving society drama that pleased the ladies one hundred percent, the men about fifty percent. A few walkouts. Tone, doubtful. Sunday, no. Special, no. Fair appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SECRETS. (8,345 feet). Star, Norma Talmadge. This is a good Norma Talmadge subject but not the best one she ever made. However, it will get money as a Norma Talmadge and please so if you have run her pictures you know about what to expect from this one. Don't pay an increase for this one. Tone, okay. Sunday, okay. Special, yes. Appeal, eighty-five per cent. Industrial class town of 7,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

Between Ourselves

A get-together place where we can talk things over

Straight From the Shoulder, for the benefit of some new recruits to "Our Dependable Tip Gang" repeats the fact that it offers exhibitors another service besides the gathering of trustworthy tips.

Service, to Straight From the Shoulder, also means willingness to help exhibitors get together when one is stumped by some problem that another may have a solution for.

Not long ago an exhibitor wrote in frankly that he was up against bad conditions and he got sympathy and as good help as could be sought out for his troubles.

Maybe you are up against some exhibitor problem; probably there are others who have solved the puzzle or who have had experience that would help.

Folks, feel entirely welcome to write me about such things—and I'll try to find somebody whose experiences will help you out. Maybe I can't: but if I can, I will.

VAN.

SO BIG. (8,562 feet). Star, Colleen Moore. For real honest-to-goodness acting, Colleen can't be beat. Played two days to nice crowds and it was thoroughly enjoyed. A real picture with human appeal. Tone, okay. Sunday okay. Special, yes. General class town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

THIEF IN PARADISE. (7,231 feet). Star, Doris Kenyon. Not considered a real special but I think it one of the best pictures of the year. Good from every standpoint of view. Do not be afraid of this one. Tone, good. Sunday, yes. Special, yes. Good appeal. Rural class town of 1,500. Admission 10-30. D. C Kennedy, Electric Theatre (400 seats), Glasgow, Missouri

TWENTY-ONE. Star, Richard Barthelmess. The poorest picture he ever made; will not please in any town, any size. Lots of kicks here. No action; no nothing. Stay off of this one. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

Fox

DESERT OUTLAW. Star, Buck Jones. Buck back in westerns! Right where the fans want him, and they didn't fail to show their appreciation! This one pleased all of them and they couldn't help but yell 'Look at old Buck!' when Jones appeared in his old type western role. Plenty more like this, Buck, and remain "the hero of the cowboys." Tone, okay. Maybe for Sunday, no as special. Strong appeal. Draw from general class, town of about a thousand. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

NORTH OF HUDSON BAY. (6 reels). Star Tom Mix. Good entertainment for our patrons. Did good business. Tone, good. Sunday, no. Special, no. Good appeal. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats) Vermont, Illinois.

TEETH. (6,190 feet). Star, Tom Mix. As a special this is a fairly fine flop. Bought for a special and advertised as such, but proved no better than lots of poor program offerings. Don't pay too much rental. Tone, good. Sunday, doubtful. Special, no. Fair appeal. Average American class town of 1,200. Admission 10-40-50. E. L. Wharton, Orpheum Theatre (335 seats), Glasgow, Montana.

Metro-Goldwyn

BEAUTY PRIZE. (5,759 feet.) Star, Viola Dana. Very good comedy drama. Viola popular here, and this one pleased. Ran one day to nice crowds. Bought it right and made money. Tone okay. Appeal eighty per cent. No as special. Draw all classes, town 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

DIXIE HANDICAP. (6,965 feet). Star Lloyd Hughes. As fine as they make them. Everyone enjoyed it and many came by to tell me. Will please any audience. Horse race real exciting. Boost it. Tone, okay. Sunday, okay. One hundred per cent appeal. General class town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

GREAT DIVIDE. (7,811 feet). Star, Conway Tearle. Very draggy at first. Last half of the picture is good. Pretty thin story. Tone, fair. Sunday, no. Special, no. Good appeal. Mixed class town of 2,000. Admission 10-30. G. F. Wallis, Mainstreet Theatre (500 seats), Russell, Kansas.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. Very good. Tone, good. Sunday, yes. Special, yes. Fair appeal.

Talk is cheap—Here's evidence!

Mixed class town of 2,000. Admission 10-30. G. F. Wallis, Mainstreet Theatre (500 seats), Russell, Kansas.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. I've got to call this one of the best of Buster's. It sure pleased. Tone okay. Yes for Sunday; possibly as special. Draw village and rural, town 400. Admission 15-25. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

THREE AGES. (5,500 feet). Star, Buster Keaton. This is an old one and positively not good. It came as a feature length comedy, but we failed to find a laugh in it. Lay off, boys. No tone. Sunday, no. Special, no. No appeal. Rural and village class town of 300. Admission 10-35. Nelson and Ottem, Rex Thetare (135 seats), Osnabrock, North Dakota.

THY NAME IS WOMAN. (9,087 feet). Star, Ramon Novarro. A poor excuse for a picture. They left too much untold in this picture. It leaves too much to the imagination. They tried to imitate Elinor Glynn here, but they failed. If the original story was like the picture then Metro-Goldwyn-Mayer must have been hard up for stories. Stay off this. Print good. Tone, bad. Sunday, no. Special, no. No appeal. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

Paramount

ARGENTINE LOVE. (5,970 feet). Star, Bebe Daniels. We struck a hot night and had a very poor attendance. It is a program show that is fair. Daniels is not a big drawing card. Tone, good. Special, no. Fair appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

BEDROOM WINDOW. (4,950 feet). Star cast. A good mystery story, but it did not draw here. Didn't do the film rental on this one. Tone, good. Sunday, yes. Special, no. Good appeal. Town and rural class town of 1,018. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

BIG BROTHER. (7,080 feet). Star cast. A good dramatic picture that almost holds the record for smallest attendance. Tone, good. Sunday, yes. Special, no. Good appeal. Town and rural class town of 1,018. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

CODE OF THE SEA. (6,038 feet). Star cast. A pretty fair sea story that brought fair business in unsettled weather. Tone, good. Sunday, no. Special, no. Good appeal. Town and rural class town of 1,018. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

ICEBOUND. (6,471 feet). Star, Richard Dix. Just a little above program schedule. Not a box office attraction only fair but worth seeing. Tone, good. Sunday, yes. Special, no. Fair appeal. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Must Have World

He has sent dependable tips from time to time! That makes it logical that his picture should get into the pages devoted to "Our Trustworthy Tip Gang."

Look upon him, folks. One of "Our Gang" and an ornament to it pictorially as well as "contributorially."

James N. Fisher, of the Berryman-Fisher Company, operating the Lyric Theatre, Versailles, Kentucky.

Says Mr. Fisher:

"Have been camping on the Kentucky River for several weeks, but had my Moving Picture World mailed to me, for that is one magazine I cannot do without!"

MANHATTAN. (6,415 feet). Star, Richard Dix. A program show that is fair. We had the poorest attendance on this show in a period of seven years. The business is shot to pieces in this town. Tone, good. A family picture. Not a special. Fair appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

GOLDEN BED. (8,584 feet). Star, Rod La-Rocque. Fine. Good tone. Sunday, no. Special, yes. Good appeal. Mixed class town of 2,000. Admission 10-30. G. F. Wallis, Mainstreet Theatre (500 seats), Russell, Kansas.

NORTH OF 36. (7,908 feet). Ernest Torrence. Fine picture. Draws well. Has a fine fast story. Plenty of good comedy in it. Well directed. Has "Covered Wagon" beaten by a mile. Tone, good. Sunday, yes. Special, yes. Appeal, ninety-eight per cent. Farm class town of 215. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

NORTH OF 36. (7,908 feet). Star, Ernest Torrence. The rolling plains, thousands of cattle driven a thousand miles, a romance interwoven with a good story. Fine entertainment. Tone, good. Sunday, yes. Special, yes. Very good audience appeal. Town and rural class town of 1,018. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

OLD HOME WEEK. Star, Thomas Meighan. Lila Lee sure did look good in this one, and that helped put the picture over. This is a first class production and will please but all Meighans are so much alike that when you see one you see them all. This star has no drawing power here at all. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PETER PAN. (9,593 feet). Star, Betty Bronson. A great fairy tale, but not much to it for anyone outside school children. No appeal. Sunday, yes. Special, in length. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

SHOCK PUNCH. Star, Richard Dix. One of his best. Has thrills and action and some suspense scenes on a skyscraper that are excellent. It is the kind of a story in which Dix is at his best and goes a long ways toward making him more popular. Draw from city of 15,000. Admission 20-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

SINNERS IN HEAVEN. (6,621 feet). Star, Bebe Daniels. Just a program. Not a good picture for a family picture show. A little too much free love and that rot. Tone, poor. Sunday, no. Special, no. Appeal, sixty per cent. Farmers town of 412. Admission 10-25. John C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

SINNERS IN HEAVEN. (6,621 feet). Star, Bebe Daniels. Good island picture, beautiful scenes and well acted. Somewhat undressed in places but I did not hear any kicks so guess that is what is wanted. Tone, fair. Sunday, yes. Special, no. Fair appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Good picture of its type, but they don't please here. Swanson doesn't mean anything at our box office; in fact, we can do better on most any other star. Tone, questionable. Sunday, no. Special, no. Limited appeal. Rural class town of 300. Admission 10-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

TO THE LAST MAN. (6,965 feet). Star, Richard Dix. A dandy. Lots of action. Boost cast and author. Tone, good. Admission 10-25, but can stand more. Not quite suitable for Sunday. Special, yes. Mildred B. Russell, Benton Community Theatre (125 seats), Benton City, Missouri.

TRIUMPH. (8,297 feet). Star cast. A very interesting story of the canning industry, that gave satisfaction. Not big, but satisfying for program use. Tone, good. Sunday, yes. Special, no. General appeal. Rural class town of 300. Admission 10-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

Pathe

BATTLING ORIOLES. (5,600 feet). Star, Glenn Tyron. An excellent program show for

"Camera!—dog bite it!—Camera!" snaps Rin-Tin-Tin, Warner Brothers' dog star, from his own exclusive chair on the set.

Saturday night. It has a lot of good gags in it. The kids will go wild over it. Print was fair. Tone, okay. Not a special. Good appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

HOT WATER. (5,000 feet). Star, Harold Lloyd. Very good. Tone good. Sunday, yes. Special, yes. Fine appeal. Mixed class town of 2,000. Admission 10-30. G. F. Wallis, Mainstreet Theatre (500 seats), Russell, Kansas.

WHITE SHEEP. (5 reels). Star cast. Very fair picture with quite a lot of comedy and went over nicely. Not a special but will please ninety per cent. Tone, good. Sunday, yes. Special, no. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

Producers' Dist. Corp.

CAFE IN CAIRO. (5,656 feet). Star, Priscilla Dean. Very good picture. Well directed, plenty of comedy relief, and beautiful settings. Tone, good Sunday, yes. Special, yes. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

ROARING RAILS. (5,753 feet). Star, Harry Carey. Good picture. Has most anything you could ask and should be good any place. Tone, good. Sunday, yes. Hardly suitable for special. Good appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WANDERING HUSBANDS. (6 reels). Star, James Kirkwood. Extra good comedy drama. Very entertaining, has a good lesson. Title and stars pulled them in here to better than ordinary business in the face of stiff opposition. Tone, okay. Good appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

United Artists

AMERICA. (14,000 feet). Star cast. Truly a mammoth production. Typically true to life and a pleasure to screen. Rental very high. Tone, splendid. Sunday, yes. Special, absolutely. Very good audience appeal. E. L. Wharton, Orpheum Theatre (335 seats), Glasgow, Montana.

ISN'T LIFE WONDERFUL? (8,000 feet). Star cast. Advertised as a simple romance of love and potatoes, and it sure lives up to it, simple is no name for it, it's terrible. No appeal. Not suitable for Sunday or any other day. Special, no. Rialto Theatre (700 seats), Bloomington, Illinois.

ISN'T LIFE WONDERFUL? (8,000 feet). Star, Carol Dempster. Nothing wonderful in this but title and acting. Too much sordid realism kills it. Who in heck wants to sit through eight reels to look at half starved people struggling for spuds in order to maintain life "Grief" would be an appropriate title for the story. Will not stand exploitation. Tone, good. Sunday, yes. Special, no. Appeal, sixty per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre, Milwaukee, Wisconsin.

NUT. Star, Douglas Fairbanks. This is an old one and not very good. Comedy is forced and continuity disjointed, however, the star brings them in. Cannot put it over more than one day. Tone, fair. Sunday, no. Special, no. Appeal, fifty per cent. Frank H. Wotton, Park Theatre, Lebanon, New Hampshire.

SALVATION HUNTERS. (5,500 feet). Star cast. If you like mud, maybe you'll like this one, try and find out who was kidding one or the other, Chaplin or Fairbanks. No appeal. Not suitable for Sunday. Not a special. Rialto Theatre (700 seats), Bloomington, Illinois.

TESS OF THE STORM COUNTRY. (10 reels). Star, Mary Pickford. As old as the hills but was bought right and made a little money on it. If you haven't played it don't let age stop you from doing so. Print nearly new. Sunday, yes. Special, yes. Good appeal. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THIEF OF BAGDAD. Star, Douglas Fairbanks. This is a big picture and we paid a big price, but did not draw at the box office although heavily advertised. Fairy stories do not go in our city. Tone, good. Sunday, yes. Special, yes. Appeal, seventy per cent. All classes town of 6,000. Admission 10-25. J. E. Draginis, Strand Theatre, (450 seats), Yoakum, Texas.

THIEF OF BAGDAD. (12,000 feet). Star Douglas Fairbanks. The most stupendous spectacular fantastic picture ever produced. Trickery, legerdemain and gigantic stunts unbelievable. It's a knockout from box office to screen. Boost it to the limit. Tone, good. Sunday, yes. Special, yes. Appeal 100 per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Universal

BIG TIMBER. (4,650 feet). Star, William Desmond. A Northwoods picture scarcely average. Draggy in spots, a fight, and a fire, as is usual in this type of picture and that's about all except of course the love affair. Tone, good. Sunday, yes. Special, no. Appeal, seventy per cent. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. Good Gibson picture that just drew film rental for us. Tone, good. Not suitable for Sunday. Special, no. Good appeal. W. C. Geer, Princess Theatre, Vermont, Illinois.

Every report you send means a dependable booking tip for some exhibitor.

This is a service that costs you only a little time; but it does inestimable good.

When the hot weather and the good roads and the car-drivers take the place of the winter radio handicap, exhibitors need your help more than ever.

SEND A TIP TODAY.

BURNING TRAIL. (4,783 feet). Star, William Desmond. A western drama possessing intense situations all the way through. Desmond sure is a he-man with a screen magnetism that's all his own and makes him friends. A western hard to beat. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Stillman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

DARING CHANCES. Star, Jack Hoxie. Hoxie sure proved a good tonic for torrid weather temperature here hovering around the Century mark, but he pulled 'em in just the same. Tone, okay. Sunday, no. Special, no. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HIGH SPEED. Star, Herbert Rawlinson. A pleasing attraction. Well handled and at the price bought proved a real surprise both at the box office and in the number of fine comments received from the audience after the show. Tone, good. Sunday, yes. Special, no. Fine appeal. Average American class town of 1,200. Admission 10-40-50. E. L. Wharton, Orpheum Theatre (335 seats), Glasgow, Montana.

HURRICANE KID. Star, Hoct Gibson. This is another good Gibson western and this is what they had better keep him in as he is a real western star. Also some good riding and lots of good action. Tone, good. Sunday, no. Special, no. Good appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

LAST LAUGH. (8,500 feet). Star, Emil Jannings. Extremely rotten for a small town. Tone, good. Sunday, yes. Special, no. No appeal. Mixed audience town of 2,000. Admission 10-30. G. F. Wallis, Mainstreet Theatre (500 seats), Russell, Kansas.

LET 'ER BUCK. Star, Hoot Gibson. Scenes in the Pendleton Roundup put this story over in good shape. Gibson has had better stories but has had few settings equal to the big roundup scenes. Draw from city of 15,000. Admission 20-40. Ben L. Morris, Temple and Olympic Theatre Bellaire, Ohio.

Grab this lineup!

Pals We Prize

Was it hot? It was!
Did they shrink?
Not these boys.
L. O. Davis scribbled a note that it was as "hot as h - - -"——
BUT HE SENT TIPS!
H. H. Hedberg said, "Burning up down here, and I was wishing for warm weather a few months ago!"
BUT HE SENT TIPS!

MAD WHIRL. (6,184 feet). Star, May McAvoy. A comedy drama spiced with lots of jazz. Comprises a splendid cast trying to portray characters of a crazy story. It will get by and that's all. Tone, fair. Sunday, no. Special, no. Appeal, sixty per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre, Milwaukee, Wisconsin.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. Good offering. Above program schedule. Tone, good. Sunday, yes. Special, no. Good appeal. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SADDLE HAWK. Star, Hoot Gibson. An average Hoot Gibson picture that will please all Gibson fans, and where a western is popular, this should go over fine. The paper on Gibson's new pictures is fine. Gibson, it seems, now equals Mix in drawing power in most small towns. Good tone. Appeal ninety per cent. Yes for Sunday, no as special. Draw industrial class, town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SIGNAL TOWER. (6,714 feet). Three good players, Rockcliffe Fellowes, Wallace Beery and Virginia Valli—put this railroad story over in pretty good shape. It lacks a romance that so many movie fans like. A good bit of the railroad stuff is staged but seems to please. Draw from city of 15,000. Admission 20-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

STRAIGHT THRU. Star, William Desmond. Failed to draw. Desmond has no drawing power here. Pull all classes, town 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

TORNADO. (6,576 feet). Star, House Peters. A thrilling melodrama that was a flop financially. We paid too much. Tone, fair. Sunday, no. Special, yes. Good appeal. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

TURMOIL. (7 reels). Star cast. An interesting Jewel that we played during the hot spell and lost money on. You can't get them out when it is ninety-six degrees in the shade. Tone, good. Special, no. Good appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

Vitagraph

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. This is a real big show as most other exhibitors have already said but for some unknown reason it was a complete failure here. Showed two nights and had seventy-five on the first night and fifty on the second. Good tone. Sunday, no. Special, yes. Appeal, ninety-five per cent. Working people town of 3,500. Admission 15-30, 20-40. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

EMPTY SADDLE. Star, Pete Morrison. New Pete Morrison westerns that look as if they were going to be okay. This is the first of eight and for western fans will go over. Tone okay. Sunday, no. Special, no. Good appeal. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

EMPTY SADDLE. Star, Pete Morrison. This is the first of eight Pete Morrison subjects released one each month by Vitagraph. Usual advertising brought good Saturday night crowd but failed to please my western fans. Usually they expect plenty of action from this star, but this one is slow. Pete gets canned in the first reel. What can you expect of a hero locked in jail until the last hundred feet of film, disappointment? Here's hoping the next seven on my contract is better than the "Empty Saddle." No tone. Sunday, no. Good attendance. Draw miners. Admission 15-25. C. M. Lane, Big Sandy Theatre (200 seats), Big Sandy, West Virginia.

FEAR BOUND. (5,700 feet). Star, Marjorie Daw. A remarkable picture of a fear crazed man whose degraded father and brothers play upon his affliction in order to gain their ends until he finds himself in last reel and cleans them up by a ferocious fight. It's pretty rough but full of pep and will please the majority. Tone, poor. Sunday, no. Special, no. Appeal, eighty per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

PAMPERED YOUTH. (6,640 feet). Star, Cullen Landis. A drama of regeneration of a cad with a thrilling rescue from a burning building and a happy ending. A good program picture. Tone, good. Sunday, yes. Special, no. Appeal, seventy per cent. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Warner Bros.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. A clever, clean comedy drama that our patrons enjoyed greatly. Tone, good. Sunday, yes. Special no. Appeal, ninety-five per cent. Town and rural class town of 1,018. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. Who said this picture isn't good? A good evening's entertainment for anyone. Lots of comedy. Better than lots of trash being shoved at us nowadays. Nothing to feel ashamed of after running it. You can take your sweetheart or your wife and still need not blush at anything. Our audience liked it and told others to come and see it. The only trouble is it is too long. Nine reels. Seven or eight would have been enough. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. Comedy-drama that would go fairly well as a program picture, provided the film wasn't full of bum splices and abbreviated subtitles. This production kept the projectionist standing on his head trying to keep the picture in frame. Our friend, Richardson, of the Projection Department, surely would have set up a big howl had he seen the beautiful (?) splices in this film. Fair tone. No for Sunday, no indeed as special. Program appeal. Draw general class, town of about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LOVER'S LANE. (6,000 feet). Star, Robert Ellis. Fair. Nothing to get excited about. I lost money on it. Same as on all Warner's, due to high rental. Appeal, seventy per cent. Sunday, yes. Special, no. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin-Tin-Tin (dog). A fine picture. Dog seems almost human. Buy it right and you can't go wrong. Tone, good. Sunday, yes. Special, yes. Good appeal. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

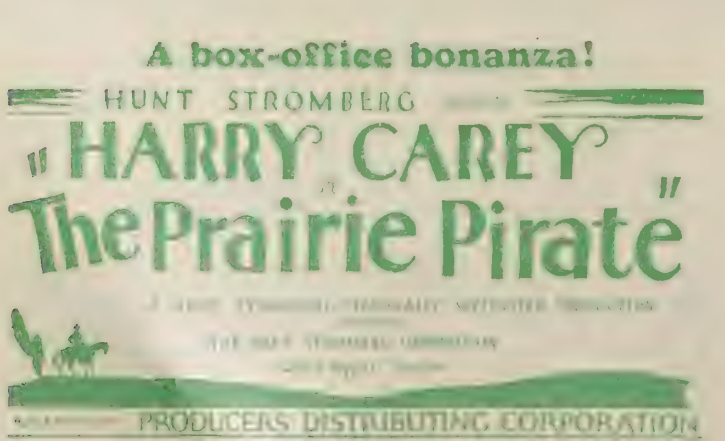
CHARMING LILLIAN GISH

Whose latest picture is "Romola," directed by Henry King for Metro-Goldwyn is about to start work on "La Boheme"

Comedies

BURGLAR. (Fox). Star, Earle Fox. One of the best comedies I have had the pleasure of running. Will please the masses as well as the most elite. A scream. Tone, okay. Sunday, yes. Appeal, okay. All classes city of 230,000. Admission 10-20. R. M. Kennedy Royal Theatre, Birmingham, Alabama.

COBBLER. (Pathe). "Our Gang." This is one of the best "Our Gangs we have used. The hilarity of the kids in the front row bordered on a riot. Tone good. Sunday, yes.



Metro-Goldwyn-Mayer Will Picturize "The Crazy Fool"

"THE CRAZY FOOL," Donald Ogden Stewart's latest humorous book, has been purchased for screening by Metro-Goldwyn-Mayer. It's the story of one, Hatch, who inherits an insane asylum, runs it on rotarian principles, becomes immensely wealthy, and discovers finally that persons who are insane are saner than those who are presumed to be sane.

This book, published by Albert and Charles Boni, is reported to be selling on the stalls at the rate of more than 1,000 daily. It has received most excellent reviews. Burton Bascoe said of it:

"Now and then there comes along a rare book which is so good that our national professional vanity makes us wish to be among the first to acclaim its excellence. 'The Crazy Fool' is the 'Alice in Wonderland' of modern American urban life."

The critic of the New York Evening Post said: "'The Crazy Fool' is a mad and merry satire on American civilization."

The critic of the New York Herald-Tribune said, "Mr. Stewart is perhaps the most spontaneous living American humorist. This book is good humor, very good humor."

Stewart, who now is in Europe, has been engaged by Metro-Goldwyn-Mayer to collaborate on the filming of his story, and is expected at the West Coast Studios not later than October 1.

"Shenandoah," Famous Stage Play, a Preferred Picture

PREPARATORY work on a big film version of the famous Civil War, "Shenandoah," was begun this week by B. P. Schulberg who will present this celebrated story as one of the highlights in his program of Eighteen Preferred Pictures for the coming year.

Following word that work on the script has started, Mr. Schulberg announced that Marcel De Sano, recently signed by his organization, will handle the direction. De Sano is at present filming "The Girl Who Wouldn't Work" as his initial Schulberg release.

According to present plans, camera work on "Shenandoah" is scheduled for the middle of August. The producer looks forward to making it one of the outstanding releases of 1925-26 and promises that it will eclipse his screen version of the "Virginian," listed among the biggest box-office attractions of last season.

A staff of research experts is now busy reconstructing, accurately, details incidental to filming the big battle scenes in "Shenandoah." Tests are being made of several well known players, considered for the leads.

A partial idea of the story's importance can be gained from the fact that, with the exception of "Uncle Tom's Cabin," it has received the widest presentation of any American play ever staged. It has been a stock favorite for thirty-six years and has had five Broadway revivals in New York City.

Christie-Producers Comedy, "Seven Days," Has Great Cast

"SEVEN DAYS," which is Al Christie's chief contribution to Greater Movie Season, has what Scott Sidney, the director, terms a thoroughly competent cast who know comedy when they see it.

"Seven Days," scheduled for release by Producers' Distributing Corporation September 20th, was writen by Mary Roberts Rinehart under the title of "When a Man Marries" and was her first best seller.

Lillian Rich, loaned through courtesy of Cecil B. De Mille, Creighton Hale, Lilyan Tashman, Mabel Julienne Scott, Hallam Cooley, William Austin, Tom Wilson, Rosa Gore, Eddie Gribbon and Charles Clary are the players selected to portray the various characters in Mrs. Rinehart's story, which made a successful stage vehicle through Avery Hopwood's adaptation.

In casting "Seven Days" Director Sidney has discarded the term "all star cast" as having lost its significance through abuse. "A great comedy cast" is the billing on this production, which includes players whose past work guarantee a finished performance both individually and collectively. "The public will eventually term it an all-star cast," is Mr. Sidney's prediction.

Frank Roland prepared the screen version of "Seven Days."

Warner Bros. Finish Four More Pictures

Within the last few days four more Warner Bros. pictures have been added to the list of finished production on 1925-26 program.

Among these is Syd Chaplin's starring vehicle, "The Man on the Box," from Harold McGrath's novel and play, which scored hits both among fiction lovers and followers of the stage. Charles ("Chuck") Reisner directed the production.

In the list also is "Red Hot Tires," in which Monte Blue and Patsy Ruth Miller are supported by a superior cast. The story is by Gregory Rogers, and Earle C. Kenton directed.

In "Three Weeks in Paris," Matt Moore and Dorothy Devore, whose current release, "How Baxter Butted In" is creating a sensation, promise another treat to picture fans. This also is a Gregory Rogers story, with Roy del Ruth handling the megaphone.

Fourth in the array of productions just finished is the picturization of "Ranger of the Big Pines," adapted from Hamlin Garland's thrilling story, "Cavanaugh, Forest Ranger," Kenneth Harlan plays the lead, with Helene Costello in an important role. William Van Dyke was director.

"The Bad Lands"

Harry Carey's New Hunt Stromberg Production Goes to Pro-Dis-Co.

Actual filming of "The Bad Lands," Hunt Stromberg's new Harry Carey feature for Producers Distributing Corporation has been completed and this subject has been turned over to the cutting room for final completion.

"The Band Lands" is a tale of the early West and the colorful action revolves around a frontier cavalry post. Trilby Clark, Hunt Stromberg's new "discovery," who scored a personal hit in "Silent Sanderson," a previous Carey feature, is again the star's leading woman The supporting cast includes Wilfred Lucas, Gaston Glass, Joe Ricksen and Buck Black. Dell Henderson directed.

Declare yourself some big profits!

Pathe News Nos. 52 and 53 show first pictures of the fighting in the French war with the Riff tribes in Morocco

Pathe Films French Blow Against Riffs in Morocco

FIRST pictures of the big French offensive against the Riff tribesmen in Morocco are a vivid and thrilling feature of Pathe News No. 52. When the Riffs began their outbreaks, Emanuel Cohen, editor of Pathe News, assigned Andre Glattli of his Paris staff to cover the French-Riff war, and at the risk of his life he has taken his camera into the midst of hostilities and secured sensational scenes of actual warfare.

The following resume of war scenes in this special feature of Pathe News No. 52 presents an idea of the unusual views secured by Cameraman Glattli: Troops advance to launch fierce attack upon Riff tribesmen in Astar village; the French artillery opens up with full force to shell the nest of the Moors; the daring Pathe cameraman risks his life in the midst of the firing, as the bombing of Astar continues; Scores of wounded—some at the cameraman's very side—the Red Cross workers give heroic aid; some of the desperately injured are rushed to ambulances in the rear by airplane; behind the lines at Fez, Marshal Lyautey, in charge of war against the Riffs consults with General Hoecht, his chief of staff.

Other interesting subjects in this Pathe News release are: The Intercollegiate Regatta at Poughkeepsie, which was won by the Navy oarsmen; A "Tank Wedding" of a Buck Private at Golden, Colorado; MacMillan's Polar Expedition bidding farewell to the United States; the placing of the body of the late Sen. La Follette in state at the Capital in Madison, Wisconsin; Von Hindenburg "captured" by cameramen, and several other interesting topical events.

"The Wanderer" Completed

Following months of intensive work on the part of both Raoul Walsh, director, and the featured players, the final scene for "The Wanderer," for the famous Biblical parable of the prodigal son has been filmed in the Paramount Hollywood studio. The picture, it is thought, will set a new record both for its spectacular features and for its beauty of photography. In collaboration with Director Raoul Walsh, Roy Pomeroy, who was responsible for the opening of the Red Sea in "The Ten Commandments," has created a number of even more startling effects.

Joe Brandt Announces New Columbia Policy in Force

JOE BRANDT, President of Columbia Pictures, who is touring the country visiting exchanges and many of the exhibitors in the key cities, believes that an epoch-making event in the history of independent pictures occurred this season when his company, as well as a number of other large independent producers, will have prints in their exchanges to show the exhibitor exactly what he, in turn, might offer to the public.

"The old days when exhibitors were up against a 'cat in the bag' proposition are gone forever," Brandt explained. "Columbia's organization, for example, worked long and faithfully to have a number of each of the Columbia, Waldorf and Perfection series cut, titled, and really ready for distribution before the season opened.

"Today, actually in advance of release dates, we have prints of the first few of each of these series of six in every one of our exchanges.

"This was made possible by the confidence which the exhibitors placed in our product last season, and the fact they have shown an eagerness to book our entire 1925-26 series of eighteen pictures. Of course, with prints in our exchanges now, we expect our bookings to surpass last year's business for the early summer months.

"This season we have worked on the notion of making bigger and better pictures, even though we had to expend much more money. We expect that a fair portion of our pictures will be bigger success than even our 'Midnight Express,' and 'Fighting the Flames,' although these two pictures actually made box office history in a number of important first run houses.

"The Danger Signal," first on the releasing order of our Columbia productions was acclaimed as a worthy successor to the 'Midnight Express' at a private showing for exhibitors which we held in Los Angeles. The same occurred in New York when this picture and the first of the Perfection releases. 'Fighting Youth,' as well as the opener of the Waldorf series, 'Enemy of Man.' The Waldorf series will have a number of powerful stories as vehicles for Dorothy Revier, acclaimed as the most beautiful girl in California."

Yours for a Greater Movie Season!
METROPOLITAN PICTURES INC.
'SIMON THE JESTER'
from the novel by WILLIAM J. LOCKE
FRANCES MARION production
DISTRIBUTING CORPORATION

(Continued from page 166)

She escapes from the lodge and wanders all night in a storm and reaches a camp where Joe finds her and takes her home. Appreciating his kindness she soon becomes engaged to Joe. One day she reads in the newspaper that Wyman is being tried for the murder of his wife which occurred the night she was at the lodge. Joe rushes her to the courtroom in time to save Wyman, but in doing so she sacrifices her own reputation. Joe, realizing Peggy's great love for Wyman releases her from the engagement and she finds refuge in Wyman's arms.

"The Sporting Chance"

Fast Moving Melodrama of the Turf Is Film That Should Please Majority of Patrons

Reviewed by Tom Waller

Milady's boudoir as the refuge of a prize race horse being sought by the police, and a pony ballet in which beautifully gowned women ride real ponies over heavy rugs amid costly bits of furniture in the reception hall of a huge estate, are two of the unusual scenes in Tiffany's "The Sporting Chance." The story is one of jockeys, two sporting men and a pretty girl. It has punch and pep and the vivacity associated with melodramas based upon the racing turf. As a whole it looks mighty good from the coin angle of any box office.

"The Sporting Chance," from the standpoint of cast, direction, art and continuity, is the type of picture which with all propriety and sincerity he prominently placed in the quality row as an audience attraction.

The atmosphere of the paddock and the race, with thrilling close-ups of neck-to-neck contestants, furnish the big splash. Anyone who has ever visited a race track will appreciate these scenes for their realism. The interest in this film race, however, is particularly suspenseful since upon its outcome hinges the happiness of a loyal Southerner, whose only property is his horse; a beautiful girl, whose winnings will save her father from disgrace, and ruination of a suave bachelor, the treacherous rival of the Southerner for the girl's hand.

The story adheres tenaciously to its theme throughout. Thus an audience should be all keyed for the race when the Southerner "spirits away" his winning stallion from under the sheriff's attachment secured by the bachelor—hides the thoroughbred in the bedroom of his fiance, and again eludes the police when he gains access for the big event by disguising the pacer as a decrepit nag.

Lou Tellegen excellently interprets the bachelor role. Dorothy Phillips as the girl and Theodore Von Eltz as the owner of "Kentucky Boy" are also worthy of especial mention.

Cast

Darrell Thornton.....Lou Tellegen
Patricia Winthrop.....Dorothy Phillips
Caleb Winthrop.....George Fawcett
Robert Selby.....Theodore Von Eltz
The Jockey.....Andrew Clarke
Kentucky Boy.....Kentucky Boy

Author, Jack Boyle.
Directed by Oscar Apfel.
Adapted by John P. Bernard.
Length, 6,696 feet.

Story

Thornton, wealthy bachelor sportsman, is turned down by Patricia, society girl. She falls in love with Selby, loyal Southerner, whose only material wealth is his horse, "Kentucky Boy." Thornton gets a sheriff's attachment on the horse, as he defrayed its traveling expenses North. Patricia in order to save her father, agrees to marry Thornton. When Selby informs her that the purse for the race would meet these obligations she works with the Southerner, enabling him to hide his horse in her home until the day of the race. Selby camouflages the stallion so that it looks like a peanut vender's nag and gets by the police at the gate. The horse's victory spells happiness for the couple and Patricia's father, and the ruination of the bachelor.

"The Awful Truth"

Clever and Amusing Sophisticated Light Comedy in Adaptation of Play Starring Agnes Ayres

Reviewed by C. S. Sewell

Cleverness is the outstanding point of "The Awful Truth" adapted from a Broadway stage success and offered by Producers Distributing Corporation with Agnes Ayres in the title role.

The story is based on a very light foundation and is a domestic comedy drama dealing with the romance of a jealous husband, a flirtatious wife and a typical wealthy rounder. The innocent wife is divorced on purely circumstantial evidence. A wise friend believing they still love each other brings them together and by exercising her woman's wit to the utmost the wife succeeds in winning her husband back.

The plot while quite slight has been smoothly developed and smartly directed by Paul Powell and the players all seem to enter into the spirit of the story, the result is a bright and peppy production that is good for a number of laughs and should appeal more especially to sophisticated patrons. Some of the humor, especially that in the subtitles is rather subtle and all through the picture is evidence of clever craftsmanship which entertains even if it does not seem entirely logical or true to life.

One of the best sequences is almost a travesty on the familiar situation where the villain gets the woman in a hunting lodge and the hero arrives in the nick of time. In this instance, the wife deliberately brings about this situation, taunting the other fellow to make love to her, but she has been careful to play her cards so that her husband will be within reach of her call for help, and she makes this situation bring about the clearing of her name from the suspicion of infidelity.

Every one of the players give good performances. Agnes Ayres is an excellent type for the wife and Warner Baxter shows up well as the gruff, jealous husband. Phillips Smalley is ideal as the other fellow, Winifred Bryson gives a pleasing performance as the helpful friend. In the rather novel role of a youthful mooning sentimental lover Raymond Lowney is delightful and Carrie Clarke Ward is thoroughly amusing as his wealthy but eccentric aunt.

Although considerably stretched out and possible to have been told in materially less footage, "The Awful Truth" should provide pleasing light entertainment especially for the more intelligent class of patrons.

Cast

Lucy Satterley.....Agnes Ayres
Norman Satterley.....Warner Baxter
Kempster.....Phillips Smalley
Danny Leeson.....Raymond Lowney
Josephine.....Winifred Bryson
Mrs. Leeson.....Carrie Clarke Ward

Based on stage play by Arthur Richman.
Directed by Paul Powell.
Length, 5,917 feet.

Story

Lucy is popular with the men and after she is won by the modern cave-man tactics of Norman Satterley she continues her flirtations which arouse the intense jealousy of her husband. He particularly resents the attentions of Kempster, a rounder, who, however makes him a flattering offer to take charge of a mining proposition and he goes to investigate. Lucy, to get away from Kempster, visits her friend Josephine. A fire occurs in the apartment house and Lucy and Kempster, who also lives in the same building, meet on a fire escape in negligee. Norman returns just at this time, and refusing to accept any explanation, divorces Lucy. A year later, at a winter resort, Josephine finally persuades Lucy to accept a silly young millionaire, Danny, who is infatuated with her. His aunt refuses to sanction the match and Josephine sends for Norman, who says Lucy is blameless, and tellls her he lied like a gentleman. Norman and Lucy again become friendly, but he still does not believe her until she engineers a scene with Kempster in a lodge so that Norman comes to her rescue. Finally, Norman admits he has been unhappy and wants her back, and says as there can be no happiness in marriage without trust he has decided to trust her.

"American Pluck"

George Walsh a Peppy Hero in Melodramatic and Amusing Chadwick Picture

Reviewed by Sumner Smith

"American Pluck," starring the athletic George Walsh and directed for I. E. Chadwick by Richard Stanton, is a romantic and exciting story of an irresponsible American youth in a fictitious foreign country. He saves the princess from court intrigue and ultimately ascends to the throne with her.

Only the most imaginative can find realism in the picture because of the very nature of the story. The director realized this at the start, and so he has turned out a feature which smoothly turns from melodrama into good comedy and then back into "meller." Fans who like their action in the raw will like the picture.

Walsh is a goodlooking, virile American youth and he instills a lot of pep into the action. Opposite him is Wanda Hawley as the princess. She gives a satisfactory performance. Frank Leigh is a capable villain, and Tom Wilson, Leo White and Dan Mason have very fine comedy parts. Photographic effects by Lyman Broening and titles by Ralph Spence, who also did the scenario, are worthy of special mention. One of Spence's best titles is, "Father, who is working his son's way through college."

One feature of the picture is a prize-fight with one "Hard Boiled" Perry. Walsh is a realistic scrapper, and with Leo White on the sidelines making comedy, the scene goes over great.

The athletic star's stunts are well done, particularly one dive off a cliff; Broening's camera work put this over to great effect.

Cast

Blaze Derringer.....George Walsh
Princess Alicia.....Wanda Hawley
Count Birkhaff.....Sidney DeGrey
Count Verensky.....Frank Leigh
Jefferson Lee.....Tom Wilson
Lord Raleigh.....Leo White
American Consul.....Dan Mason

From Eugene P. Jyle, Jr.'s novel "Blaze Derringer."
Scenario by Ralph Spence.
Directed by Richard Stanton.
Length, 5,900 feet.

Story

Dad sends Blaze Derringer, out to make his way in the world. Blaze starts in a side-door Pullman, joining forces with three hoboes. One of them, Lord Raleigh, becomes his manager when Blaze engages in a prize-fight. Princess Alicia of Bargonia witnesses his victory and takes him to his country to head her army. Blaze finds that Count Verensky plans to ascend the throne. The Princess is kidnapped, but Blaze rescues her and Verensky is imprisoned. Blaze wins a wife and a throne.

"The Bloodhound"

Bob Custer Appears in Dual Role in His Newest for F. B. O. Which Is Story of Mounted Police

Reviewed by C. S. Sewell

Bob Custer who started his series for F. B. O. as a Texas Ranger has, while preserving the type of role of an enforcer of the law, transferred the locale of the action from Texas to the Canadian Northwest, and in his newest Jesse Goldburg Production "The Bloodhound" appears as a member of the Northwest Mounted Police.

The story follows the usual lines of films of this kind centering in the efforts of the hero to "get his man." The action, however, is a little more complicated than is ordinarily the case, for the star has a dual role appearing also as a trapper suspected of murder. This causes the "Mounty" to be suspected by one of his fellow workers as having been sent out to arrest himself, bringing about a unique situation as this fellow is sent out to arrest the hero.

This situation is really more novel than convincing; the story, however, has the vigorous action and pleasing out-door atmosphere of the Northwestern films with plenty of snow stuff that should prove welcome at this season.

The story is melodramatic and probability is not at all times adhered to but there is good suspense in the climax where the hero locates his man and finds he is his long-lost brother and right on top of this the other "mounted" man appears and the hero gives himself up in his brother's place. The biggest punch comes when the trapper's wife dramatically confesses the truth.

Custer is a good type for a role of this kind and seems perfectly at home and gives a good performance, the others in the cast do satisfactory work, Mary Beth Milford is seen as the heroine.

In houses where outdoor stories dealing with the Mounted Police are popular "The Bloodhound" should prove a satisfactory program attraction.

Cast

Belleau ..... **Bob Custer**
Sgt. McKenna ..... **Bob Custer**
Rambo ..... **David Dunbar**
Constable Fitzgerald ..... **Ralph McCullough**
Marie Rambo ..... **Mary Beth Milford**
Betty Belleau ..... **Emily Barry**

Story by H. H. Van Loan.
Directed by William Craft.
Length, 4,800 feet.

Story

Belleau, a trapper, gets into a fight and Rambo, a factor, is killed. Belleau is accused and makes his escape. Sgt. McKenna of the Mounted Police returns from another case and is immediately put on this one. He is the double of Belleau, and when Constable Fitzgerald of the Mounted Police sees him he is convinced that he is the murderer and is sent to apprehend McKenna, who is in love with Rambo's daughter Marie. McKenna locates his man and finds that Belleau is his long-lost brother, and for the sake of Belleau's wife and child he changes clothes with him and allows Fitzgerald to arrest him. Belleau's wife, unable to stand the strain, tells the truth. McKenna arrests his brother and brings him back and the Captain produces a half-breed who confesses he murdered Rambo. Belleau is freed and McKenna wins Marie.

"Fighting Courage"

Ken Maynard Lively Hero in Actionful Davis Distributing Western

Reviewed by Sumner Smith

The principal object of "Fighting Courage," a Davis Distributing Division picture, quite plainly was to instill as many thrills as possible into the five reels. From the very beginning it starts to "pick on" the nervous system with fast automobile driving and encounters with a bold, bad bandit. Such a speedy opening sometimes presages a sorry sagging of interest in the middle of a picture, but "Fighting Courage" manages an ever-ascending suspense.

Ken Maynard is a newcomer in the ranks of western stars and he should be welcomed by the fans. He has the physique and the good looks, and he gets plenty of pep into his work. Peggy Montgomery is attractive and capable in the role of heroine, and the other players do well. The Hollywood Beauty Sextette is heavily featured in subtitles but is somewhat incidental in the action. The members don't seem to have been discovered on California bathing beaches.

The plot hinges on a similarity in appearance of the hero and the bandit. Both of them are thoroughly chased all over the landscape and have to do some fast riding to escape the bullets of posses. Besides saving the girl from danger, the hero also is commissioned to discover a lost mine and he succeeds after many close shaves and really good fist fights.

Because it teems with action and because Ken Maynard is a lively, likeable youngster, "Fighting Courage" ought to please western audiences despite its sometimes choppy continuity. Tarzan described as "King of All Horses," is featured in the picture. He is a clever white horse.

Cast

Richard Kingsley ..... **"Ken" Maynard**
Marjorie Crenshaw ..... **Peggy Montgomery**
Kingsley, Sr. ..... **Melford McDowell**
Mark Crenshaw ..... **Frank Whitson**
Bert Kinkaid ..... **Henry Ward**
Sambo ..... **Jas. Barry, Jr.**
Luke Collins ..... **Gus Saville**

Story by Frank Howard Clark
Directed by Clifford S. Elfelt
Length, 5,000 feet

Story

Richard Kingsley goes west to make good. He meets a bandit who forces him to exchange clothing and gives him back his white horse, previously stolen from the Senior Kingsley's ranch. Posses pursue the young man, thinking him the bandit. He meets and falls in love with Marjorie Crenshaw who befriends him when he is captured and in danger of severe treatment. During his eventful life dodging sheriffs Kingsley manages to locate a lost mine. He bests the bandit in a fist fight and obtains possession of the mine, thus fulfilling his promise to his father. Marjorie and he are now in a position to develop their romance without hindrances.

"Before Midnight"

Henry Ginsberg Offers Fast-Moving and Exciting Crook Melodrama Starring William Russell

Reviewed by C. S. Sewell

With the curiosity arousing title "Before Midnight" Henry Ginsberg Distributing Corporation, a newcomer in the independent market, is offering the first of a series of William Russell productions made for Royal Pictures.

An attempt on the part of the hero to smuggle a valuable jewel into this country and the efforts of a detective agency aided by the heroine to obtain this gem furnishes the basis for exciting melodrama, in which the principals are involved in a series of cleverly developed situations which while highly improbable are decidedly ingenious and hold the interest even if they do not convince.

"Before Midnight" for the most of its footage falls into the category of a crook story as the big secret that the hero is in reality the new owner of the detective agency and the whole thing is a plot to trap the manager who is suspected of crooked work is carefully hidden. The crook angle scores on its own footing and the unexpected twist provides a punch climax and by clearing the hero of suspicion brings about a happy ending.

The entire action of the story which begins in the morning transpires before midnight of the same day, and in keeping with this rapidity of plot development is the speed of the action. One exciting situation dovetails right into another with no time for the interest to lag.

William Russell gives a convincing performance as the supposed crook with Barbara Bedford capably portraying the girl. Brinsley Shaw is effective as the valet who turns out to be a secret service man and Alan Roscoe is well cast as the crooked detective.

The production details are thorougly adequate and "Before Midnight" should please the average patron for its exciting melodrama overbalances its improbabilities.

Cast

Tom Galloway ..... **William Russell**
Helen Saldivar ..... **Barbara Bedford**
Dobbs ..... **Brinsley Shaw**
Durand ..... **Alan Roscoe**
Julio Saldivar ..... **Rex Lease**

Story by Jules Furthman.
Directed by John Adolfi.
Length, 4,895 feet.

Story

To save her weak brother from prison, Helen Saldivar agrees to aid Durand the head of a detective agency by watching Tom Galloway, while both are guests at a house party. The plan however threatens to strike the rocks as they fall in love with each other. Durand is watching Galloway whom he suspects of smuggling in a valuable emerald. To save Tom, Helen secures the emerald and double crosses Durand, who however accuses both of being in the plot. Finally, on hearing Helen's story Tom produces the emerald but Durand accepts a big bribe to keep quiet. Tom then discloses that he is the real head of the detective agency and that it was all a plan to trap Durand. With all explained, Helen and Tom declare their love for each other.

"Grounds for Divorce"

Paul Bern Makes a Delightful Production for Paramount of Rather Too Foreign a Story

Reviewed by Epes W. Sargent

Paul Bern leads an admirable cast through a delightful presentation of a story too foreign in its atmosphere to be thoroughly appealing to American audiences.

The people in this screen version of the play by Guy Bolton from the original of Ernest Vajda, do not act as we would have them, and the result is a play that is thoroughly amusing, but which carries no strong appeal. It may please for the moment, but quickly be forgotten, for the situations are too foreign to be approved by the average American audience.

Florence Vidor is seen to better advantage than usual and Matt Moore is at his best. Harry Myers does so well that one is sorry he is not permitted to keep his newly acquired wife, while Louise Fazenda is capital as the actress, providing the broader comedy. George Andre Beranger deserves a word of praise for his well-planned playing of the aviator and the minor roles are all in careful hands.

It is an unusually good ensemble, and a splendid production both in the direction of

the scenes and the choice of interior and exterior locations. But the play itself is caviare to the average American taste.

Cast

Alice Sorbier ..... Florence Vidor
Maurice Sorbier ..... Matt Moore
Count Zapata ..... Harry Myers
Marianne ..... Louise Fazenda
Guido ..... George Andre Beranger
Labell ..... Gustave von Seyffertitz
Marie ..... Edna Mae Cooper
From Guy Bolton's play from Ernest Vajda
Scenario by Violet Clark
Directed by Paul Bern
Length 5692 feet

Story

Maurice Sorbier, French attorney specializing in divorce, is on his honeymoon. He seeks to put his business from him, but his friend Count Zapata, brings to him a lady in distress, and he jots down his new client's grounds for divorce. Nearly a year passes. He is getting a divorce for a famous Parisian actress. Judgment is reserved with the intimation that more testimony is needed. Sorbier urges Marianne to egg her husband to fresh outbursts and the anniversary of the marriage she invites her husband into throwing an inkwell at her. In her negligee she rushes among the friends gathered to celebrate the anniversary to show her attorney the material evidence. He becomes lost in the case and Alice decides that she, too, has grounds for divorce. Three months later she marries Count Zapata at a distance. Guido, an aviator, comes to her aid. He summons Sorbier and then takes the Count up in his plane and does stunts until the thoroughly seasick nobleman signs a renunciation. Alice leaves to divorce the Count and remarry her real love.

"Kivalina of the Ice Lands"

Aurora Borealis in Natural Color is High Spot of This Pictorial Record of Eskimo Life Today

Reviewed by C. S. Sewell

A pictorial record of explorer Earl Rossman's two years stay among the Eskimos in the most northern part of the American continent is unfolded in "Kivalina of the Ice Lands" which is being offered by B. C. R. Productions, Inc.

Taking its title from the heroine, it is a comprehensive record of Eskimo life today. The story is exceedingly slight, just enough on which to hang the action which shows these people going about their daily life. The dramatic angle is carried largely in the subtitles which at times however hardly seem to be in the language that the Eskimo would use.

Among the striking scenes which distinguish this picture from others of the Arctic are views of the ocean in the process of freezing with the waves as they surge in on the coast apparently masses of small pieces of ice, and shots of the Spring thaw with huge fissures developing and floes breaking away from the main body.

The most outstanding shots, however are those of the aurora borealis filmed in natural color. While obtaining these scenes was a notable feat that is impressive in its effect the result does not measure up to the magnificent spectacle of this natural phenomena of which we have heard such rapturous accounts.

The Eskimos are shown migrating to the sea during the hunting season, driving immense herds of reindeer, building large boats out of skins which are placed over a wooden frame, and there are a number of views of their harpooning seal, an excellent sequence pictures a walrus hunt with the water dotted with scores of these huge creatures and in one instance the capture of a white whale is shown.

The Eskimo children are seen at play enjoying themselves much like other children, tobogganing being their chief sport, and we learn that they are quite expert jugglers. At times vast flocks of wild birds almost darken the horizon and an interesting scene shows the building of a corral out of ice cakes when the time comes to herd and count the reindeer.

There are several impressive views of Arctic storms and the most dramatic sequence shows the hero caught in a blizzard and building an igloo of ice as a shelter. Morning finds it "snowed under" and the reindeer steeds gone. He soon recaptures them and killing one for food and to use its hide as a sled he manages to get back to safety.

The human interest angles are not played up with particular strength nor is there the expected dramatic punches in the actual catching of the seals, walrus, etc. The picture depends mainly for its appeal on its being a true picturization of Eskimo life. Its value is largely instructive and as entertainment it falls into the class of a scenic or travelogue.

The worth of "Kivalina" as an audience attraction will depend largely on whether your patrons have seen other films of this kind and also as to whether a picture of this type will hold their interest for a number of reels as the main feature on the program.

Cast

Heroine ..... Kivalina
Hero ..... Aguvaluk
Witch Doctor..... Nashulik
Kivalina's Brother..... Tookatoo
Master Hunter..... Nuwak
Picture of Eskimo Life photographed by Earl Rossman.
Titled and edited by Katharine Hilliker.
Length, 5,700 feet.

Story

Aguvaluk, a great Eskimo hunter plans to wed Kavalina the belle of the tribe and goes to Nashulik the witch doctor for his consent. Nashulik tells him he must not marry until he has discharged his father's debt and to go out alone and capture forty seals. This he does after a great struggle, resenting the fact that he cannot go with the others who capture a white whale and a number of walruses. Nashulik then informs him that to discharge the interest on the debt he must bring in the rare silver fox. After great privation Aguvaluk finally traps one several hundred miles inland. Returning home he is caught in a fierce storm, and builds himself an ice shelter for the night. In the morning his reindeers have disappeared but he finally captures them knowing they will wander into the teeth of the gale. To satisfy his hunger he kills the smaller, using its hide to make a new sled. Finally reaching home, his father's debt fully discharged, he prepares to marry Kivalina and there is a big wedding feast prepared.

"A Lucky Accident"

(Universal—Comedy—One Reel)

A snappy fast-moving comedy that have a number of amusing situations and with several laughs in the subtitles is this the newest of Universal's single reel comedies featuring fat and jolly Charles Puffy. The idea is slight and familiar and shows Puffy as starting out for a little pleasure, landing in a hospital, falling in love with a nurse and finding out when he returns home that she is the very girl his mother has wished him to meet. It has been given good direction and introduces some laughable situations, especially where Puffy, crawling under an over-turned auto to help its occupants is grabbed by the ambulance crew and rushed to the hospital. It is one of the best of the new Charles Puffy series which have been hitting a pretty good pace. A few more like this one will firmly establish Puffy with the audiences that like fat comedians.—C. S. S.

"Just In Time"

(Universal—Western—Two Reels)

Wanda Wiley is the featured player in this two-reel Century Comedy distributed by Universal. It is slapstick worked into a highly improbable story of a reporter who ferrets out a gang that have threatened to destroy a newspaper and have kidnapped the son of the editor. Miss Wiley in this role climbs up a drain pipe, gets into the conspirators den, frees the boy and finally leads the gang in a chase that ends in the newspaper office where they are captured. There are some amusing rough and tumble and slapstick scenes that will appeal to fans that like this type of production, but there is very little ingenuity or originality and as a whole it fails to measure up to this star's recent vehicles.—C. S. S.

"Sherlock Sleuth"

(Pathe—Comedy—Two Reels)

This Hal Roach Star Comedy presents Arthur Stone in the role of a hotel detective with nothing much under his hat. A famous crook robs the guests and the detective himself, then staves off capture temporarily by enlisting the services of a lion. This animal puts the guests to rout, but finally, through a series of lucky happenings, the detective nails the criminal and his female accomplice. The subject is of the familiar slapstick type, consisting largely of chases and far-fetched subtitles. It is well acted by Stone and a cast including Noah Young, Martha Sleeper, Marjorie Whiteis and William Gillespie. Ralph Cedar directed under the supervision of F. Richard Jones.—S. S.

"Film Facts"

(Red Seal—Magazine—One Reel)

Two sections of greater length than usual comprise issue "G" of Film Facts distributed by Red Seal. The first part is a comprehensive review of the activities of the Coast Guard in their protection of life and shipping along the Ocean and Great Lakes. There are scenes showing how they patrol the beach, resuscitate a drowning man and rig up a breeches buoy to haul in survivors from steamers in distress. One of the most interesting and instructive items of this entire series is the section which is of a historical nature, showing the various types of fire engines from the first hand pump right up to the present powerful and speedy automobile fire engine.—C. S. S.

Pathe Review No. 28

(Pathe—Magazine—One Reel)

Of chief interest are scenes of an American Indian wedding. These are contrasted with the typical American wedding in this issue of the "Here Comes the Bride Series." "Wonders in Wax" are really remarkable in showing the making of life-like dummies in Paris. The Pathecolor section reveals "The Gorges of Ardeche" in Southern France.—S. S.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"The White Wing's Bride"

(Pathe—Comedy—Two Reels)

This is the second Harry Langdon comedy of a series of two made by Principal Pictures Corporation under the direction of Alf Goulding. It varies from the usual Langdon comedy in that it is so full of gags familiar to audiences that Langdon hasn't a chance to be personally funny. In a few scenes he appears as a street cleaner, but most of the time is all dressed up. All he is given an opportunity to do is to run around and grimace. His best humor is of the more subtle and leisurely sort, and this subject rushes him from one disconnected situation to another. The humor is very broad and the subtitles are forced attempts to be funny. Audiences that like burlesque undoubtedly will find much to enjoy in "The White Wing's Bride," but Langdon's ever increasing throng of followers won't consider it typical of his work.—S. S.

"The Ropin' Venus"

(Universal—Western—Two Reels)

Here is another Universal two-reeler released under the Mustang brand, featuring Josie Sedgwick, who gives a good account of herself in the type of role which usually falls to the lot of a male star. The action concerns a gang of rustlers, who, by a ruse, lure the sheriff's party to one ranch while they make a raid on another. Josie, as the sheriff's daughter, gets on to their plan and follows a suspicious character. They capture and bind her, but she gets free and signals her father with a mirror. They chase her but she captures two of them, but deciding she has had enough excitement agrees to settle down as the husband of one of the posse. Miss Sedgwick again demonstrates that she is a fine horsewoman and acquits herself creditably in the strenuous western stunts. This film is up to the standard of the average western and there is an additional novelty in Miss Sedgwick's role.—C. S. S.

"Below Zero"

(Educational—Comedy—Two Reels)

"Below Zero" has plenty of snow but a lot of rambling incidents for the story. The frigidity of the atmosphere should create a longing in the average theatre on a hot afternoon for a cooler clime. Lige Conly, supported by Estelle Bradley, Robert Kortman and others, ploughs through banks of snow and indulges in some by-play with so-called badmen. Spectators should be amused by the antics of a horse on snowshoes and then skiis. A colored valet to Conly also may provide a few laughs. His sled is provided with a kitchen range to which is attached a long stove pipe. As a whole this two-reel Mermaid comedy should provide average amusement for slapstick fans.—T. W.

"Shorts" Reviewed In This Issue

Below Zero (Educational)
Film Facts (Red Seal)
Just in Time (Universal)
Knockout Man, The (Universal)
Learning How (Pathe)
Lucky Accident, A (Universal)
Ough! (Pathe)
Pathe Review No. 28 (Pathe)
Permit Me (Educational)
Ropin' Venus, The (Universal)
Sherlock Sleuth (Pathe)
Waiting (Educational)
White Wings Bride, The (Pathe)

"Permit Me"

(Educational—Comedy—One Reel)

A wedding of the Bowery type, with a taxi driver and a sales girl as the principals, leads off this one-reel comedy. Cliff Bowes, Eddie Nelson, Virginia Vance and Zelma O'Neal are in shoe-throwing, slambang roles. The comedy moves at good slapstick speed, with a taxi running through buildings walls of all sizes and dimensions. It so happens that the girl and her husband commingle with a party of the elite. The affair winds up in a brawl with the husband as the instigator. The film has all of the program qualities of the average comedy.—T. W.

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"Waiting"

(Educational—Comedy—Two Reels)

The mishaps of a graduate dishwasher and waiter are ludicrously portrayed in the Lloyd Hamilton manner by that comedian in "Waiting." This two-reel comedy should hold many laughs for patrons the country over. It appeals to us as a particularly good conglomeration of most all the tried and proven slapstick stunts. Hamilton wheedles out in his trusty little flivver in search of romance. This time his girl is bumped out into the machine of a rival and Hamilton goes through walls, etc., before he is stalled in the center of a trolley car. The next move he makes is out of the trolley and down a steep trestle when he is forced to hoof it. As a dishwasher and a waiter in a snappy eating place, Hamilton manages to break up all of the china ware before he rescues his girl from "the arms of a villain" in a private dining room.—T. W.

"The Knockout Man"

(Universal—Western—Two Reels)

With Jack Perrin and Louise Lorraine in the leading roles, Universal is reissuing this two-reel western which has for its theme the romance between a western he-man and the daughter of a minister. Seeking to follow the minister's advice the hero when struck turns his other cheek; the villain takes advantage of this and the hero is acclaimed as a coward. Finally when the villain taunts the hero by taking the girl to a dance hall and taunting the hero to rescue her, he licks the villain and cleans out the place, regaining the respect of the men and clinching the girl's admiration for him. The action, except for the climax, is hardly as snappy and strenuous as the usual western. But on the whole it classes up well with the average picture of its type today.—C. S. S.

"Ough!"

(Pathe-Stereoscopik—One Reel)

The title evidently comes from the stunts performed. Lariats are thrown, guns are fired and swords are slashed at the audience through the medium of the new process. It is all extremely effective as well as extremely trying on the nervous system. Audiences will "escape death" in a number of forms and it ought to create an uproar in the theatre.—S. S.

"Learning How"

(Pathe—Sportlight—One Reel)

This Grantland Rice Sportlight demonstrates that the beginning of all sports is "learning how." Various well known sportsmen and women are shown instructing the young. Considerable footage is given to Helen Jacobs, the West's latest tennis phenomenon, on the courts with William M. Johnston. The sports covered also include lariat throwing, golf, rowing, archery, baseball and football.—S. S.

(More "Pep" Reviews on page 185)

First National Reports on Activities As Six Months of 1925 Nears Close

FIRST NATIONAL studios, East and West, and production heads, stars and directors, are busy; new productions are starting, and the cutting rooms are busy as the first half of the year 1925 comes nearer a close.

Five productions having been made at the First National Studios in New York since Earl Hudson brought his production units East in October, three pictures are now in work. Eight more are scheduled for production within the coming six months, according to plans outlined by General Manager Richard A. Rowland.

"The Half-Way Girl" and "The Pace That Thrills" are now in production at the studios, while Milton Sills and the company making "The Knockout" on location, on the Beauchene River, Que., will return to the New York Studios within a week for the completion of that picture. Lambert Hillyer is directing it.

"The Half-Way Girl"

"The Half-Way Girl," featuring Doris Kenyon and Lloyd Hughes, will be completed within a few days and go to the cutting room. "The Pace That Thrills," in which Ben Lyon and Mary Astor are featured, will take at least four more weeks. John Francis Dillon is directing "The Half-Wal Girl" and Webster Campbell "The Pace That Thrills."

In "The Half-Way Girl" many difficulties were met. A big U. S. Shipping Board steamer had to be purchased for sea scenes. Thrilling fire-at-sea sequences take place on this vessel. It was taken off Sandy Hook for the filming and the company spent a week aboard her. At the completion of the fire scenes the boat was blown up as one of the big thrills of the picture.

In "The Pace That Thrills," Ben Lyon will be seen as an automobile racer, a bull fighter and a prize fighter. It is a picture packed with action and exciting situations. The Sills picture, "The Knockout," is the story of a prize fighter who goes to the North woods when his arm gives out. There he fights his way through almost insurmountable difficulties. It is a picture such as Sills shines in. In one scene more than a million feet of logs are shown in the largest log jam in the history of lumbering in Quebec, Canada.

"Men of Steel" for Sills

On the list for production within the next six months are two big "specials"—"Men of Steel," in which Sills will be starred, and "Atlantis," which will be produced as a sequel to the screen sensation of the year, "The Lost World." Then there will be "The Savage," "The Unguarded Hour," "Bed and Board," "The Scarlet Saint," "The Boss of Little Arcady" and "Mademoiselle Modiste." "Men of Steel" is an adaptation of R. G. Kirk's Saturday Evening Post story, "United States Flavor." It will be one of the biggest features of the year for First National.

Preparing for "Atlantis"

Earl Hudson has been working for months on the story of "Atlantis" and is nearing the completion of the story. Willis O'Brien, technical director of "The Lost World," has been doing research work since last February for this picture. Hudson plans to make it even a greater picture than "The Lost World."

"The Savage" is an original story for the screen by Ernest Pascal. Ben Lyon will be featured, according to present plans. "The Knockout" is adapted from M. D. C. Crawford's great story, "The Come-Back." "The Unguarded Hour" is adapted from Margaretta Tuttle's Saturday Evening Post serial. It shows the follies and fascinations of the modern American girl. It vindicates her as a delectable combination of virtue and sophistication with a fascination unrivaled by the women of other nations.

Doris Kenyon will be featured in "Bed and Board," a story of a dissatisfied wife, by Lenore Coffee. Mary Astor will be featured in "The Scarlet Saint," adapted from Gerald Beaumont's Red Book story, "The Lady Who Played Fidele." Dorothy Mackaill, who appeared to such advantage in "Chickie" will be featured in "Mademoiselle Modiste." The featured players for "The Boss of Little Arcady" have not been selected.

Both Mr. Rowland and Mr. Hudson feel that the year will have been packed to the limit at First National's Eastern Studios when this schedule is completed by Autumn.

Work Starts on New Films

Production was started last week on four new productions for release by First National. Work was begun on two others a week previously.

The productions started last week include:

"The Dark Angel," a Samuel Goldwyn-George Fitzmaurice production, from the stage play of that title, with Ronald Colman in the lead. Filming began on June 10th.

"The Sea Woman," an Edwin Carewe production from Willard Robinson's play, with Blanche Sweet, Victor McLaglen, Constance Bennett and Robert Frazer. Work started June 10th.

"The Beautiful City"

"The Beautiful City," Inspiration's new starring vehicle for Richard Barthelmess, got under way at the same time, with Dorothy Gish and William H. Powell in the supporting cast. Elmer Clifton is directing.

"Joseph Greer and His Daughter," from Henry Kitchell Webster's new novel. Director George Archainbaud began photography on June 8th with Lewis Stone, Shirley Mason, Barbara Bedford and Hugh Allen in the cast. This production will be released under a new title.

The two productions that went into work the first week in June were Corinne Griffith's "Classified," from Edna Ferber's story, with Director Al Santell taking exteriors in New York ,and "The Pace That Thrills," featuring Ben Lyon and Mary Astor, directed by Webster Campbell.

Four in Cutting Room

First National Pictures at the present time has four forthcoming releases in the cutting room, with a fifth just out. Corinne Griffith's new picture, "The Marriage Whirl," from Hartley Manner's play, "The National Anthem," is the one upon which cutting has just been completed.

Those now in the cutting room are:

"Graustark," the new Norma Talmadge picture, directed by Dmitri Buchowetski, with Eugene O'Brien opposite the star.

"Winds of Chance," the big new Frank Lloyd special from Rex Beach's novel of Alaska, with Anna Q. Nilsson, Ben Lyon, Victor McLaglen, Viola Dana and many other famous screen players in the cast.

"The Lady Who Lied," the new Edwin Carewe production from Robert Hichens' novel, "Snake-Bite," with Lewis Stone, Virginia Valli and Nita Naldi.

"Shore Leave," Inspiration Pictures' new Richard Barthelmess production, shooting on which was completed two weeks ago.

Scenes in "Smooth as Satin," starring Evelyn Brent, based on the stage play, "The Chatterbox," by Bayard Veillier. An F. B. O. production.

Scenes in "Fine Clothes," a First National picture, with a cast that includes Lewis Stone, Percy Marmont, Raymond Griffith, Alma Rubens and Eileen Percy.

Famous Collaborators Sign to Write "Invisible Wounds"

FRESH from the West coast triumphs at Famous Players Lasky Studios, Sada Cowan and Howard Higgin have been engaged by Robert Kane for the adaptation of "Invisible Wounds." It will be the first collaboration by these noted writers, in the East, and Miss Cowan is already at work on the continuity at the Kane offices, 6 West 48th Street, New York City.

Mr. Higgin arrived from Hollywood late this week and immediately went into conference with Mr. Kane and Miss Cowan on the story. The production will probably go into work in mid-July and be completed in time for early Fall release.

Mr. Kane was originally won to Miss Cowan's work by her continuity for "East of Suez." This fine piece of writing was followed by her adaptation of "Bluebeard's Eighth Wife," and "Lucretia Lombard." Miss Cowan is also known for her titles for "Brass" and other screen successes, and is considered in the top rank of women writers on the Coast today. Her first script done in collaboration with Mr. Higgin was "Smoldering Fires."

Howard Higgin started as a property boy in Famous Players' West Coast studio, and is proud of the fact. He decided to learn how to write and direct pictures, and wanted to commence at the bottom and learn every phase of production work. Higgin made such rapid progress that three years later he was a production manager and art director. Then he commenced to write scenarios in collaboration with Miss Cowan.

"Invisible Wounds" is Frederick Palmer's "best seller," and opens in the home of William Morrow, a great financier, who is suffering from melancholia. Dr. Freeland, psychiatrist, and a disciple of Freud, is called in. The doctor has made a specialty of curing invisible wounds, the secret sorrows that gnaw at people's hearts and drive them to madness or death, and he sees at once that something of this sort is Morrow's trouble. As he questions him, the doctor looks about Morrow's beautiful library. On the wall is a portrait of Morrow's dead wife, Alice. There are also three portraits of Morrow's son, Billy, whom he worships—as a child, a youth and soldier in the A. E. F.

Dr. Freeland knows something of Morrow's life, and now he tells him he is going to find the woman of the fifth portrait, and that will cure him. He pieces all the broken links in the chain together and finally unfolds the story.

Morrow is a man devoted to money-making and worshipping the god, Power. He is engaged to a beautiful woman, Alice. A few days before the wedding she comes to him and tells him she loves another man, Theodore Karker. She will stick to her promise and go through with the marriage to Morrow, but she cannot marry him with a lie on her soul.

Morrow is determined not to relinquish Alice. So they are married and have a child, Billy. Karker is an occasional visitor to the house. Morrow is never able to win his wife's love, although they live together amicably. Morrow suspects that Billy is not his child, but Karker's. This thought embitters his whole life.

The action of the story deals with Billy, of course. Metropolitan book reviewers have called his romance one of the most unusual that has ever been set down by an author. Mr. Kane believes that the book plot is unusual screen material all the way through, and First National production heads are in agreement with him.

Buster Keaton's Next Picture

A wire from the Coast announces that Buster Keaton's next picture for Metro-Goldwyn will be an original story called "Go West," which he has written in collaboration with Raymond Cannon and Lex Neal. This production, it is predicted, will surpass all previous Keaton pictures in dramatic and comic effectiveness. It is a hilarious story depicting the adventures of a young Easterner who takes with immense earnestness the famous advice of Horace Greeley—"Go West, young man."

Scenes in "Lost—A Wife," the recently completed William DeMille production for Paramount, in which Adolphe Menjou and Greta Nissen are featured. This is a June 8 release.

Jesse L. Lasky, in Hollywood, Supervising Famous Players Biggest Production Boom

IN order personally to supervise one of the biggest production booms in the history of Famous Players-Lasky Corporation, Jesse L. Lasky, first vice-president of that company in charge of production, arrived in Hollywood last week from New York.

"Within the next thirty days," Mr. Lasky announced on his arrival, "we will have ten featured productions starting here; among them some of the greatest pictures we have ever attempted. It is to be in intimate touch with the details of the production plans for these pictures that I have returned to Los Angeles."

Mr. Lasky pointed out that his company now has under contract and ready to start work probably the greatest number of players ever assembled at the West Coast Studio. Despite this tremendous production activity, Mr. Lasky found the huge producing units very largely scattered. The studio is at the peak of its summer production, but not in Hollywood, Paramount producing units are distributed from Oregon in the North to the Mexican border in the South, and from San Francisco in the West to Cheyenne, Wyoming, in the East.

There are seven companies either out of the studio on location, or just preparing to go. Two of the biggest productions of the year by Paramount are just getting under way. Both are scheduled to be taken practically entirely on location.

James Cruze's next historical picture of the west, the story of the pony express, will be taken at Sacramento, California, and Cheyenne, Wyoming. The company, numbering several hundred people, will leave in a few days. A large mechanical and technical staff is already on the ground both in Sacramento, and near Cheyenne. At the latter place more than 100 Indians have been engaged to join the company when it arrives. Cruze's story which features Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery, is scheduled to be one of the banner Paramount pictures of the year. This is the first western picture Cruze has made since "The Covered Wagon."

Another production of equal importance on Mr. Lasky's list is Zane Grey's "The Vanishing American," on which shooting will begin this week. Nearly all of the scenes of the picture are laid in the heart of the Navajo Indian reservation, 160 miles north of Flagstaff, Arizona. The story deals with the struggle of the red men to keep their foothold on the continent, sullenly retreating for more than three centuries along a battle line three thousand miles long, until at last they made their final stand in the mountain fastness of the west against the invasion of the whites. More than 10,000 Indians from the reservation will appear in the picture, which features Richard Dix, Lois Wilson, Noah Beery and Malcolm McGregor. Work of hauling supplies to the reservation for the company has been under way for seven weeks.

Clarence Badger and his company making "The Golden Princess," Betty Bronson's starring picture for Paramount, are on location in Owens Valley, where they will remain for several weeks. Neil Hamilton is playing opposite Miss Bronson. Others featured in the cast are Rockcliffe Fellowes, Phyllis Haver and Joseph Dowling. The story deals with the gold rush days in California.

Director Malcolm St. Clair chose a real vacation location for his company making "The Trouble With Wives" when he took it to Catalina Island for the week. A large number of bathing beauties are with the company. The picture features Florence Vidor, Tom Moore, Esther Ralston and Ford Sterling.

Irvin Willat has taken a portion of his company, which is making "The Ancient Highway," to Oregon, where a number of important logging scenes are being shot. Jack Holt and Florence Vidor are the featured players selected to date.

Paul Bern is en route west to direct the filming of Pola Negri's next starring picture, "Flower of Night," from the original story of Joseph Hergesheimer scenarized by Willis Goldbeck. Miss Negri has just returned to Hollywood from the east. The opening scenes of the picture will be made at the Famous Players-Lasky studio, and then the star and her company will proceed to a location not as yet definitely selected.

Raymond Griffith and his comedy company, under Edward Sutherland's direction, now making "On Dress Parade," are scheduled to go on location shortly. The site has not as yet been picked. Mary Brian, of "Wendy" fame in "Peter Pan," is playing opposite Griffith.

John Russell, well known magazine writer, is hard at work on the script of Joseph Conrad's masterpiece "Lord Jim," which is to be filmed at various sea locations this summer by Director Victor Fleming. The cast has not yet been selected.

Three other companies will start work within a month, according to Mr. Lasky's announcement, but these three will work largely in the studio. Willliam de Mille will return shortly from New York to produce "New Brooms." Adolphe Menjou will start Jully 6, on "The Grand Duchess and the Waiter" under Malcolm St. Clair's direction. On the same date, Raoul Walsh, who has just completed "The Wanderer," will begin work on his next production for Paramount.

Secure Stories of Arthur Roche

A ten strike in stories for the screen was made by Warner Bros. when they closed an important deal with Arthur Somers Roche, famous novelist and short story writer, whereby they secure all of the stories of Mr. Roche and part time services of the author, who has been flirting with the screen for sometime.

By the deal, the Warners come into possession of all the stories written by Mr. Roche in the past and a first call on all of his future work for a long period of time. In addition the contract calls for the author to spend at least two months of each year at the Warner studio where he will give personal supervision to the preparation of his stories for the screen.

Rowland V. Lee (standing in center), director for William Fox, goes over one of the tense moments in "As No Man Has Loved," the Fox superproduction, with Stanhope Wheatcroft, George Billings (Lincoln) and Pauline Starke.

Scenes from Metro-Goldwyn-Mayer's "Confessions of a Queen" with Lewis Stone, John Bowers and Alice Terry

Norman Trevor Signed

Norman Trevor has been added to the cast of Thomas Meighan's latest picture, "The Man Who Found Himself," now in the course of production by Alfred E. Green at the Paramount Long Island studio.

Trevor, well known on the stage where he recently completed a long run in one of the principal parts of "The Goose Hangs High," brings another important theatrical name to the cast which numbers several footlight celebrities. Thomas Meighan, the star of this Booth Tarkington story, and Virginia Valli, his leading woman, are practically the only prominent screen players in the picture. All of the members of the supporting cast were borrowed from the stage. These are Ralph and Frank Morgan, Lynn Fontanne, Julia Hoyt, Hugh Cameron, Charles Stevenson and Victor Moore.

New Type of Play for Talmadge

"Durable Dick" Talmadge, the boy who broke his neck doing a stunt for one of his pictures and who astonished the medical fraternity of Hollywood by leaping right back into very active acting, broken neck and all, within a couple of weeks, will do "The Isle of Hope" as his next production for F. B. O. release. Casting is now being done at the F. B. O. Studios, and shooting will begin this week.

"The Isle of Hope" is a new type of vehicle for the agile star. It is a story of treasure hunting in the South Seas, and will provide Talmadge with thrilling action and plenty of chance for dramatic expression. The script, which has just been finished, is the work of James Bell Smith.

Neilson "Back in the Game"

Rutgers Neilson recently returned to the film business by joining the Pathe Publicity Department, after several years in the publishing field.

THEDA BARA
Who returns to the screen in Chadwick's "The Unchastened Woman"

Length of "Commandments"

Owing to "The Ten Commandments" having been played as a road show attraction there is a general curiosity about the length of the production as it is now being announced by Paramount for general release. The footage given is 9980 feet.

Next Flynn Picture

"Jack O' Diamonds" will be Maurice Flynn's next comedy drama for Film Booking Offices, according to an announcement by Harry Garson, head of Globe Pictures Corporation, by which the Flynn attractions are being made at F. B. O. "Jack O' Diamonds" is a crook comedy with romance and mystery and a fast finish in which a motor boat race and aquatic carnival are colorful features. Production will start this week. The story is by Rob Wagner and continuity by Dorothy Orr.

Pathe Bookings

"Twinkle-Twinkle," the Grantland Rice "Sportlight," which reveals Gilda Gray, Jack Dempsey, Douglas Fairbanks, Mary Pickford, Harold Lloyd and other stars of the stage and screen going through the physical training stunts that keep them in trim, has been booked for two weeks at Herbert L. Rothschild's Imperial Theatre in San Francisco in conjunction with the showing of the Paramount feature, "Grass," according to a wire received at the Home Office of Pathe Exchange, Inc., distributors of the sport reel.

Warner Baxter Signed

Warner Baxter, who has played leading roles in several recent Paramount pictures, has signed a long term contract as a member of the Paramount stock company. Mr. Baxter's contract is a result of his work in "Rugged Waters," "Welcome Home," "The Air Mail," "The Garden of Weeds," "The Golden Bed" and "The Female," Paramount pictures in which he has appeared during the last year.

Scenes from "Going Great," in which Eddie Nelson is prominently humorous. It is an Educational-Mermaid comedy

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First National Adds Two Dozen Pictures to List of 1925-26 Productions

SINCE the original announcement of its prospective releases for the season of 1925-1926, made in the Spring, First National Pictures and its allied producers have acquired the screen rights to twenty-four additional stories which are listed for release during the forthcoming season. The executives of the company believe that this material can be turned into box-office pictures that will rank with the biggest successes it has produced or released.

One of these releases is a new vehicle for Richard Barthelmess, "The Beautiful City," an original by Edmund Goulding, which Inspiration Pictures has put into work under the direction of Kenneth Webb. Dorothy Gish plays opposite the star and William H. Powell has a leading part.

The identity of the four productions to be made by Robert T. Kane for First National release has now been disclosed. The first is "Invisible Wounds," from Frederick Palmer's novel. Blanche Sweet will play the lead. Production starts in July. Mr. Kane will also produce "Bluebeard's Seven Wives," said to be quite different from anything yet seen on the screen; "Hell's Kitchen," from the story by Robert Stowers, an engrossing tale of New York's most fascinating section; and "Just a Husband," a story of theatrical life by Dana Burnett, one of our younger short story writers and novelists.

In the list are the first two of C. C. Burr's Johnny Hines productions for First National. "The Live Wire," from Richard Washburn Child's story, "The Game of Light," with Mildred Ryan and Barney Sherry in support of the star, will be the first of the Hines' pictures. It will be followed by "Rainbow Riley" from the play by Thompson Buchanan, in which Douglas Fairbanks last starred on the stage, "The Cub." Charles Hines will direct both pictures. The picture with Leon Errol, recently signed by First National for a period of years, will be "Clothes Make the Pirate," from Holman Day's great comedy story. It will be produced by Sam Rork.

Edwin Carewe has already begun production on "The Sea Woman," the play by Willard Robertson in which Margaret Anglin starred on the stage. Blanche Sweet, Dorothy Sebastian and Robert Frazer have the leading roles.

The new newspaper serial sensation, "Joanna," by H. L. Gates, will be made into an unusual picture by First National. It is a tale of a shopgirl who suddenly finds herself in possession of a million dollars.

First National has acquired the motion picture rights to "Mlle. Modiste," one of the most successful American musical comedies ever produced. Fritzi Scheff made her greatest light opera hit in it. Henry M. Blossom, of "Checkers" fame, wrote the story and Victor Herbert the music.

"The Dangerous Mrs. Denham," is the story of a beautiful woman who loses faith in life and sets out "to take all and give nothing." The story was written by V. E. Powell.

"The Savage" is reported to be a most unusual story by Ernest Pascal, soon to go into production at First National's New York studio, under the supervision of Earl Hudson. It tells of a young savage found on a South Sea island and brought to New York to be trained as a social find for the amusement of the social set in that city.

"The Just. Steward," by Richard Dehan, the English novelist, is a dramatic and thrilling story built around the great war.

"The Love Link," by Pearl Doles Bell, is the story of a young girl always in search of a new thrill who keeps the matrimonial barque of the father and mother, whom she adores, from going on the rocks.

"Puppets" will be made into a picture by First National. This is the play by Frances Lightner produced by Brock Pemberton under the title of "Puppets" and also "The Knife in the Wall." It is a powerful drama of New York's Italian quarter.

"Nazareth" is Clarence Budington Kelland's story of a society crook-miracle man which is to appear serially in the Ladies' Home Journal. It will be picturized under the supervision of June Mathis.

First National recently acquired the film rights to "Mismates," the play by Myron C. Fagan, a domestic melodrama that caused something of a sensation when produced on Broadway this season.

"Jail-Birds, Inc.," the new story by W. H. Clifford, bristles with romantic and comic screen material. Some wealthy speeders in jail organize a company to exploit the milking machine which has been invented by an inmate of the prison, and buck the New York milk trust.

SMALL, MODERN MOTION PICTURE STUDIO FOR SALE

NOMINAL CASH INVESTMENT REQUIRED

COMPLETELY equipped studio especially adapted for making educational motion pictures. Modern in every respect. Cooper-Hewitt, Kliegl and all standard apparatus. Automatic camera for photographing nature subjects such as growing plants, hatching eggs, etc. Equipment practically new—ready to resume operations immediately.

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Will entertain proposition for entire or part of equipment. Studio property within 30 minutes of Grand Central Station, can also be purchased or leased at attractive terms. Quick action imperative.

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7 East 42nd Street New York

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"The Golden Mummy" by George W. Sutton, Jr., is a marvelous tale of the South African diamond fields. It is thrilling, fast-moving and has a beautiful love story.

The screen rights have been acquired by First National to Gertrude Atherton's new novel, "The Crystal Cup," serialized in the Pictorial Review. A society drama which pictures the hatred for men of a young girl, based upon the treatment accorded to her mother by men.

"Tarnished Gold" by Frederick Chapin is thought to possess unusually valuable screen material. It is the story of a great wealth amassed by heartless lending methods. The hatred of the community lights upon the daughter of the lender, who follows up his methods, until a love romance comes into her life.

"The Tidal Wave" is a wonderful drama of the sea adapted from Hutcheson Boyd's play. The two sons of a widow in a fishing village on the Maine coast fall in love with the same girl and powerful drama results. June Mathis will supervise this production.

"Isles of Romance" is from a new story by Richard Connell, one of the most brilliant and successful of young American short story writers. A hero-worshipping New York girl is cast upon a desert island with the banker who loves her. There her bubble of romance bursts. They marry, however, only to quarrel until the banker resorts to rough measures.

John M. Stahl's new production for First National release will be an original screen story called "Memory Lane." Further details are lacking at the moment.

Stories previously announced which have been chosen by Frank Lloyd for his forthcoming productions for First National are "Out of the Ruins," by Sir Philip Gibbs, a romance that takes place in France before and after the war. Before beginning work on that picture, however, Mr. Lloyd will film Vingie E. Roe's new novel of California during and after the great gold rush, "The Splendid Road." He has just completed Rex Beach's "Winds of Chance."

Three of the earlier announced stories have been assigned definitely to Colleen Moore, "We Moderns," from Israel Zangwill's most recent play; "Irene," the great musical comedy success, for which June Mathis, who prepared "Sally" for this star, is writing the continuity; and "Clarissa and the Post Road," from the story by Grace Sartwell Mason. June Mathis will have editorial supervision.

Stories assigned to Corinne Griffith are "Classified," from Edna Ferber's short story, which she is now making; "Forever After," from the Owen Davis play; and "Ashes," from the play by Reginald Goode in which Florence Reed starred on the stage.

Four specials are listed by First National for the season of 1925-1926: Frank Lloyd's "Winds of Chance," photography upon which was recently completed; "The Viennese Medley," a June Mathis production from Edith O'Shaughnessy's novel of Vienna, before, during and after the war; "Men of Steel," from R. G. Kirk's story of the steel mills, "United States Flavor," produced under the supervision of Earl Hudson, starring Milton Sills, with Doris Kenyon, playing opposite him, and "The Lost World," the sensationally successful First National-Watterson R. Rothacker picture, made under the supervision of Earl Hudson.

Schulberg Names Directors of Nine Preferred Pictures

DEFINITE assignment of directors to the first nine of the Eighteen Preferred Pictures to be released during the new season, was made this week by B. P. Schulberg who is personally supervising productions. The initial half of the program will be directed by Gasnier, Marcel De Sano and Fred Windemere.

Shooting of the first three has already started with Gasnier making F. Oakley Crawford's novel, "Parisian Love," featuring Clara Bow, Lou Tellegan, Donald Keith, Alyce Mills and James Gordon Russell.

De Sano is at present at work on a screen version of the Gertie D. Wentworth-James story, "The Girl Who Wouldn't Work." Lionel Barrymore, Marguerite De La Motte, Henry B. Walthall, Lilyan Tashman and Forrest Stanley are in the cast.

Director Fred C. Windemere, who heads the third production unit, is busy with a Saturday Evening Post serial by Fanny Heaslip Lea, entitled "With This Ring."

When Gasnier completes "Parisian Love," he will direct "The Other Woman's Story," by Peggy Gaddis, according to Mr. Schulberg's plans. A story by John Goodrich, "Eden's Fruit," will follow this as the third Gasnier production.

Following "The Girl Who Wouldn't Work," Marcel De Sano, B. P. Schulberg's new director "find," will be assigned to two of the most important stories to be released on the forthcoming program. The first of these is "Lew Tyler's Wives" by Wallace Irwin, which, after appearing as a serial in Pictorial Review, immediately became a best-seller as a Putnam novel. When "Lew Tyler's Wives" is finished, De Sano will start on an elaborate picturization of the American stage classic, "Shenandoah," the famous Civil War play by Bronson Howard.

The pictures to be undertaken by Fred C. Windemere include in addition to "With This Ring," two other well know stories. To follow "With This Ring" is Percy Marks' novel, "The Plastic Age," one of the biggest fiction seller of 1924, dealing with the moral development of an American boy in the background of a modern college. When shooting on "The Plastic Age" is completed, the director will give his attention to "Horses and Women," a story of the turf, that promises to be unusual from a production standpoint.

According to the present schedule camera work on all of these nine pictures will be finished by November first.

Pathe All-Comedy Records in San Francisco Theatres

PATHE all-comedy weeks, played simultaneously, broke records at two first-run theatres, the Egyptian and the Aztec, in San Francisco, the week beginning June 20th, according to a wire from Max Graf, Managing Director of the theatres, to Elmer R. Pearson, Vice-President and General Manager of Pathe Exchange, Inc.

The wire follows:

"Attendance records for past six weeks shattered with Pathe all-comedy programs which opened yesterday in my Egyptian and Aztec Theatres. This is the second time within three months that we have put on all-Pathe-comedy shows successfully in our two theatres simultaneously. The third theatre in our chain of new first run houses is nearing completion and expect to open negotiations with your local office shortly for an all comedy program to be shown once a month day and date in all three theatres."—Max Graf.

Each theatre played the same Pathe bill, which included the following subjects: Harry Langdon in "The White Wing's Bride," a two-reel comedy produced by Principal Pictures Corporation; Ben Turpin in "The Marriage Circus," two-reel Mack Sennett comedy; "Super-Hooper-Dyne-Lizzies," a two-reel Mack Sennett comedy; and "Sheiks of Bagdad," a Hal Roach one-reeler.

Both theatres billed the event in circulars and other advertisements as follows: "National Premiere Pathe All-Comedy Week! A Comedy Circus! Ten Howling and Hilarious Reels of Fast and Furious Fun."

A feature of the "circus circular" was a special coupon children's ticket printed in the lower right hand corner. The coupon and five cents admitted any child to the Aztec or the Egyptian Theatres any day from 10 A. M., to 3 P. M. One hundred thousand of these circulars were distributed.

In keeping with the comedy spirit of the occasion, the lobbies of both theatres were decorated to carry out carnival atmosphere, with jesters as ballyhoo.

"The Viennese Medley"

First National executives have received from Al Rockett, acting Western representative, the cast which will appear in the leading roles of the picturization of Edith O'Shaughnessy's novel of Vienna, before, during and after the war, "The Viennese Medley," which is now ready to go into production. Kurt Rehfeld will direct. The production will be under the supervision of June Mathis, who prepared the continuity.

The cast includes Conway Tearle, Anna Q. Nilsson, May Allison, Ian Keith, Phyllis Haver, Nigel DeBrullier, John Sainpolis, Jean Hersholt and Edward Earle.

New Gibson Film

"Chip of the Flying U," one of the most famous of modern Western novels, is soon to be seen in screen form. It is to be produced by Universal with Hoot Gibson as the star, and Herbert Blache directing, and will be made at Calgary, Canada, where "The Calgary Stampede" will also be made by Blache as a Gibson feature.

"Chip of the Flying U," first appeared in the Popular Magazine some years ago and took the country by storm, and later appeared in book form. It has been one of "the best sellers" for some years. The author is B. M. Bower.

Complete Cast for "Satan In Sables"

Word from Hollywood this week told of the completion of the cast for "Satan in Sables," Lowell Sherman's first starring vehicle for Warner Brothers, by the addition of Helen Dunbar and Francis M Donald. Miss Dunbar, who has had roles in "Rose of the World" and other Warner productions, will play the part of Sophie, former grand duchess, while Mr. McDonald will appear as Emile. He is cast also in "Bobbed Hair."

Others in the cast of "Satan in Sables" already had been announced. Lowell Sherman will impersonate Michael Lyev Yervedoff, and in his support, besides Miss Dunbar and Mr. McDonald, will be June Marlowe, John Harron, Gertrude Astor, Frank Butler and Otto Hoffman.

"Satan in Sables" is from the popular novel by Bradley King. James Flood is to direct.

Charles Ray's New Cast

Strong Support in Chadwick Picture, a Rural Comedy Drama

The latest bulletin from the Chadwick offices announces the complete cast for the next Charles Ray production.

Gertrude Olmstead, one of the screen's most popular leading ladies, will play opposite the star.

Gertrude Short, the comedienne fast winning her way to stellar honors, and the hit of "The Beggar On Horseback" now playing at the Criterion Theatre on Broadway, will interpret the role of a dancer.

Jack Clifford, well known in vaudeville, will also have an important part as brother to the star.

Others in the cast are Ida Lewis, as the mother; J. P. Lockley, in the role of the father; Frank Austin, and Syble Johnson.

The picture will be directed by Jerome Storm under the supervision of Joseph de Grasse.

Lloyd to Do "Splendid Road"

Frank Lloyd has selected Vingie E. Roe's new novel, "The Splendid Road," as his next production for First National Pictures, following "Winds of Chance," from Rex Beach's novel, upon which photography was recently completed.

"The Splendid Road" is a story of California after the first excitement following the discovery of gold had subsided. Work is under way on the continuity, and it is Mr. Lloyd's present intention to put it into production about the middle of July. Anna Q. Nilsson will play the lead.

Returns to California

Mae Busch, popular star of the screen, has completed her starring roles in two Associated Exhibitors' pictures, "The Miracle of Life" and "Camille of the Barbary Coast," and has returned to California to resume work under Metro-Goldwyn-Mayer, through whose courtesy she was loaned to the Eastern organization.

"Iron Horse" Closes Hollywood Run

"The Iron Horse," Fox Film Corporation's epic production depicting the construction of the first transcontinental railroad, closed its record-breaking run at Grauman's Egyptian Theatre, Hollywood, in a blaze of glory seldom, if ever, duplicated in the history of the industry.

With prices ranging from fifty cents to $1.65 this theatre, seating 1,800, was sold out at every performance. So great was the demand for tickets that Manager Sid Grauman put on special shows on Monday and Saturday of the final week. The receipts for the closing week totaled $28,370.

During the sixteen weeks the John Ford production ran at the Hollywood Theatre, more than 350,000 persons paid to see it. The last performance on the night of Sunday, June 21, was a gala occasion in celebration of the continued favorable reception this remarkable picture received.

Hoffman With De Mille

One of the Best Known Production Managers on Staff at DeMille Studios

Announcement is made by Cecil B. De Mille and General Manager Fred Kley of the De Mille Studios of the appointment of Milton E. Hoffman as production manager. Mr. Hoffman, one of the best known production executives in the business, will share with Mr. De Mille and Mr. Kley the burdens of the expanded De Mille enterprises. Mr. Hoffman comes to Mr. De Mille with an impressive record of achievement as a motion picture executive.

From a start, years ago, as film salesman for General Film, Mr. Hoffman has been general manager of the World film, manager of the Lasky Studio for four years, manager of the Paramount English studio one year and two years production manager of the Metro studio. The association of Mr. Hoffman and Mr. De Mille is considered by both a renewal of their former long connection at the Lasky studio. Mr. Hoffman recently returned from a long trip to the Orient.

Booking Big Circuits

Contracts were closed on Monday, June 22nd, between the Fox Circuit of Theatres in New York City and First National Pictures, calling for a showing of the latter's Winner Group of releases for the coming season in the Fox theatres in Greater New York. This deal with Fox supplements the contract closed last week with the U. B. O. Circuit and the two deals take care of the Winner Group of pictures in its entirety for the metropolitan territory. The Fox deal was closed by C. Levine for Fox, and by M. Gross and A. W. Smith, Jr., for First National.

Marion Harlan Selected

Marion Harlan is the "O. Henry Girl!" To the captivating daughter of Otis Harlan has fallen the honor of protraying the leading role in each of the series of eight two-reel pictures to be made by Fox Film Corporation this season from the gems of fiction by America's greatest story teller, O. Henry.

"Sunken Silver" Terminates on Pathe Program July 12

THE Pathe short-subject program for the week of July 12th is headed by the last chapter of the Pathe serial "Sunken Silver"; a Hal Roach comedy with Arthur Stone and a Harry Langdon two-reel comedy; a Grantland Rice "Sportlight"; "Aesop Film Fable," "Topics of the Day," Pathe Review and two issues of Pathe News.

"The End of the Trail" is the title of the concluding chapter of "Sunken Silver" the Pathserial adaptation of Albert Payson Terhune's famous story, "Black Caesar's Clan." Allene Ray and Walter Miller in the leading roles have won added laurels by their work in this serial under the direction of Spencer Bennett.

"Sherlock Sleuth," the Hal Roach Star Comedy, is a two-reeler with Arthur Stone heading the cast as the house detective in a hotel. When the detective himself is robbed the fun becomes fast and furious. Players supporting the Hal Roach comedian include Noah Young, Martha Sleeper, Marjorie Whiteis, William Gillespie, Helen Gilmore, and Jack Gavin. Ralph Cedar directed under the supervision of F. Richard Jones.

"The White Wing's Bride" is Harry Langdon's second comedy of a series of two made by Principal Pictures Corporation. Alf Goulding, who directed "Horace Greeley, Jr.", the first of the series, also guided the star in his current vehicle. The role of a "white wing" gives Laugdon full scope for his well recognized talents as one of the screen's premiere comedians.

"Learning How" is one of the most interesting of the Grantland Rice "Sportlights" produced by J. L. Hawkinson. This subject shows that the beginning of all sports is "learning how." Some of the sports covered are lariat throwing, golf, rowing, archery, baseball, football and tennis. The scenes were taken in various parts of the United States where the different sports prevail.

Pathe Review No. 28 presents another installment of the "Here Comes the Bride" series—"The American Bride." Both the Indian maid and her pale face sister—the girl of today—are shown going through the rites of matrimony. "Wonders in Wax" gives a remarkable insight into the making of life-like dummies in Paris, and the Pathecolor section reveals "The Gorges of Ardeche," a picturesque valley of rocks in Southern France.

Two New Comedies for Pathe Completed by Mack Sennett

HARRY LANGDON has completed another two-reeler following his first five-reel feature, "His First Flame," for Mack Sennett. "Lucky Stars" is the title of the new short comedy, which Pathe will release, and Harry appears in it as a quack doctor in a medicine show.

The comedian has particularly enjoyed his work in "Lucky Stars" as many of the humorous incidents of the piece are based upon actual experiences of Langdon when he was traveling with a medcine show as a boy. Harry Edwards directed "Lucky Stars," and Vernon Dent and Natalie Kingston are seen again in support of Langdon.

Alice Day is the featured player in "A Sweet Pickle," a new fun-film just completed. Dainty Alice is a doughnut designer in a pastry shop. Art Rosson directed the picture, and the cast includes Ernest Wood, Alma Bennett, Jack Richardson, and Barney Hellum.

One of the latest Sennett discoveries is Marvin ("Fat") Lobach, who weighs approximately 345 pounds, which proves that the famous comedy producer of Pathecomedies does not confine his discoveries to beautifully girls for the bathing brigade. Sennett says that "Fat" Lobach is one of the funniest and most pleasing stout comedians to come to the screen in many a day. Lobach has appeared in important parts in several Sennett-Ralph Graves Pathe comedies, including "Breaking the Ice," "The Plumber" and "He Who Gets Smacked." One of his most recent appearances is in "Isn't Love Cuckoo?", directed by Lloyd Bacon.

Randolph Bartlett Titling Two New Gotham Pictures

RANDOLPH BARTLETT, well known screen editor and title expert, has been assigned the task of writing the captions and editing two of the new Gotham Productions.

Mr. Bartlett has just completed a revision of titles for "A Little Girl in a Big City" and is now preparing the titles for "The Police Patrol."

Sam Sax, producer of Gotham Productions states in securing Mr. Bartlett for this important work he is merely keeping this end of his new productions on an even plane with the high grade talent used in other branches of production.

Randolph Bartlett has had the distinction of editing and titling some of the best screen production released in recent years and of his recent work, Harriett Underhill, Motion Picture critic of the Herald, said: "It is a rare pleasure to witness a picture in which such perfect English has been used in the titling."

Mr. Bartlett was formerly editor of Photoplay Magazine, scenario editor for Famous Players-Lasky Corporation and is at present in wide demand as a free lance title expert and film doctor.

Tom Mix Back to Work Following World Tour

TOM MIX, "The Modern Buffalo Bill," with the irrepressible Tony, the Wonder Horse, after a short rest following their sensational tour over half of the world, are back again hard at work in the West Coast Studios of Fox Film Corporation.

Word has just been received that "The Lucky Horseshoe," the first Tom Mix production for the coming season, has been started under the direction of J. G. Blystone.

The picture is from an original story by Robert Lord, and the scenario by John Stone. Like all Mix pictures to be made for 1925-26, it contains a cast crowded with screen favorites of far-flung fame.

Playing opposite Tom Mix is Billie Dove, the beautiful, who has just completed her work in the Fox supreme attraction, "The Fighting Heart," a George O'Brien starring vehicle. The "heavy" or villain role is filled by Malcolm Waite, who has a pocketful of nefarious tricks to spill until thwarted by the redoubtable Tom. J. Farrell MacDonald is cast in a comedy role that should add immeasurably to his present army of followers.

A novelty of the first water is the introduction to Fox audiences of Ann Pennington, the unrivaled queen of Follies dancers, who has been specially cast in a terpsichorean role. Ann's twinkling feet will scamper through scenes of woodland beauty in that part of the picture which deals with a school of classical dancers.

Others in the cast, which has not been fully completed, are Clarissa Selwynne and J. Gunnis Davis.

"The Lucky Horseshoe" furnished Tom Mix a vehicle of an entirely different nature from anything he has ever been given previously. It concerns the career of a bashful cowboy who is hired by a beautiful girl ranch owner to take care of her business affairs. In order to increase her income so that the ranch can be kept up she starts a school for classical dancers on her property, and soon the ranch is filled with a host of visions of loveliness. All of this is a great shock to the bashful Tom, who is almost overcome by the "sheep's eyes" and blandishments cast at him by the fair pupils.

Finally an accidental kick from a mule hoof on the back of his neck sends him into oblivion. Tom has been reading of Don Juan, the gay Spanish cavalier, and in his unconscious state he imagines himself transported back through the centuries. As Don Juan he goes through a number of thrilling adventures, such as rescuing fair maids from brutal overlords and fighting duels to the death over some fair lady he has chanced to meet.

When he returns to consciousness his character has entirely changed. No longer is he the bashful Tom, but a Twentieth Century Don Juan. So he boldly sails in to capture the girl of his heart, and forever blesses the day that the lucky horseshoe on the hoof of the mule stifled his timidity forever.

Al Christie and Hunt Stromberg are producing feature pictures for the Producers Distributing Corporation. Stromberg is producing the Harry Carey pictures and Christie is making irresistible comedies.

Weiss Brothers Will Soon Open Their Own Exchanges

AFTER a series of conferences extending over the course of several months between Mr. M. H. Hoffman, Vice President and General Manager of Renown Pictures Inc., Louis Weiss, Managing Director of Weiss Brothers' Artclass Pictures Corporation, announced that his concern has decided on a radical change of policy and a great extension of its activities.

This extension will consist of the direct sale of the Artclass Product in certain territories by the opening of its own exchanges. These exchanges will be located in the offices of the Renown Pictures Inc. at 1540 Broadway, New York City, for the territory of Metropolitan New York and Northern New Jersey; 505 Pearl Street, Buffalo, N. Y., for the State of New York; 806 So. Wabash Ave. for Chicago and Northern Illinois.

Another office will be opened some time during the month of Jully in Indianapolis for the Indiana territory. The exact date of the opening and the address of the office have not yet been determined definitely. Announcement of that office will be made in the near future.

The offices mentioned above will have thirty-two pictures on its program which surely justify special handling being, as they are, all Westerns. They will include the three series of five reel specials for 1925-26 featuring Buddy Roosevelt, Buffalo Bill, Jr. and Wally Wales respectively which will be released under the Artclass Banner. The program will also include the new series of eight five reel westerns featuring Leo Maloney with his horse "Pico" and his dog "Bullets," which will be released under the Clarion Photoplays trade mark.

Louis Weiss believes that his pictures will be greatly boomed by this new policy and also states that the move will give him an opportunity to enter the field in the future with a full and widely varied program of pictures all sold and handled from one exchange in a territory instead of having various types of product split up among several exchanges each covering the same territory and thus effect many economies as well as increasing the returns on the whole program.

"Silent Sheldon," third of a series of eight Harry Webb pictures being produced by Whirlwind Westerns, starring Jack Perrin and released through Rayart Pictures

First National Pictures That Have Had Record Bookings and Sensational Runs

AN enviable record for pictures that have enjoyed long individual runs and whose gross number of bookings are unsurpassed in the history of the industry has been won by First National Pictures, Inc., during the past two or three years. These records, both in runs and in number of bookings, are the result of the painstaking care of Richard A. Rowland and his production staff in making pictures of a definite box-office attractiveness and of the equitable distribution policies of E. A. Eschmann, successfully carried out by the field force.

First National has a standing second to none in the industry for providing pictures which will make money for the exhibitors showing them, and for fair dealing in its selling arrangements. Its reputation has been built up on the strength of its past performance and the confidence and good will of the exhibitors it has served. Such confidence and good will can only be obtained through product of the first quality of merit at the box office, sold on equitable terms both to itself and to the exhibitors.

This is a story of past performance, of individual productions which have enjoyed long runs at various theatres and of pictures which have played a large number of the motion picture theatres in the United States and Canada. A significant fact in the story is that these pictures are still alive and are being booked in all parts of the country so that their record of bookings is not yet complete.

In the list of First National's established successes is Frank Lloyd's production of "The Sea Hawk" which, in the year that has elapsed since its release has played in excess of 6,000 theatres. So big and instantaneous was the hit of "The Sea Hawk" that it is safe to predict that before its life is ended it will have played more theatres than any other picture that has been released. Its receipts have been so big wherever shown that it has been taken out of service by Mr. Eschmann for the summer months to be released to the industry again in September when the picture business picks up from the summer slump. Bookings on this picture have continued big since the day of its release.

Frank Lloyd devoted six months to the filming of this production, made wholly in this country. It has enjoyed many long prerelease runs at increased admissions. Notable among these runs was one of twelve weeks at the Astor Theatre, New York; eleven weeks at the Criterion in Los Angeles; ten weeks at the Aldine in Philadelphia; six weeks at Symphony Hall, Boston; five weeks at the Roosevelt Theatre, Chicago; and four weeks at the Imperial in San Francisco.

Al and Ray Rockett's production of "The Dramatic Life of Abraham Lincoln," is another First National picture, released at about the same time as "The Sea Hawk," whose bookings in the year come within fifty of the record set by "The Sea Hawk" and the volume of whose bookings continues at a rate which will inevitably land it among the four or five most widely distributed pictures in the industry.

"Abraham Lincoln" was more than a year in the making and has had long runs in many big cities and extended engagements in a great number of smaller cities. It ran for ten weeks at the Tremont Temple Theatre, Boston; four weeks at the Roosevelt Theatre, Chicago; three weeks at the Criterion in Los Angeles; three weeks at the Imperial, San Francisco and had two weeks in many towns which show even the most successful pictures for only a week.

Norma Talmadge's "Secrets," released by First National as a special at about the same time as "The Sea Hawk" and "Abraham Lincoln," has nearly equalled them in the number of its bookings and continues to be a strong favorite. It also has had many extended engagements.

Other First National releases which have had bookings ranging from 6,000 to 8,000 are "Black Oxen," "Flaming Youth," "Why Men Leave Home," "Twenty-One," "Ponjola," "Painted People," "Her Temporary Husband," "When a Man's a Man," "Boy of Mine," "The Love Master," "Flowing Gold" and "Lilies of the Field." These were not released as specials with long-run pre-release showings, but they leaped into instant popularity, are all strong contenders for booking honors and are still in constant demand.

A comparatively recent First National release which has already had more than 5,000 showings is Richard Barthelmess' "Classmates," a picture that is destined to establish booking honors, as is Colleen Moore's picture, "Sally," released on March 29th, this year, which already has 3,000 bookings to its credit.

Other recent releases by First National which are setting a fast booking pace are "Frivolous Sal," "A Thief in Paradise," "The Lady," "As Man Desires" with Milton Sills, Corinne Griffith's "Declasse," "Chickie," "New Toys," "Soul-Fire," "The Talker" and Colleen Moore's "The Desert Flower."

Two First National specials of this year which have already proved their box-office mettle are "The Lost World," produced in association with Watterson R. Rothacker and under the supervision of Earl Hudson, and a new film version of "Quo Vadis." Both pictures have had a number of long-run engagements at increased admissions and established box-office records. "The Lost World" will be released in September while "Quo Vadis" is now being shown in many important key city points.

"The Lost World" ran for ten weeks at the Astor Theatre, New York; for nine weeks at the Tremont Temple, Boston; for nine weeks at the Aldine, Philadelphia; four weeks at the Roosevelt, Chicago; four weeks at the Wilke's, San Francisco; and has been booked for an extended run at Grauman's Million Dollar Theatre, Los Angeles.

"Quo Vadis" has had many extended runs at increased admissions, notably six weeks at the Apollo, New York; five weeks at the Aldine in Philadelphia; four weeks at the Tremont Temple, Boston; three weeks at the Roosevelt, Chicago; and two weeks in many of the large cities. It is now in the second week of an extended engagement at Grauman's Million Dollar Theatre, Los Angeles. With their popularity with the public proved in these runs at increased admissions it is inevitable that each will roll up big booking records.

Anna Q. Nilsson just simply cannot cut this steak while Lewis Stone scolds her, in "The Talker," a First National picture

Greta Nissen's Screen Debut Is Acclaimed by Reviewers

JESSE L. LASKY'S judgment in signing Greta Nissen to a long term contract to appear in Paramount pictures was more than justified by the criticism of the Boston and New York reviewers who witnessed the screen debut of the Norwegian actress in William de Mille's production, "Lost—A Wife." Greta Nissen, it will be remembered, was something of a sensation in the stage production of "Beggar on Horseback," in which she performed a pantomime ballet. It was in the latter production that her screen possibilities were recognized by the vice-president of the Famous Players-Lasky Corporation.

Although Adolphe Menjou is featured in "Lost—A Wife," and comes in for very enthusiastic reviews from the critics of both cities, the producers, confident that Menjou would score, were particularly interested in seeing how Miss Nissen registered. The Boston Post shows a good understanding of the situation in the part of the review which reads, "'Lost—A Wife' introduces a new leading woman to the screen, Greta Nissen, who is very fetching and charming. And she had a rather difficult part for her first pictorial appearance, that ot playing up to the very experienced and able actor, Adolphe Menjou."

The Boston Traveler had a fine review reading, "Adolphe Menjou and Greta Nissen have the leading roles. Miss Nissen is blonde, beautiful, moving with a dancer's grace, wearing the newest styles in clother and bobs with a Parisian chic, and acting with the assurance of an experienced screen player. Moreover, she has charm and distinction beyond the average among movie stars."

In New York several of the reviewers made a point of emphasizing the fact that Greta Nissen had made an excellent debut.

Harriet Underhill wrote in the Herald-Tribune that the work of Greta Nissen was a revelation. Miss Underhill remarked, "Miss Nissen is by all odds the screen's most captivating recent acquisition."

Mordaunt Hall wrote in The Times: "Miss Nissen is a Scandinavian with a Parisian cachet. She is fair, and the dressing of her blonde hair impresses one as having an influence torn between alarm and mischief. Miss Nissen is sure, natural and graceful in her expressions and movements. She times every lengthy scene to perfection and is never awkward or out of character. No matter how frivolous the scene may be she gives a sincere and earnest portrayal, always obtaining excellent results with an originality rarely beheld on the screen."

Pola Negri, Paramount star, in her Beverly Hills, Cal., home.

Production on Mason Novel, "The Winding Stair," Started

"THE WINDING STAIR," from the novel by A. E. W. Mason, one of the world's foremost novelists, has been put into work for the screen by Fox Film Corporation. A special cast of screen luminaries is announced with Edmund Lowe and Alma Rubens in the leading roles.

The production, listed under the general classification of "Supreme Attractions," to be released during the forthcoming season, will be directed by John Griffith Wray, remembered for his directorial work in "Anna Christie," one of the outstanding successes of the screen.

This will be Mr. Wray's first production for Fox since resigning as General Manager of the Thomas Ince Studios after the death of that producer.

Others in the cast, which has not as yet been fully completed, are Mahlon Hamilton, Warner Oland, and Emily Fitzroy.

As "Paul Ravenel," the hero, Edmund Lowe has one of the most romantic roles of his career. Alma Rubens, as "Marguerite Lambert," the girl for whom Ravenel risks his life and honor, has a part admirably fitted for her type and histrionic ability. Warner Oland, is, of course, the villain. This noted actor's ability in "heavy" roles is well known to all film fans as he has been one of the most successful in these characterizations on the screen.

"The Winding Stair" is described as being not only a tremendous story in scope and thrills, but one of the most colorful ever written by this celebrated author. For the main part its scenes are laid in Morocco, where the French and Moors are at odds. Ravenel, to save the life of a dancing girl with whom he has fallen in love, deserts his command in the French army, thereby losing everything including honor. The story, however, has an extremely happy ending in which the girl is mainly responsible for the restoration of her lover's good name.

The story calls for tremendous and picturesque effects in which hundreds of persons are involved. Immense sets have been built to show Moorish cities, such as Fez where most of the conflict takes place. The whole picture is being produced on a gigantic scale.

Lewis Stone, Anna Q. Nilsson, Shirley Mason and Tully Marshall (left to right) in an engaging scene in First National's "The Talker."

Buys Rights to "Mlle. Modiste"

Contracts have been closed by First National Pictures for the screen rights to the famous musical comedy, "Mademoiselle Modiste" and that long-continued stage success will soon be translated into a motion picture.

"Mademoiselle Modiste," with Henry M. Blossom's book, was first produced two decades ago by Charles Dillingham. Fritzi Scheff, who had but recently left grand opera, was engaged for the stellar role. No announcement is forthcoming from First National as to who will play Miss Scheff's role on the screen, nor when it will go into production.

Tom Mix, the Fox star, visits F. W. Murnau, the German director who produced "The Last Laugh," for Ufa, starring Emil Jannings. Mr. Fox has contracted with Mr. Murnau to come to America and direct at least one big special for Fox Film Corporation. This picture was taken in Berlin recently.

"The Perfect Clown"

Chadwick's New Larry Semon Comedy. "Luxembourg" Picture Held Back

Owing to the illness of Arthur Gregor, who had been selected by I. E. Chadwick to direct Larry Semon in "The Count of Luxembourg," Mr. Chadwick has decided to postpone production of this Franz Lehar musical comedy.

Semon, however, will start work within another week on "The Perfect Clown," another spectacular comedy which will be produced on an even more elaborate scale than "The Wizard of Oz."

Fred Newmeyer, whose several Harold Lloyd productions, have established him among the leading comedy directors of the industry, will personally direct "The Perfect Clown."

Mr. Chadwick, Newmeyer and Semon are now engaged in selecting the cast which will be announced next week. It is expected that several of the players who appeared with Semon in "The Wizard of Oz" will be engaged for this production.

New American Legion Film

"You Can't Stand There" is the title of a new film which is being presented by the American Legion Film Service, whose national headquarters are in Indianapolis, Ind. It is an official picture built of scenes taken during the war by U. S. Signal Corps photographers and titled in the language of the American doughboy to whom the film is dedicated. It has a comprehensive continuity and tells the story of what happened to the average young American after Woodrow Wilson wrote his last note to the Kaiser. The film will be distributed through local Posts of the Legion.

George Walsh Coming East

Having completed "Blue Blood" his second starring picture for Chadwick Pictures Corporation, George Walsh is expected to return to New York shortly to start work on a third production for that company.

Key City Points Booking First National "Winners"

DURING the past week many contracts for the entire Winner Group of First National Pictures for the coming season were closed in key city points. Some of the outstanding theatres signing up for the group of fifty-two pictures are the Pantheon in Toledo, Ohio; the site in Kokoma, Ind.; the Strand or the Palace in Stamford, Conn.; the Rialto, Empire or Bijou in Fall River, Mass.

In each instance the Winner Group of pictures in its entirety was booked. Exhibitors are buying First National Product early this year, which is a further proof that First National product previously released has made good at the box-office. The Winner Group is being sold on the performance of past product and present releases.

The Winner Group has recently been sold to the following theatres: The Rialto, Ft. Worth, Tex.; the Capitol, Dallas, Tex.; the Schine Circuit in up-State New York; the Sigman in Lima, Ohio; the Rialto in Hamilton, Ohio; the Mystic in Malden, Mass.; the Rilato, in Everett, Mass. The first booking for the entire group of Winners was made by Shea's Hippodrome, Buffalo, a short time after First National's announcement first appeared in the trade journals.

"Battling Bunyan" Star

Wesley Barry To Retire from Screen to Attend Annapolis

Wesley Barry's announced intention of entering the United States Naval Academy at Annapolis will cut short his screen appearances at the height of his successful career. Barry appears to the best advantage of his career in "Battling Bunyan," an Associated Exhibitors' release, which is replete with comedy as well as drama.

As a kid with a fighting heart, Barry plays a plucky youngster who is employed in a garage and works hard in the hopes of some day becoming a partner in the enterprise. Circumstances bring about a chance for him to earn money via the prize fight ring and give opportunity for many comedy scenes.

In "Battling Bunyan," Barry is supported by Molly Malone, Chester Conklin, Harry Mann, Frank Campeau, Landers Stevens, Johnny Relasco, Al Kaufman, Frankie Fields, and Pat Kemp. Paul Hurst directed from Jefferson Moffit's adaptation of a Saturday Evening Post story by Raymond Leslie Goldman.

BASEBALL

Steps are being taken by baseball enthusiasts in New York film offices to revive the motion picture baseball league, which was in existence several seasons up to a few years ago. Philip Abrahams, manager of the newly-formed Warner Bros. team, expects to call a conference of managers in a few days to discuss the situation and draw up a schedule.

The Warners played their first game at Central Park last week, defeating the Fox team by a score of 15 to 12. The Fox players outhit the Warners by the narrow margin of 17 to 16, but home runs by Punzo, Catterson and Brennan, a triple by Capt. Hummel, and doubles by Hummel and Punzo, all of the Warners, told in the final score. The batting order of the teams follows:

Warners—Brennan, 2b; McEldery, cf-rf; Tate 3b-c; Mirisch 1b; Levitt 1b; Hummel ss; Punzo, lf; Catterson, c-3b; Berg rf-cf; Kingsburg p.

Fox—Ryan cf; D. Ornstein ss; Starr p; J. Ornstein 1b; Holley 2b; Najarian c; Trimarco 3b; Friedman rf; Deyer lf.

Score by innings:

FOX .....0 0 2 3 1 2 2 0 2—12
WARNER .....3 0 0 1 0 6 4 1 x—15

And here we have Colleen Moore in one of the sequences in "The Desert Flower," a First National production.

"Prince of Pilsen" Rights Purchased by Belasco Prod.

"THE Prince of Pilsen" is coming to the screen via Producers Distributing Corporation.

A. H. Sebastian, general manager of Belasco Productions, Inc. has purchased the motion picture rights to this classic of the stage, and the production will be filmed by his organization at the Hollywood Studios in Hollywood. A number of weeks must elapse before the actual start of filming, since the screen version of the play must be written, and a vast amount of preliminary detail completed by the technical staff, as it is planned to make this a big special in every sense of the word.

"The Prince of Pilsen" occupies a firm place in the hearts of American theatregoers. It was one of the most successful musical comedies ever produced in the United States and its songs have long withstood the onslaughts of the newer avalanche of jazz creations. Its "Song of the Stein" better known as "Heidelberg" and "The Message of the Violets" are two of the most popular songs ever written. Frank Pixley, author of the book and lyrics, and Gustav Luders, who composed the music, were literally "made" overnight when this play was given its New York premiere.

It is announced that the film production will cost not less than $350,000, and that it will boast a cast of characters which will be truly all-star. No players have yet been selected, but Mr. Sebastian avers that the casting of the picture will bring together a company of artists that will establish a new criterion in all star casts.

Trixie Friganza appeared in the play when it was originally produced on the stage, and it is probable that she will take part in the film production. Arthur Donaldson was also in the original company, and the play later served to establish Jess Dandy as a favorite comedian.

The purchase of "The Prince of Pilsen" is in line with the policy of Belasco Productions to produce adaptations of stage plays exclusively. Their current release through Producers Distributing Corporation is "Friendly Enemies" starring Weber and Fields.

"Desert Demon" Completed

A wire from the West Coast to Louis Weiss, of Weiss Brothers' Artclass Pictures Corporation, announces that Lester F. Scott, Jr., has completed the filming of the second of the Buffalo Bill, Jr., series of five-reel thunderbolt thrillers, which will be released under the title of "The Desert Demon." The cast includes Betty Morrisey, Frank Ellis, Harry Todd, Jack O'Brien, Frank Austin, Raye Hampton, Margaret Martin and Charles Colby. The direction was in the hands of Richard Thorpe, the story was written by Alex McLaren, the continuity by Betty Burbridge and the picture produced by Action Pictures, Inc., of which Lester F. Scott, Jr., is President.

Here we may see a beautiful evening gown designed and worn by Gloria Swanson, the Paramount star. It is of crepe georgette in an apricot shade, and has Persian embroidery in silver cords. The lining of the gown is of silver cloth, the hosiery is silver metal, and the slippers silver brocade. With the gown is a cape of the same material, with two panels which wind around the arms and form sleeves.

Star Types Selected for First De Mille Special

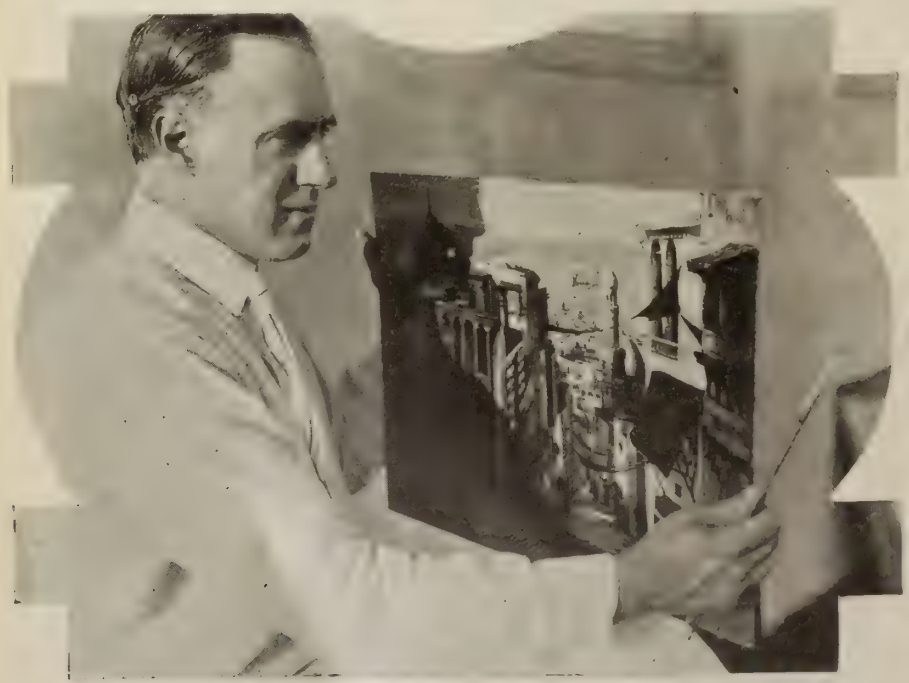
THE latest additions to the cast of players that Cecil B. De Mille is assembling for "The Road to Yesterday," his first personally directed offering through Producers Distributing Corporation, are Theodore Kosloff the world-famous Russian dancer and now an established motion picture favorite, and Louis Natheaux "the suavest heavy in Hollywood."

In selecting his cast, De Mille is following one of the first principles of motion picture casting. He is picking his players with an eye to "types" but confining the selections to big stars and players of established reputations. Kosloff has been selected to play the character of "Gypsy John," a picturesque, nomadic role.

Joseph Schildkraut, Jetta Goudal and Vera Reynolds, the other members of the cast thus far selected, are ideal "types" for the parts they are to play as well as being artists of the highest professional rank.

De Mille declares that the theme of "The Road to Yesterday" is as big and powerful as that of "The Ten Commandments." In parable it shows that a consciously wrong act inevitably reacts upon the one who commits it or upon someone of his blood. The story deals with modern people under modern circumstances then carries them back three hundred years and later brings them forward again to modern times.

The production will be an adaptation from the stage play by Beulah Marie Dix and E. G. Sutherlnd. Jeanie Macpherson and Miss Dix have been working constantly on the script for the last six months, and the minutest details of the production have now been worked out to a point where filming may start as soon as Mr. De Mille completes his cast.



F. P. Earle, the artist, with one of his backgrounds, painted by him for use in "A Lover's Oath," which he directed, with Ramon Novarro featured, and which Astor Pictures will distribute.

Wyndham Standing Signed

Wyndham Standing is the latest addition to the Samuel Goldwyn-George Fitzmaurice production, "The Dark Angel." He will play the part of Gerald Shannon, second lead.

JACKIE IN A NEW ROLE
Joe Kirkwood, greatest trick golfer in the world, regards Jackie as a golfing phenomenon. He has won three junior championships on Hollywood links. Maybe Jackie will play golf in a Metro-Goldwyn picture. His next is "Dirty Hands"

Feist on Coast; to Confer on Big Production Schedule

FELIX FEIST, general sales manager for Metro-Goldwyn-Mayer, has arrived in Los Angeles to confer with officials at the Culver City studios on the fifty-two productions to be presented by this organization during the coming year starting August 16.

The first of the new pictures to come to the public the coming season will be "The Unholy Three," starring Lon Chaney and recently completed under the direction of Tod Browning, Mr. Feist announced.

"The Merry Widow," one of the most pretentious films ever made by this organization, with John Gilbert and Mae Murray in the leading roles and directed by von Stroheim, will receive its public premiere on September 20, he stated. Other pictures from this studio to be seen in September are Maurice Tourneur's "Never the Twain Shall Meet," a Cosmopolitan production of the story by Peter B. Kyne, adapted to the screen by Eugene Mullins, Edmund Goulding's "Sun-Up," a picturization of the Lula Vollmer play with Pauline Starke, Conrad Nagel and Lucille La Verne, and Tod Browning's "The Mystic," with Aileen Pringle and Conway Tearle.

The initial Erte picturization, for which spectacular sets and clothes have been designed by the famous European artist, will be shown with Pauline Starke and Lew Cody in November, as will "The Tower of Lies," starring Norma Shearer and Lon Chaney. Hobart Henley's production of the Cosmo Hamilton play, "An Exchange of Wives," with Eleanor Boardman and Lew Cody, will also be presented in November.

Another highlight in the releases of this company will be the premiere of the initial Lillian Gish vehicle, "La Boheme," set for November 15. Shooting on this production will be started in the near future.

Among the other big attractions promised by Mr. Feist soon after the middle of August are "The Big Parade," with John Gilbert; "Pretty Ladies," directed by Monta Bell, with a cast of popular players; "Time, the Comedian," with Mae Busch and Lew Cody; Jackie Coogan in his first vehicle under his new contract with M-G-M, and "Mare Nostrum" (Our Sea), Rex Ingram's production of the famous Blasco Ibanez novel with Alice Terry and Antonio Moreno in the leading roles, now being finished in Paris.

Vilma Banky Cast

Vilma Banky, noted Hungarian beauty, makes her American debut in "The Dark Angel," a First National picture and will play opposite Ronald Colman, who has been cast in the leading role.

Metro's "Unholy Three" Breaks Records in San Francisco

A WIRE received by Metro-Goldwyn from A. W. Bowles, general manager of the West Coast Theatres, Inc., indicates that Tod Browning has achieved a sensational success in his "The Unholy Three," which he directed for Metro-Goldwyn-Mayer from the C. A. Robbins' story adapted to the screen by Waldemar Young. Lon Chaney, Mae Busch and Matt Moore have the featured roles in this production.

Mr. Bowles wires as follows: "Very happy to advise you that world premiere of 'The Unholy Three' opened at Loew's Warfield Theatre, San Francisco, Saturday, breaking all existing Saturday opening records in the history of the theatre. Picture most enthusiastically received by public and press and we look forward to one of our biggest and most successful engagements. Heartiest congratulations."

In consequence of the furore made by "The Unholy Three" in San Francisco the film has been procured by the West Coast Theatres, Inc., for showing in all of their towns, seven-day showings having been reserved for such towns as Berkeley, Stockton, San Jose, Sacramento and Fresno. Seven-day showings are almost unknown to all of these towns with the exception of Sacramento.

Lon Chaney has contributed a characterization of overwhelming fascination to this production, which is replete with mystery, suspense, murder, romance, horror, pathos and tragedy, and contains in addition, many hilariously comic scenes. Victor McLaglen, a giant; Harry Earles, a dwarf, and a large gorilla play important roles in this unusual production. The supporting cast includes Mathew Betz, Walter Perry, John Merkyl, Charles Wellsley, Percy Williams, Marjorie Morton, Violet Crane, Lou Morrison, Edward Connelly, William Humphreys and A. E. Warren.

Pick Title for De Mille Film

Producers Distributing Corporation announces that the Cecil B. De Mille production adapted from the stage play "Strongheart" by William De Mille will be produced under the title of "Braveheart."

Rod La Rocque will be starred in the title role under the direction of Rupert Julian.

Colleen Moore and Lloyd Hughes in a scene in "The Desert Flower," a First National production starring Colleen, in which the latter is now scoring one of her greatest successes.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5.551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Camille of the Barbary Coast	Underworld dr.		5,600
His Buddy's Wife (Hynter)	Domestic dr.		5,600
Manhattan Madness (Dempsey-Taylor)	Comedy-drama		5,500
EDUCATIONAL FILM CORP.			
Cheer Up	Cliff Bowes	Sep. 20..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 27..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Oct. 4..	2,000
Court Plaster	Neal Burns	Oct. 4..	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 18..	1,000
Sawmill Four	Hurd cartoon	Oct 18..	2,000
Why Hurry? (Adams)	Comedy	Oct. 25..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Nov. 1..	1,000
High Gear (Vernon)	Comedy	Nov 1..	2,000
The Mosquito	Instructive	Nov. 15..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000

(Continued from preceding page)

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4..	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472

FIRST NATIONAL

Son of the Sahara (all-star)	Melodrama	May 24..	7,603
Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Marriage Cheat (all-star)	Drama	June 21..	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	5,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,258
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	8,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,496

FOX FILM CORP.

A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,892
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,300
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,664
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000

METRO-GOLDWYN

Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,057
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star) ..	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958

PARAMOUNT

Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaire (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,080
Air Mail (feature cast)	Melodrama	Mar. 28..	6,[illegible]
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850

	Kind of Picture	Review.	Feet

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Into the Net	Mulhall-Murphy serial	Aug. 2..	
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy ..	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone) ..	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family ..	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling ..	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Reloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	5,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000

	Kind of Picture	Review.	Feet
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	2,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Fine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

Not One to Spare (all star)	Pathos dr.	Apr.	19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May	10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun.	7..	5,900
Miami (Compson)	Drama	Jun.	14..	6,317
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Wise Virgin (Miller)	Drama			5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Ramshackle House (Compson)	Comedy-dr.			6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Chalk Marks (M. Snow)	Drama			
House of Youth (Logan)	Drama			6,669
Soaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Grouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance	Comedy feature	Nov.	22..	5,530
Men of Seville (Dean)	Drama	Nov.	29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.			6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			
Set Women Alone (O'Malley-Hawley)	Drama			
Soft Shoes (Carey)	Western			
Off the Highway (Logan)	Drama			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			
Girl of Gold (Vidor)	Drama			
In the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama			6,940
White Man (Joyce)	Jungle romance	Nov.	22..	6,370
Drifters (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
The Straight (Star cast)	Drama	May	9..	6,107
Paint Perfume (Seena Owen)	Romantic drama	June	27..	6,228

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May	17..	9,351
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,930
Taking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000

UNIVERSAL

Fight and Win (Jack Dempsey)	Fight series	Jun.	21..	...
Iron Man (Albertini)	Serial	Jun.	28..	...
Young Ideas (LaPlante)	Comedy-dr.	July	12..	4,849
Sawdust Trail (Gibson)	Western	July	19..	5,500
Fighting Fury (Hoxie)	Western	Aug.	2..	4,491
Big Timber (Desmond)	Forest dr.	Aug.	9..	4,659
Love and Glory (all star)	Drama	Aug.	16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug.	16..	5,504
Wolves of the North (Duncan)	Serial	Aug.	16..	...
Wine (C. Bow)	Drama	Aug.	23..	6,220
Hysterical History (Z Series)	Novelty	Aug.	23..	1,000
Sagebush Vagabond	Western	Aug.	23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug.	30..	7,472
K—The Unknown (Valli-Marmont)	Drama	Sep.	6..	8,146
So This Is Paris (Dempsey)	Fight and win	Sep.	6..	2,000
Traffic Jams (McCoy)	Comedy	Sep.	13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep.	13..	2,000
That's the Spirit (Roach)	Comedy	Sep.	13..	1,000
Measure of a Man (Desmond)	Drama	Sep.	20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep.	20..	6,506
Low Bridge (Messinger)	Comdey	Sep.	27..	2,000
Game Hunter (Roach)	Comdey	Sep.	27..	1,000
Between Fires	Western	Sep.	27..	2,000
Rose of Paris (Philbin)	Drama	Oct.	4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct.	4..	1,000
Trouble Fixer	Century com.	Oct.	4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct.	11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct.	11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct.	11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct.	18..	1,000
What an Eye	Comedy	Oct.	18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct.	25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov.	1..	
Robinson Crusoe	Hysterical hist.	Nov.	1..	1,000
Some Tomboy (Wiley)	Comedy	Nov.	1..	2,000
The Tornado (H. Peters)	Melodrama	Nov.	15..	6,375
Sweet Dreams	Century comedy	Nov.	15..	2,000
Antony and Cleopatra	Gysterical History	Nov.	15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov.	22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov.	29..	6,587
Omar Khayyam (Hysterical history)	Comedy	Nov.	29..	1,000
Double Cross (Sullivan)	Drama	Nov.	29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec.	13..	7,356
Hurricane Kid (Gibson)	Western	Jan.	3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec.	20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec.	27..	6,184
Saddle Hawk (Gibson)	Western dr.	Mar.	7..	4,419
Fifth Avenue Models (Mary Philbin)	Drama	Jan.	24..	6,581
Up The Ladder (Valli)	Drama	Jan.	31..	5,922
Let 'Er Buck (Gibson)	Western	Jan.	3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar.	28..	6,759
Man in Blue (Rawlinson-Bellamy)	Drama	Feb.	28..	5,624
Taming the West (Gibson)	Western	Feb.	28..	5,304
Paul Revere	Hysterical histy.	Dec.	20..	1,000
Border Maid (Ed Cobb)	Drama	Dec.	20..	2,000
Family Row (Messinger)	Comedy	Dec.	20..	2,000
Present Arms (Wiley)	Comedy	Dec.	27..	2,000
Red Age (Sullivan)	Drama	Jan.	3..	2,000
Ponce de Leon	Hysterical history	Jan.	3..	1,000
Prehistoric Man	Hysterical history	Jan.	3	1,000
Sign of the Cactus (Hoxie)	Western	Jan.	10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan.	17..	4,812
Looking Down (Wiley)	Comedy	Jan.	24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan.	31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan.	31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan.	31..	2,000
Rembrandt	Hysterical histy.	Jan.	31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb.	7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb.	7..	
Roaring Adventure (Jack Hoxie)	Western	Feb.	14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb.	14..	1,000
Taming the East (Messinger)	Comedy	Feb.	14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb.	21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb.	21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb.	21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb.	21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar.	7..	2,000
Kicked About (Gordon)	Comedy	Mar.	7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar.	7..	2,000
Olympic Games	Hysterical histy.	Mar.	14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar.	14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar.	21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar.	21..	2,000
Storm King	Mustang westn.	Mar.	21..	2,000
Both Barrels	Mustang westn.	Mar.	21..	2,000
Girl Problem	Sweet 16 com.	Mar.	21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar.	28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar.	28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar.	28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar.	28..	1,000
Burning Trail (Wm. Desmond)	Western	April	11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April	11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April	11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April	11..	2,000
Smoked Out	Bulls-eye com.	April	11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr.	18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr.	18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr.	18..	2,000
Black Gold Bricks	Bullseye com.	Apr.	25..	1,000
Spook Ranch (Gibson)	Western	May	2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May	9..	4,800
Tourists De Luxe	Century comedy	May	9..	2,000
Here's Your Hat	Comedy	May	9..	1,000
Line Runners	Western reissue	May	9..	2,000
Ridin' Thunder (Hoxie)	Western	May	16..	4,354
Raffles (House Peters)	Drama	May	16..	5,537
Queen of Aces (Wiley)	Century comedy	May	16..	2,000
Roaring Waters	Mustang western	May	16..	2,000
Wild West Wallop	Mustang western	May	16..	2,000
The Meddler (Desmond)	Western melo.	May	23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May	23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May	23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May	23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May	30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May	30..	2,000
Locked Out	Sweet 16 comedy	May	30..	1,000
I'll Show You the Town (Denny)	Comedy	June	6..	7,400
Nobody Wins	Sweet 16 Comedy	June	6..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Showdown (Art Acord)	Mustang western	June 6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June 13..	6,618
Speak Freely (Edna Marian)	Century comedy	June 13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June 13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June 13..	2,000
Siege (Valli-O'Brien)	Drama	June 20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June 20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June 20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June 20..	2,000
Dog Biscuits	Sweet 16 comedy	June 20..	1,000
Ice Cold	Sweet 16 comedy	June 20..	1,000
White Outlaw (Hoxie)	Western	June 27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..	1,000
Rough Party (Alt-Karr)	Century comedy	June 27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June 27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June 27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July 4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July 4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July 4..	2,000

VITAGRAPH

Code of the Wilderness (Bowers-Calhoun)	**Modern west.**	**July 12..**	**6,480**
Behold This Woman (Rich)	**Movie romance**	**Aug. 2..**	**6,425**
Captain Blood (Star Cast)	**Sabatini romance**	**Sep. 20..**	**10,680**
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	**Theatre dr.**		
Beloved Brute (De La Motte)	**Melodrama**	**Nov. 22..**	**6,719**
Two Shall Be Born (Novak-Harlan)	**Drama**		
Pampered Youth (Landis-Calhoun)	**Drama**	**Feb. 21..**	**6,640**
Redeeming Sin (Nazimova-Tellegen)	**Apache dr.**	**Jan. 31..**	**6,227**
Fearbound (Daw-Welch)	**Melodrama**	**Feb. 14..**	**5,700**
Tides of Passion	Drama	May 2..	6,279
Happy Warrior	**Special**		
Road That Led Home	**Special**		
Unknown Story	**Special**		
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. Drama	June 27..	5,700

WARNER BROTHERS

Babbitt (all-star)	**Character drama**	**July 1..**	**7,900**
Being Respectable (all-star)	**Society drama**	**Aug. 16..**	**6,040**
How to Educate a Wife (star cast)	**Society drama**		**6,000**
Her Marriage Vow (all-star)	**Society drama**		**7,100**
Cornered (all-star)	**Society drama**		**7,300**
Lovers' Lane (all-star)	**Character drama**	**Nov. 29..**	**5,100**
Tenth Woman (all-star)	**Society drama**		**6,250**
Find Your Man (Rin-Tin-Tin)	**Melodrama**	**Oct. 4..**	**7,300**
This Woman (Rich)	**Society drama**	**Nov. 1..**	**7,100**
Lover of Camille (all-star)	**Romantic drama**	**Nov. 29..**	**7,180**
Dark Swan (Prevost-Blue-Chadwick)	**Drama**	**Dec. 6..**	**6,800**
Narrow Street (D. Devore-Matt Moore)	**Light comedy**	**Jan. 17..**	**6,700**
Lighthouse by the Sea (Rin-Tin-Tin)	**Melodrama**	**Jan. 10..**	**6,700**
Lost Lady (Irene Rich)	**Social drama**	**Feb. 7..**	**6,700**
Broadway Butterfly (Devore-Landis)	**Broadway dr.**		**7,705**
On Thin Ice (Moore-Roberts)	**Crook drama**		**7,298**
Man Without a Conscience (Rich-Lewis)	**Drama**		**6,850**
Recompense (Prevost-Blue)	**Society drama**	**May 2..**	**7,480**
On Thin Ice (T. Moore-Edith Roberts)	**Drama**	**Mar. 21..**	**7,046**
Bridge of Sighs (Dorothy MacKaill)	**Pathos dr.**	**Apr. 4..**	**6,694**
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July 4..	6,592

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B. Roosevelt)	**Thrill dr.**	**Sep. 20..**	**4,500**
Fast and Fearless (Buffalo Bill, Jr.)	**Thrill dr.**	**Sep. 27..**	**4,500**
Walloping Wallace (B. Roosevelt)	**Thrill western**	**Oct. 11..**	**4,700**
Hard Hittin' Hamilton (Buf. Bill, Jr.)	**Thrill western**	**Oct. 18..**	**5,000**
Gold and Grit (B. Roosevelt)	**Thrill dr.**	**April 11..**	**4,650**
Bringing Home the Bacon (Buffalo Bill)	**Thrill dr.**		**4,650**
After Six Days	**Biblical spec.**		**10,000**
Woman Who Believed (Ann Luther)			**5,700**
Deerslayer (J. W. Kerrigan)			**5,000**
On the Go (Buffalo Bill, Jr.)	**Western**	**Apr. 4..**	**4,825**
Reckless Courage (Buddy Roosevelt)	**Thrill western**	**May 2..**	**4,851**
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

BANNER PRODUCTIONS

The Truth About Wives	**Sherman-Hampton**	**Aug. 2..**	**5,600**
The Man Without a Heart	**Novak-Harlan**	**Aug. 2..**	**6,000**
Those Who Judge	**All star**	**Aug. 2..**	**5,700**
Empty Hearts	**Bow-Bowers**		**6,300**
Daughters Who Pay	**All star cast**	**May 30..**	**5,800**

COLUMBIA

Battling Fool (R. Fairbanks)	**Prize fight**		**4,975**
Foolish Virgin (E. Hammerstein)	**Social drama**		**5,900**
Price She Paid (A. Rubens)	**Marriage dr.**		**5,957**
Fight for Honor (Fairbanks-Novak)	**Railroad dr.**		**4,570**
Midnight Express (Hammerstein)	**Railroad melo.**	**Dec. 6..**	**5,967**
After Business Hours (Hammerstein)	Domestic melo.	July 4..	5,600

C. C. BURR

Speed Spook (J. Hines)	**Thrill drama**	**Aug. 30..**	**6,000**
Average Woman (Pauline Garon)	**Drama**	**Feb. 9..**	**6,400**
Lend Me Your Husband (Kenyon)	**Drama**		**6,700**
Youth for Sale (S. Holmquist)	**Drama**	**Oct. 18..**	**6,500**
The Early Bird (Hines)	**Comedy**	**Dec. 27..**	**7,000**
Crackerjack (Hines)	Typical comedy	May 23..	6,700

CHADWICK PICTURES CORP.

Painted Flapper (all-star)	**Comedy-drama**	**Oct. 25..**	**5,600**
I Am the Man (L. Barrymore)	**Dom. melo.**	**Nov. 1..**	**7,600**
Flattery (Bowers)	**Political dr.**	**Nov. 8..**	**6,000**
Tomboy (Devore-Rawlinson)	**Melodramatic com.**	**Jan. 3..**	**6,000**
Midnight Girl (Lila Lee)	**Drama**	**Mar. 28..**	**6,300**
Wizard of Oz (Larry Semon)	**Slapstick com.**	**Apr. 25..**	**6,300**
Man of Iron (L. Barrymore)	Drama	July 4..	6,200

	Kind of Picture	Review	Feet

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	**Arabian Nights**	**Feb 14..**	**6,300**
Red Love (Lowell-Russell)	**Indian drama**	**May 23..**	**6,300**

INDEPENDENT PICTURES CORP.

Blood and Steel (Desmond-Holmes)	**Society dr.**		**5,000**
Calibre 45 (F. Farnum)	**Western dr.**		**4,950**
Courage (F. Farnum)	**Western dr.**		**5,000**
In Spider's Web (Alice Dean)	**Melodrama**		**6,000**
Moonshine (B. Cody)	**Western**		**4,900**
Drug-Store Cowboy (F. Farnum)	**Western com.-dr.**	**Feb. 7..**	**4,356**
Riders of Mystery (Bill Cody)	**Western**	**May 2..**	**5,000**
Gambling Fool (F. Farnum)	**Western**	**May 9..**	**5,000**
Fighting Sheriff (Bill Cody)	**Western**	**May 23..**	**5,000**
Border Intrigue (F. Farnum)	**Western**	**May 30..**	**5,000**

LEE-BRADFORD CORP.

Pearl of Love (Leslie)			6,000
Lights of London (Wanda Hawley)			6,000
Passion's Pathway (Estelle Taylor)			6,000
Unrestrained Youth (Brandon Tynan)			6,000
Passionate Adventure (Joyce-Brook)			8,000
Way Down Upon the Swanee River			6,000
Wolfblood (M. Clayton)			6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama		6,006
A Little Girl in a Big City	Heart int. se.		6,890
His Masetr's Voice (Thunder, dog)	Animal dr.		5,750
Shadow on the Wall	Crook drama		6,050
Police Patrol	Melodrama		5,689
Part-Time Wife	Drama		6,075

RAYART

Battling Brewster (Farnum)	**15 ep. ser.**		**6,000**
Easy Money (All-Star)	**Drama**		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	**Automobile com.-dr.**	**Feb. 7..**	**5,227**
Geared to Go (Howes)	**Drama**		**5,117**
Right Man (Larkin)	**Drama**		**4,571**
Winning a Woman (Perrin-Hill)	**Drama**		**4,863**
Getting 'Em Right (Larkin)	**Drama**		**4,669**
Snob Buster (Howes)	**Drama**		
Quick Change (Larkin)	**Drama**		
Youths Gamble (Howes)	**Drama**		
Double Fister (Perrin)	**Drama**		
Fear Fighter			
Crack O' Dawn			
Goat Getter			

RED SEAL PICTURES CORP.

Cartoon Factory	Cartoon nov.	Jan. 24..	1,000
Mother Goose Land	Cartoon	Jan. 24..	1,000
Storm (Out of Inkwell)	**Cartoon**	**Mar. 21..**	**1,000**
Do You Remember	**Scenic novelty**	**Mar. 21..**	**1,000**
Animated Hair (Issues R and UU)	**Marcus cartoon**	**Mar. 28..**	**300**
Film Facts (Issue D)	**Magazine**	**Mar. 28..**	**1,000**
Ko-Ko the Barber (Out of Inkwell)	**Cartoon novelty**	**Mar. 28..**	**1,000**
Day With the Gypsies	Screen Gem	April 11..	1,000
Animated Hair Cartoon F	Novelty	April 11..	300
Shakespeare (Special)	Life of poet	Apr. 18..	1,000
Film Facts (Issue E)	Magazine	Apr. 18..	1,000
Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,000
River Conway	Scenic	May 9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300
Marvels of Motion	Novelty	May 30..	1,000
Daisy Bell	Song Cartoon	May 30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June 13..	1,000
Hair cartoons	Marcus cartoon	June 20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July 4..	1,000
Hair Cartoon	Marcus cartoon	July 4..	300

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	**Western melo.**	**Nov. 29..**	**4,712**
Courageous Coward (Jack Meehan)	**Western**	**Dec. 6..**	**4,052**

WM. STEINER PROD.

Virtue's Revolt (Thornton)	**Stage melodrama**	**Oct. 11..**	**5,179**
On Probation (Edith Thornton)	**Drama**	**Dec. 13..**	**5,000**
Across the Dead Line	**Western**		**5,000**
Always Ridin' to Win	**Western**		**5,000**
Hidden Menace	**Stunt dr.**		**5,000**
Branded a Thief	**Western**		**5,000**
Verdict of the Desert	**Western**		**4,745**
Valley of Vanishing Men	**Western**		**4,650**
Trouble Buster (Leo Maloney)	**Western**	**Feb. 21..**	**5,000**

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	650

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Drama		6,500
Sporting Chance	Drama		6,500
Lightning	Drama		6,500
Morals for Men	Drama		6,500
Marrying Money	Blue ribbon		5,800
Dollar Down	Blue ribbon		5,800
Age of Indiscretion	Blue ribbon		5,800
Novelty Series			
Cinemelodrama Series			

TRUART

Verdict (feature-player cast)	Mystery Melo.	June 27..	6,150

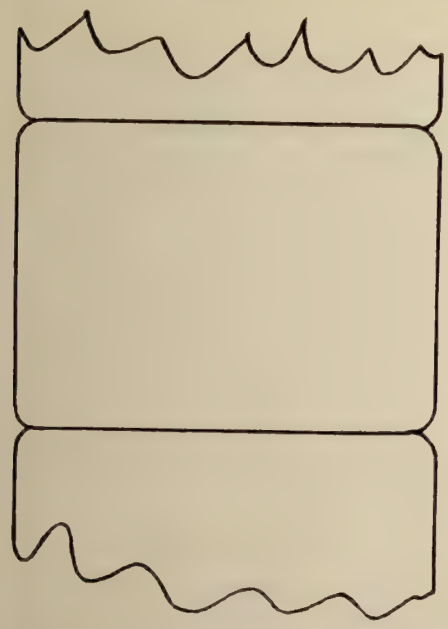
PROJECTION

EDITED BY F. H. RICHARDSON

Not a Bad Idea

A projectionist in Los Angeles, California, says:

Concerning the two samples of film attached hereto, if all film were slightly indented at the sides at the frame line as per one of the samples, there would be no excuse for mis-frames at fade-ins and fade-outs, and much time, trouble and inconvenience would be saved to all concerned.



What this projectionist refers to is the little indentation you find in some films —in the printing I mean—at the frame line, as per the drawing. Seems to me the idea is not a bad one. With such an indentation the frame line could be determined in fade-ins and fade-outs, as Ballou says, and mis-frames be avoided by the careless, while those who do their work right would be saved the annoyance incident to finding the correct point for a splice in such places. Not a bad idea, it seems to me.

Operator to Projectionist

A Pennsylvania man says:

I take great pride in saying to you that while I was a machine operator for about eight years, but for the past year I have been studying your great Bluebook of projection, with result that I now feel myself to be something more than a machine operator—in fact I feel justified in calling myself a motion picture projectionist. Your book certainly has helped projection in every way in this small town of five hundred.

My manager is a lady. I am sorry to have to say that with the exception of one projector the equipment is in very poor condition. We have one Power 6A and one Power 6. The management will not even buy repairs for the projectors, and I don't feel like buying them myself. I spend lots of time on them and the gasoline engine which drives a 40.4 ampere D. C. generator. Lately there has been a new floor rug purchased; also other things, but not one cent for projection.

Only the other day the engine gave out, and there will be no show until June first. Now what would YOU do in such a case. I hate to give up the projection work, as I like it, and since studying the Bluebook it has really come to mean a lot to me.

The manageress runs good pictures too, and takes a lot of pride in the looks of the building. I am married and have a family. What would YOU do if you were in my place?

What Shall I Say?

Now what am I to say to this man? I don't know what to advise YOU, but I do know that I'd tell that particular manager who takes pride in everything EXCEPT the thing she sells to the public to go boil a radish. I'd tell her to add a ten-year-old schoolboy to her junk projection apparatus and butcher things up RIGHT.

However, you probably cannot afford to do that, and might not be able to get a job as projectionist elsewhere, so I dunno. It is too bad that those in control of theatres—a few of them anyhow—use such perfectly terrible judgment. The one thing she ought to use every endeavor to keep in first class condition, because upon it she must perforce depend for the excellence of the way those films she gets are placed before her audiences, she just lets go plumb to the devil. Oh well, there is no accounting for the vagaries of some theatre "managers." One consolation is that they lose heavily through their misguided policy, and that they will discover that fact provided they live long enough. Your "lady" imagines she is a theatre manager, but there is a "mis" before the "manager," even though she doesn't know it.

I really don't know anything to say to you in the way of advice. Do what YOU think best. That probably is all there is to do. Incidentally, there is no such thing as an "A. C." and a "D. C." lamphouse. What did you mean by that?

Bluebook School

Question No. 321—In many problems we are told to "square the diameter." What does it mean? What is meant by the radius of a circle? Knowing the diameter of a circle, how would you find its circumference? Its area?

Question No. 322—What is a kilowatt? A kilowatt hour? What amount of power does a kilowatt hour represent?

Question No. 323—As applied to motors and generators, etc., what is meant by the term efficiency? And how is it measured?

Question No. 324—Which has the highest efficiency, a motor generator, rheostat, mercury arc rectifier or transformer? Don't merely give us the rated efficiency, but discuss relative results, thus: A transformer has a high rate of efficiency as to operation, but —well, in projection we don't call it efficient just the same, since with it we have A C at the arc.

Question No. 325—Have YOU any suggestions to offer for the improvement of the Bluebook school?

24

First National Adds Two Dozen Pictures to List of 1925-26 Productions

Objectionable

Marvin H. Thoreau and Locksley Clark, Vancouver, B. C., voice some very proper objections to a sticker placed on First National films received by them. The sticker is illustrated herewith. They say:

Enclosed find our replies to Bluebook School questions No. 286—290. You may well ask the meaning of the sticker we have affixed to this page. We regard it as being pretty near the peak of insult. We had thought the various elements of the motion picture business were being brought into a better understanding, and were coming closer together day by day, but when producers like First National put out such a THING as this, or permit it to be put out in connection with their product—well it would seem we are getting further apart, instead of closer together. (Are you sure First National had anything to do with it? I think probably it is the work of some square head exchange manager.—Ed.)

An Affront

They seek to brand men who handle their product, and who place it before the public, as merely "operators of a mechanism." Such an affront will, in our opinion, set up resentment, and make men who take pride in their work and who try to get all there is in a production out, not care much what happens to it when it is accompanied by that sort of an INSULT.

Then, too, it requires nerve for a producer to ask us to take care of his productions, even though he ask decently, when all too often they take next to no care of it in their own exchanges.

Next week we are to run a nine reel feature. When we received the production we found a fade-out within one hundred feet of

the end of every reel, but NOT ONE OF THEM ACTUALLY AT THE END. Needless to say we did the work of the exchange (free of cost, of course) and put those fade-outs at the end of the reels, where they belong.

"Projection By So and So"

Not long ago we saw in the Department where a projectionist was using a "Projection by So and So" title. We remove everything but the title and cast. If the projectionist wishes to and can convince the manager that good projection really sells seats by being consistently good, and it is desired to advise the public of the name of the projectionist then have his name inserted in the theatre program, with such prominence as is usually accorded to the name of the musical director; also let it appear in the newspaper advertisements of the show, where the name of the musical director usually appears, but for goodness' sake don't plaster the screen with such things. If it is worth while bringing it to the notice of the public, then the newspapers and program are the place for it.

We hope we do not tire you with our ideas. They are submitted with all sincerity, and your comments are always welcomed, whether they be in praise or criticism.

Agree and Disagree

I thoroughly agree and very thoroughly disagree with you. By that I mean that I agree with your criticisms of the use of the word "Operator" in such a sticker. Call a producer a "picture maker" and he would not like it. Well "Operator" is ten times as bad, because it means, in effect, that the man who uses it considers the motion picture projectionist as nothing more than a machine attendant, which is, under the circumstances, as you have said, little less than an insult, no matter whether it was meant that way or not.

Also the sticker is rather foolishly worded. It is unintelligent and probably was made by some one who knew little or nothing about practical motion picture projection.

Had it read: "PROJECTIONISTS ATTENTION. This is a fresh print, hence the emulsion is relatively soft. Be sure the aperture tension of your projectors is as light as practicable, and thus avoid unnecessary injury to the print," there would have been no objection to it. As the sticker is worded, however, the "Operator" is requested to "l osen tension spring," regardless of how loose it may already be.

As to the "Projection by So and So," I thoroughly disagree with you on that. It is, in my opinion, the one thing which would go very far in making men very careful in their work. It stands to reason that the man who has projected his name to the screen, and thus informed the audience then and there present that HE is the one responsible for any balks in the work, IS GOING TO BE PRETTY GOSH ALL HEMLOCKED CAREFUL THAT THERE ARE NONE. Newspaper and program publicity is all well and good, but in my opinion far greater results will be had by screen publicity.

Names a Nuisance

I agree with you that the present great multiplicity of names on the screen is nothing short of a nuisance. Who in)(?!*: cares who "cut" the film, or did any one of half a dozen other things? I make bold to say nobody. But the audience witnessing a projection certainly won't object to being told who the man is who is right there with them, if for no other reason than that they may roast the tar out of him if he gets careless and don't give them their money's worth.

As to tiring me—it can't be done, so long as you send in IDEAS. That's what helps to make YOUR department interesting. If they are no good, they pass right through my fingers into the waste paper basket. If they are—well, they get themselves placed before many hundreds of readers, and very often great good is accomplished by that, even when there is little apparent effect. I have many times been astonished to be told, long after a publication, by some man that he had been benefited by it, though until then no one knew that but himself.

Mirror Screens

John Griffith says:

Up to date there have been three creditable answers to the mirror screen question, namely: First, P. E. Thomas, Creston, Iowa, in March 28 issue; second, C. M. Swabb, Oilton, Oklahoma, May 2 issue, and third, Richard Keuster, Brooklyn, New York, in May 9 issue.

Thomas and Kuester worked on theory only, and overlooked one important item, viz.: that there is no such thing as a perfect reflector. Swabb actually tried to get a visible picture on a plain mirror, and—got one. The reason he did so was that in addition to reflecting the rays, as per Keuster's drawing, each point of the silver backing of the mirror diffuses a small fraction of the light rays falling upon it.

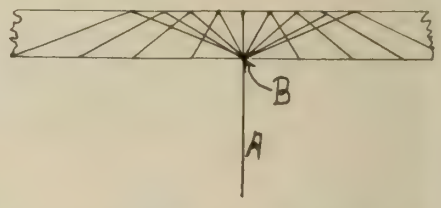
For this reason the eye receives rays from every point of the surface of a mirror, the same as it does from a plain screen, only they are far less in amount, and we do actually see a picture when it is projected on a plain mirror.

To make certain that my reasoning in this was not at fault I propected a stereopticon slide through the motion picture projector aperture, which, as you know, will give an image just in front of the projection lens. I found it was possible to pick up a perfectly formed image with a plain mirror surface.

Not Practical

Of course it is not a practical proposition, because the mirror would reflect more than merely the picture. I figure it would reflect, first, the picture. Second, that portion of the auditorium which is illuminated with or by the direct beam of light as shown in Keuster's drawing. Third, the bright spot of light from the lens, plus any other high light which happened to exist.

But a plain mirror could be made very practicable by covering its surface with cloth, varying from muslin for a long, narrow house, to heavy bleached sheeting for the wide house. I think such a screen would have the plain screen beaten by a mile, especially in the wide, deep house. The sheeting would take care of the side seats, and the reflector back of the cloth would reflect more light than a plain, white screen could.



If you will examine the departments about six or seven years ago, John, you will find that this cloth-covered mirror plan was suggested to Frank Rembusch by the editor, but with the suggestion that I was not so sure about it because of two things, viz.: Examining the accompanying drawing, which is the section of a glass mirror, somewhat exaggerated as to thickness in order to better illustrate that part of my meaning, light ray A incident upon point B of a screen covered with such an excellent diffusing material as cloth, which passed through the cloth would be scattered as indicated, and would be reflected back as shown—angle of incidence being equal to angle of reflection where a perfect (the term "perfect" used in the general acceptance of that term. As Griffith says, there is no such surface known to science) reflection surface is encountered by light rays.

Results Not Certain

Under this condition we would certainly have the blacks of the whites illuminated by relative dark rays, and the blacks illuminated by relatively white rays. Just what the net result might be I am not so certain, but it would seem to me such a plan might be used successfully if some method were found of making and handling such a large sheet of thin glass—say not to exceed ⅛ inch in thickness—and getting it silver coated and bedded in some practicable way.

I don't think, however, that such a thing is feasible. It might be done—yes, but it would, I am quite certain, be costly and the resultant screen very heavy and bulky. The diffusion described would not pass so widely afield as it would were the glass ¼ to ⅜ inch thick.

That is my own views as regards the possibility of such a screen, and those ideas were formed years ago, too. My view as to the thick glass mirror coated with a diffusing surface, which might be white paint, I think, or a heavy white water color wash, is that you would get added brilliancy in plenty, BUT that the toning of the pictures as to photographic shadows would be either badly damaged or pretty nearly entirely ruined.

As to getting a visible image on a plain mirror—well, if it can be done I did not know it. Possibly, as Griffiths says (And by that I don't mean to cast doubt on what he has said, though it might sound that way) a visible image can be had from the slight

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diffusion he describes, but even so it seems to me it would have to be strong enough to overpower and kill the image reflected naturally by the mirror, plus the reflection of the bright spot, and that at least seems impossible. However, both Griffith and Swabb have succeeded in doing it, so I guess that's that.

Simplex Patent

F. B. Bloomer, Projectionist, Galesburg, Illinois, says:

Recently another "old timer" and myself held lengthy discussion as to who holds the patent on the Simplex intermittent movement—i. e. the original patent—and whether or no it has expired.

He claims that Mr. Bell, of Bell and Howell, either holds it or did hold it, and that he received a royalty of five dollars for each projector turned out. He also claims that the first Simplex was made in 1919 or before. Is he right or wrong?

The Simplex projector was first crudely designed by Frank Cannock on the back of a beer check while seated, together with Mike Berkowitz, in the back room of O'Keefe's saloon at Forty Second street and Madison Avenue, New York City. This was in the year 1911 or 1912, I think. Mr. Cannock's idea was to build a more substantial projector; also one which might be more readily placed and its position changed so as to relocate the picture on the screen without trouble.

When I say it was "crudely designed" I mean that rough sketches were made by Mr. Cannock, who discussed them with Mr. Berkowitz over their mugs of ale, and that the general design (pedestal) of the projector came from these sketches.

The Intermittent

As to the intermittent, if you mean the star and cam, why that was used years and years before motion pictures were ever even thought of—in their present form at least. If you mean the intermittent as a whole, I cannot answer your question, but very seriously doubt the statement that Mr. Bell or any one else except the Precision Machine Company holds a patent on it, or that any royalty, five dollars or other sum, is paid any one.

Of course if a patent on the movement assemblage was taken out by Mr. Cannock along about that time it has not yet expired; also it may be renewed when it does. If it was patented by some one else, whether it has expired or not would, of course, depend upon when the patent was obtained.

Frank Cannock

And right here permit me to pay a deserved tribute to Frank Cannock, who was projectionist at the Eden Musee, West 23rd street near Sixth Avenue, New York City, beginning in 1900 and continuing with some breaks for nearly ten years.

It was Cannock who designed and built the "Edengraph," a very finely constructed projector mechanism, but too lightly built, which was taken over by George Kleine and finally abandoned. It was Cannock who designed and built the Simplex—the first pedestal type projector. I well remember the gossip and speculation when we first heard of what he was working on—a projector which "could be pointed like a cannon," and how curious we all were to see it. That was as nearly as I can remember, in 1912, or maybe 1913. I am not certain as to exact dates, and have not my records at hand.

Cannock was a nervous "cranky" sort of chap, but a fine fellow nevertheless, and a really splendid mechanic. I would call him an artist in metal working. When Frank Cannock made it it certainly was well made, and you could bank on that.

His Death a Loss

He "passed over" along about 1916 (My date quotations are entirely from memory, and when one peers back into the years there is always a fog which makes things indistinct). His death was a distinct loss to the motion picture industry. The refinement and perfection of the splendid projector Cannock had evolved was ably carried on by Edwin S. Porter, who had become affiliated with Cannock as President of the Precision Machine Company, in which position he remained until last year, when he finally retired.

I wish Frank, as we who knew and loved him liked to call him, might look upon the beautiful projector he worked so hard to perfect as it stands today, all enameled in battleship gray and with a high intensity lamp in its gizzard. Gosh! I'll bet he would have wet eyes from pure joy.

But he can't, poor boy! And soon you and I and we all will be swallowed up in the maw of time, and others may look upon the perfection of the work WE began, and strove hard to perfect, and will, we hope, understand OUR hopes, our aims and our aspirations, and will maybe speak kindly of US, and try to remember just what year it was when WE passed over.

Oh well, men, let us build our works as best we may, while the building is good, and worry not about what will happen when we are gone, only try so to live that kindly words WILL be said about us in the days when we are, even as the loved ones gone on before, only a memory.

There, darn you, do you see what your old question led me to? Well, I'm not one bit sorry, for I think it is well to pause once in a while and spend a moment, with bared head and heart, and speak in loving remembrance of those who labored with and before us.

A Hot One

C. H. Hanover, Burlington, Iowa, arises to hand the A. P. S. this dig, which is perhaps not altogether undeserved:

By the way, F. H., how does it come that the members of the American Projection Society, whom you have repeatedly held up to our admiring gaze, have such a very small representation in the Bluebook School. Unless Keuster is a member, there is not a man of them all in New York City who has even tried to answer the questions; also the same applies to Pittsburgh and Washington, where I understand there are branches of the Society.

Do these exalted ones think the questions are too simple for them to bother with, or that they know so much they don't need to trouble answering questions—or do they fear they might help some of we poor "bushers" to rise to their high level.

Of course I don't know any of these men personally, but I'll bet two sticks of chewing gum to ten dollars that there are a number of them who might really have to scratch their heads quite a bit to propound correct answers to some of the questions asked up to this time. And anyhow if the A. P. S. members hold themselves as high class men, then they ought to join in and help in such a work or real merit as the Bluebook School.

A Bump

Quite a bump, all right, but as I said, not altogether undeserved. What Hanover says is RIGHT. I don't know whether Kuester is a member or not, and even he has "back slid" during the past few weeks. I'm sorry about that too, for Kuester was a darned good "scholar." Outside of possibly himself, not one single A. P. S. man in all Greater New York, Pittsburgh and Washington has jointed in the work of the Bluebook School to the extent of answering even so much as one question, except that Griffith and Gray are non-resident members of the New York City A. P. S., and Gray, at least, has been pretty regular, though due to heavy work he has missed class some of the time. Griffith has helped some too, though intermittently.

Hanover is right when he says or infers that members of an organization such as the A. P. S. ought to take themselves a bit more seriously, and give their active assistance to any effort which is made to uplift the profession of projection. HERE IS THE A. P. S. FAULT. The organization is mostly composed of what we may call the "cream" of the profession in the various localities where branches exist. These men are committing this BLUNDER. They have an idea that they have got about as far as they can go—that there is no ladder above for them to climb, so they fall more or less into a rut, and REST ON THEIR LAURELS, just aiming to "keep up" with the procession and on more.

"No Such Animal"

BUT there "ain't no such animal." One don't stand still in this old world. One goes ahead or slips BACK. One progresses up the hill or SLIPS DOWN. Possibly the slip is so gradual that it is not noticed—so slow that the slippee would indignantly deny that he IS slipping. But by and by he gets a JOLT when he finds some one else securing the new big job, and himself being gradually relegated to second place.

The A. P. S. is a good organization. Its members are mostly high class men, but they, or most of them, have that one BIG fault. Better wake up, boys, and keep busily busy in such matters as the Bluebook School and other educational movements. IF YOU DON'T, THEN JUST YOU WATCH WHAT HAPPENS TO YOU DURING THE NEXT FIVE YEARS, and at the end of that period look back and remember what I told you.

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Bluebook Answers—291-295

Note: F. H. Moore, Taunton, Mass., made very good replies to the last set of questions, but they either came too late or were overlooked—I don't know which. Also H. J. Robinson, Collinsville, Texas, made correct reply to Question 289, but omitted the rest. Why not try answering them all, Collins? If you go wrong I only will know it; if you are right it will be fine.

In either event you will certainly be the gainer. Also the silence in Toronto is quite some silence. How come?

Question No. 291—Tell us, in your own words, how work is accomplished by electricity.

A. L. Fell, Collingswood, New Jersey, Thoreau and Clark, Vancouver, B. C.; Wm. A. Burnett, Newton, Iowa; Glenn G. Wallace, Muskegon, Michigan; W. C. Whitt, Red Bluff, California; G. W. Bennewitz, Sioux Falls, So. Dakota; C. H. Hanover, Burlington, Iowa; Chas. H. Colby, Santa Fe, New Mexico; G. L. Doe, Chicago, Illinois, and F. H. Moore, Taunton, Massachusetts "got by" on this one.

The answer of Fell is excellent. It reads:

Work—When a force acts upon a body in such manner that resistance is overcome and motion produced, work is said to have been performed. The measure of the work performed is the product of the force by the distance moved. Work is done when a body is lifted against the force of gravity, or when a body is caused to overcome the resistance offered by friction.

If electricity is to transmit or convey energy along an electrical circuit, and be capable of performing work at any point of its length, then energy in the form of electrical pressure must be imparted to it from or by some external source. That is to say, before electricity can perform work it must be set into motion against more or less resistance, which means that a force (in this case electrical pressure, or voltage) must be applied, and to obtain this pressure, energy must be expended from some source outside the relm of dormant electricity, which exists everywhere.

Dormant electricity is not energy, but electricity under electrical pressure is a form of energy, just as still water in a lake is not energy, but the same water in a pipe under pressure is a form of energy, the pressure representing the energy, and the water the agent it acts through.

In the case of energy transmitted through electricity, the electricity itself is merely the agent through which the energy stored therein in the form of pressure produced by the application of steam or other power, is transmitted.

In the course of such transmission work is performed in the overcoming of resistance, in the turning of motor armatures, in the application of heat to the incandescent lamp filament, and in other ways.

To enter into a discussion of all the details of the action of current in turning the motor armature and in doing the various other things was not, I think, intended by the question, since that would require a great deal of space.

There, I've dressed it up a little and amplified its phraseology some, but without, I think, altering or adding to the meaning of Brother Fell, and I'll say that is a mighty good answer to the question.

Doe says:

Scientists tell us that electricity exists everywhere and in everything. We are taught that when the generator armature revolves or the battery acts, electricity is not generated, but merely "gathered," and pressure applied to it, much the same as the fire imparts pressure to a boiler by generating steam.

Frankly I have never been quite able to accept that theory in toto. I cannot see how a battery, at least, "gathers" electricity in the form of electrons, or in any other form, out of the atmosphere, but be that as it may it is certain that when a dynamo or a battery operates, a force is generated which may be transmitted upon or through certain substances, notably copper, to distant points, and there applied to the turning of wheels and the heating and lighting of rooms.

Electrical power or force is stored up by the application of some outside force, such as a water wheel (usually merely an application of the force of gravity), or a steam, gas or other kind of engine.

The force or power thus stored up, when applied to the performance of work is a always equal to the product of its pressure (voltage) and its flow as measured in amperes. We do not know what "amperage" is, or what "voltage" is, but we do know that voltage and amperage in their operating application resemble and seem to act exactly the same as do pounds pressure and cubic inches of steam.

Whether or not scientists would pick holes in that last statement I do not know, but at any rate it is exactly true enough for my purpose, and I know of no better language to use in making the comparison.

Electricity therefore performs work through and by the application of the electrical pressure stored in it, acting through the volume of some thing of unknown composition called "electricity."

Water performs work through the application of the weight of its volume, or by reason of the application of pressure stored up in the pipes or other conveyors in which it is contained.

The air does work by blowing against the vanes of a windmill, which is the application of momentum and weight.

Steam does work through the application of power stored up in it through compression.

Electricity does work through the application of something which corresponds to pressure in water or steam, acting through something we call "electricity," which latter no one has yet, to my mind, been able to describe in a way the average mind can assimilate, understand or accept.

Again I have taken the liberty of 'dressing up' this answer, but I have not in any degree changed or added to brother Doe's apparent meaning.

Permit me to say, gentlemen, that I have seen a lot of attempts to answer the question asked in years gone by, but up to this time I have yet to see one that I considered even as good as either of these presented. My compliments to Brothers Fell and Doe. Good stuff, boys, what?

Question No. 292—In electrical calculations, what do the letters E, C and R stand for.

Everyone agrees on this one but Guimond puts it very well. He says:

When stating electrical formulas it is a waste of unnecessary energy to always write out long names; also in printing them much space would be required, and the whole thing would be somewhat confusing. The practice therefore is to substitute letters named for certain names, or things, thus:

E stands for Electromotive Force, or Voltage. When used in an electrical formula it should be read, and mentally is read "E. M. F." or "Voltage."

C stands for current flow as represented by amperage. Hence it stands for amperage, or the number of amperes flowing. The letter "I" also is used for the same purpose, and when so used means the same thing.

R stands for and means resistance in ohms.

In the formula voltage divided by amperes equals resistance, instead of having

$$\frac{\text{Electromotive force}}{\text{Amperes}} = \text{Resistance in ohms,}$$

we have $\frac{E}{C} = R$, or $\frac{E}{I} = R$

Question No. 293—For what various reasons is it not only advisable and desirable, but also necessary that the motion picture projectionist understand electrical wiring and the problems connected therewith?

Bennewitz says:

With the present up-to-date projection room equipment, the projectionist has in his charge electrical energy delivering and consuming devices, the operation of which depends upon the wires attached to the device for the current supplied, or delivered to the device.

The projectionist must be able to properly connect these devices to different wiring systems or vice versa. He must be able to determine the proper size wire to carry the current with the minimum loss.

Some may think that due to the fact that the local home rule prohibits the projectionist from doing electrical wiring, that it is not necessary to understand wiring and wiring colculations. But the fact remains that it is the duty of the projectionist to inspect and check all wiring that is connected directly to the projection room and its equipment. To do this efficiently he must understand wiring and wiring calculations.

Wallace says:

In the early days of motion picture projection, all the "operator" had to know was how to set the carbons so as to get at least some light, thread the projector, take some sort of care of the films, stick up "paper" and do a few other things which others have now taken charge of.

Of late years, however, projection has reached a stage where in up-to-date theatres it is necessary that the projectionist have a pretty thorough technical knowledge, in addition to his practical experience, if he is to get far with the modern expensive projection equipment placed in his charge. In order that best results in efficiency be obtained such installations must have their wiring figured out very accurately. No longer is it a matter of one or two dinky little projectors, with a maximum of fifty amperes when both lamps are going, but of expensive, complicated machinery, with a possible maximum of nearly 300 amperes when both motion picture projector lamps and the dissolver or spot are all, for a moment, in operation.

Also it is often the case of old equipment being torn out and new installed. In any case the projection room feed circuit and its subsidiary circuits must be calculated, and if the projectionist cannot do this intelligently, then he is at the absolute mercy of some electrician, who usually is more interested in how much time he can put in than in the efficiency of the plant he is installing, or of some electrical contractor who will "save money" for himself if he can "get by" with No. 6 where No. 5 or No. 4 should have been installed.

My own observation has been that where the electrician or the architect or contractor are unchecked in such matters, the results are almost invariably disastrous to efficiency of future operation.

The projectionist should be and if he is going to check up on the electrician or contractor, must be able to figure what wire sizes will be necessary in the projection room circuits in order to confine the "drop" to a figure within the range of reasonable efficiency. Of course it is not to be expected that the motion picture projectionist will understand all the many details of electrical wiring, which are mutitudinous, but he should and must, if he is to fulfil his full duty to his employer, understand all things which have to do with projection room wiring.

Excellent, brother Wallace! Excellent! I have also changed your words some, but in no case your apparent meaning.

Whitt puts it in a rather amusing form, but correctly just the same. He says:

If the projectionist does not understand electric wiring problems and wire systems, when trouble bobs up he would be in about the position of a darned good steam shovel engineer trying to repair his wife's wrist watch. Maybe he would, but it's a good-many-to-one shot that something even worse than its present trouble would happen to

(Continued on page 212)

A Tip to the Wise

TO YOU theatre men who know that good projection is as important as good pictures—who know that a good light source in a good machine will draw patronage to any theatre regardless of its size or location—*to you who want to improve your projection,* we recommend a new high intensity arc—the "HC" lamp.

The "HC" lamp is the Sperry high intensity arc lamp, used for high powered searchlights, redesigned and adapted to motion picture projection service.

The Sperry lamp was chosen by government experts for army and navy searchlights because of its brilliancy, whiteness and steadiness. These most desirable characteristics are outstanding features of the "HC" lamp.

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The "HC" lamp shoots a snow white beam of searchlight intensity on the screen. It brings out all the beauty of a picture. It presents pictures in a manner that patrons appreciate and enjoy. It justifies the fine arts of picture making. It is a vast improvement over an ordinary arc—gives more than twice as much light on the screen, yet consumes no more current.

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The mechanism of the "HC" lamp is so simple and the parts so accessible that any Projectionist can operate and care for it without preliminary instructions.

There are no coils, magnets or third electrodes used with the automatic feeding mechanism.

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(Continued from page 210)

the poor li'l watch. A plain "ground" would have him "buffaloed." When he is hired to act as projectionist in a new theatre in course of construction, and the electrical contractor asks him if a No. 6 circuit won't be too large, where it really should, as the contractor well knows, be No. 4, he looks wise and says: "Nope. You'd better make it six. I'd rather have it a bit too big anyhow"—and the boss is the unconscious goat every time he pays the juice bill forever after.

Were the don't-understand-wires-and-wiring projectionist ever obliged to really install, or superintend the installation of a projection room wire system, there sure would be one fine mess of I-guess-that's-about-right circuits when he got through. Naturally, unless the Goddess of chance perched squarely on his brow, he would have things balled up RIGHT.

Possibly such men can get by for a time without serious trouble, but just wait! Eventually something will come up that will have him up in the air and no wings to fly with. It therefore follows that the projectionist of today should be pretty sure he knows his "groceries" in the matter of wires and wiring.

Right, Brother Whitt! If he doesn't he is liable to be a cabbage head ham, and with a can (empty vegetable one) tied to his coat tails by friend boss who, if he is wise, prefers uptodate, fresh groceries to the last year, wilted sort, even though they be cheap.

Question No. 294—What is a "Mil"? A "Circular Mil"?

Burnett says:

A "Mil" is one one thousandth of an inch. It is a unit of length. A "Circular Mil" is a circle one one thousandth of an inch in diameter. The square of the diameter of any circle, in mils, is equal to its area in circular mils.

Which is correct, though Wallace says:

A "Mil" is 1/1000 of an inch, measuring lengthwise of a wire. For the purpose of calculations it is expressed decimally thus: .001 which simplifies calculations. A "Circular Mil" is a circle 1/000, or .001 of an inch in diameter. It is used in calculating the area of cross section of run wires.

Bennewitz describes it thus:

A "Mil" is a unit of length equal to 1/100th of an inch. It is used especially in the measurement of the diameters of wires. A "Circular Mil" is a circle 1/1000 of an inch in diameter, the unit with which to calculate or measure the cross section of round wires. The square of the diameter of a wire, in mils, is its area of cross section in circular mils.

Question No. 293—Explain what is meant by a "degree" as applied to a circle.

Burnett says:

A degree, as applied to a circle, is equal to the circumference divided by 360. It is 1/360th of the diameter of a circle of any diameter, hence a degree may have any dimension as to its width. The "width" of a degree as of a circle one inch in diameter would be a very small fraction of an inch. The width of one degree as of a circle a hundred miles in diameter would be pretty close to one mile.

Wallace says:

Every circle, no matter whether it be one inch or a thousand feet in circumference, is divided geometrically into three hundred and sixty (360) degrees, commonly expressed as 360°. The circumference of the circle is of course what is expressed in degrees, and any part of such circumference may be expressed in degrees if desired.

Bennewitz tells it this way:

The circumference of every circle is supposed to be divided into 360 equal parts, called degrees. Thus, a degree is 1/360th of the circumference of any circle. A degree is divided into 60 parts called minutes, expressed by (′), and each minute is divided into 60 seconds, expressed by (″), so that the circumference of any circle contains 21,600 minutes or 1,296,000 seconds.

Australian Equipment Dealers Visit Power's Projector Plant

JOHN HARRINGTON who with his wife and son, J. E. Harrington, left their home in Australia last March, arriving in California sixteen days later, reached New York several weeks ago and will leave in a few days for England on a world tour which they believe will bring them home about Christmas of this year.

Mr. Harrington is founder and managing director of the firm of Harringtons, Ltd., Australia and New Zealand. The company carries on an extensive business in both wholesaling and retailing in every state of the commonwealth of Australia and the dominion of New Zealand, is the largest picture theatre supply house in that part of the world and distributes Power's Projectors. The company also does a large business in merchandising photographic, cinematographic, radio and X-ray supplies, while a subsidiary company, Harringtons Metallurgists, Ltd., are easily the largest metallurgists, analysts and assayers of precious metals in that locality.

Harringtons, Ltd., has large and up-to-date warehouses in Sydney, Melbourne, Brisbane, Adelaide, Katoomba, Auckland, N. Z. and Wellington, N. Z. The company has been 36 years building up a dealer clientele which is the most extensive and unique in Australia.

It is 18 years since Mr. Harrington last visited this country and of course noticed marked changes and improvements when visiting picture studios in California. He was greatly impressed with the splendid advances made in equipment methods and acting. Mr. Harrington states that motion pictures are becoming more and more popular in Australia and New Zealand; in fact it is now the usual thing for many families to attend the movies at least two or three times a week.

Mr. Harrington speaks very favorably of American projectors and says that they have a wonderful reputation in Australia and New Zealand for wearing qualities. Although higher in price than foreign makes they are popular among those who want the best. Mr. Harrington makes the interesting note in connection with the above statement that the Commonwealth Film Censors have used the same two Power's 6B projectors for many years and every film which has entered the great Australian continent from the United States has passed through those two projectors at more than usual speed and they are both in excellent condition.

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This photograph, taken on the roof of the Nicholas Power plant, shows (left to right), P. A. McGuire, advertising manager; John Harrington, founder and managing director of Harringtons, Ltd., of Australia and New Zealand; H. Griffin, general sales manager of the Power company; J. E. Harrington, son of John Harrington; A. E. Meyer, assistant sales manager of Power, and A. R. Schulze of the Power engineering department

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The final safeguard for success—

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To make the most of a picture from the box office view point you carefully plan the publicity notices, newspaper advertisements, lobby displays, tie-ups.

But one more safeguard for success remains—photographic quality. Look in the film margin for the black-lettered identification "Eastman" and "Kodak" and you know that the screen will show all the quality of the negative.

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"SEVEN HUNDRED DOLLARS GONE BLUEY"

—?—

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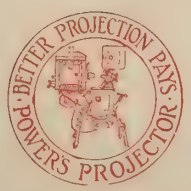
"YOU insist on having two machines even for a small town show and the price of a first-class machine made me sit up and take notice—BUT I AM ORDERING A POWER'S THIS A.M. Something like seven hundred dollars gone bluey. Just think what a nice flivver this would buy."



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NICHOLAS POWER COMPANY
NINETY GOLD ST. NEW YORK, N.Y.

A Home Run For Your House!
It Will Pull Like a World Series

Play Ball!

with

Allene Ray and Walter Miller

From the story by John J. McGraw

Even without the baseball background it would be a history-maker among serials.

It's speedy, like a big league team. It's clever, like "inside" baseball. It's great to look at, like a championship team.

It's there and then some. You'll win a shut-out victory with it.

Directed by
Spencer Bennet

Scenario by
Frank Leon Smith

Pathéserial

TRADE MARK

First in the Field!

Moving Picture WORLD

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VOL. 75, No. 3 JULY 18, 1925 PRICE 25 CENTS

8 of THE GREATER 40 Paramount Pictures arrive in August:

"THE TEN COMMANDMENTS"
Cecil B. DeMille's cinemasterpiece

"NIGHT LIFE OF NEW YORK"
Allan Dwan's Jazz Epic of the Gay White Way

RICHARD DIX in "The Lucky Devil"
The Mile-A-Minute Merrydrama

"RUGGED WATER"
Irvin Willat's production of Joseph C. Lincoln's new novel

"BEGGAR ON HORSEBACK"
James Cruze's Comedy Classic

"IN THE NAME OF LOVE"
The Sensational Sweetheart Special

The Street of Forgotten Men
Herbert Brenon's new "Miracle Man"

BEBE DANIELS in "Wild Wild Susan"
Bebe as a Female of the speed-shes!

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

We'll say it's a

GREATER MOVIE SEASON

and it's just the beginning of a Greater Movie Year when you book

Metro-Goldwyn-Mayer's

The-Talk-of-The-Industry Pictures

LON CHANEY in *The Unholy Three* A TOD BROWNING Production

A HOBART HENLEY production NORMA SHEARER with LEW CODY in *A Slave of Fashion*

LILLIAN GISH in ROMOLA with DOROTHY GISH A HENRY KING Production

Sun-Up with PAULINE STARKE CONRAD NAGEL LUCILLE LA VERNE An EDMUND GOULDING production

The Mystic

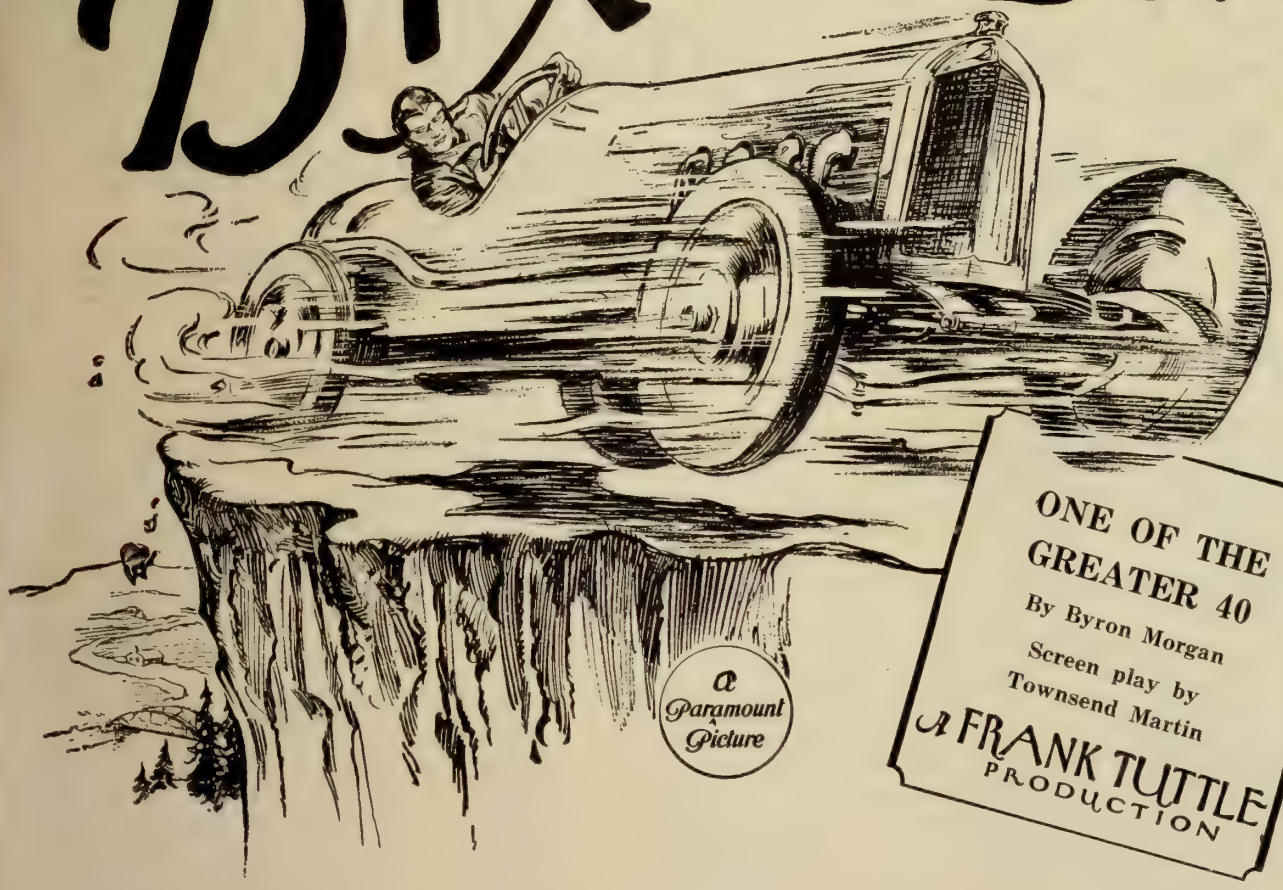
A MONTA BELL production PRETTY LADIES with ZASU PITTS TOM MOORE LILYAN TASHMAN ANN PENNINGTON

and many more Big Hits in The Quality 52

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

RICHARD DIX in "The Lucky Devil"



ONE OF THE GREATER 40

By Byron Morgan

Screen play by Townsend Martin

A FRANK TUTTLE PRODUCTION

DIX is a big box-office draw today. "Too Many Kisses" and "The Shock Punch" jumped him up among the top-notchers. Now comes "The Lucky Devil"—by far his best to date. The result is capacity business at the Rivoli, New York, in the sultriest week of the summer. And clean-ups everywhere!

"The best picture Richard Dix has ever made. Richard is absolutely delightful. Esther Ralston is beautiful."—N. Y. Herald Tribune.

"Don't miss 'The Lucky Devil.' It's Dix's best. The story is exceptionally good. No better auto racing scenes have ever been filmed."
—N. Y. Graphic.

"Brains went into this picture. It's good entertainment."—N. Y. Times.

"Dix is excellent and Esther Ralston is pleasant and sympathetic."—N. Y. Eve. Post.

"There's many a chuckle in 'The Lucky Devil.' One of the most thrilling automobile races in many a day."—Eve. World.

"Light and amusing. Decidedly enjoyable. Even better than 'Paths to Paradise.'"—N. Y. Sun.

"A happy picture."—N. Y. News.

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

First Run Theatres Run First to Get

Metro-Goldwyn-Mayer's 1925-26 Product has been booked in dominating volume by America's leading first-run theatres.

The following are among the Theatres which already have contracted for The-Talk-of-the-Industry Pictures and playing will start in August.

Chicago Roosevelt McVicker's New B. & K. Loop Tivoli Uptown	CHICAGO, ILL.
Strand	MADISON, WIS.
Garrick	MINNEAPOLIS, MINN.
Tower	ST. PAUL, MINN.
Circle Apollo Ohio	INDIANAPOLIS, IND.
Mary Anderson Majestic Rialto National	LOUISVILLE, KY.
Capitol Adams New State Madison	DETROIT, MICH.
Empress	GRAND RAPIDS, MICH.
Stillman State Allen	CLEVELAND, O.
Valentine	TOLEDO, O.
Lyric Capitol Walnut Strand	CINCINNATI, O.
Majestic	COLUMBUS, O.
Strand	DAYTON, O.
Stanley Stanton	PHILADELPHIA, PA.
Grand	CAMDEN, N. J.
Bijou	ATLANTIC CITY, N. J.
Aldine Columbia	PITTSBURGH, PA. ERIE, PA.
Regent Strand Poli	SCRANTON, PA.
Savoy Orpheum Poli	WILKESBARRE, PA.
Loew's Grand	ATLANTA, GA.
Temple Bijou	BIRMINGHAM, ALA.
Rialto Kettler	WEST PALM BEACH, FLA.
Arcade Imperial	JACKSONVILLE, FLA.
Phiel Plaza	ST. PETERSBURG, FLA.
Fairfax Paramount	MIAMI, FLA.
Lucas	SAVANNAH, GA.
Tivoli Rialto	CHATTANOOGA
Victory Strand Franklin	TAMPA, FLA.
Vendome	NASHVILLE, TENN.
Palace Melba	DALLAS, TEX.
Empire Princess	SAN ANTONIO, TEX.
Capitol Liberty Queen	HOUSTON, TEX.
Palace	FORT WORTH, TEX.

"To-morrow may be too late"

Metro-Gold

Capitol	LITTLE ROCK, ARK.
Queen	GALVESTON, TEX.
Majestic	AUSTIN, TEX.
Joie	FT. SMITH, TEX.
Hippodrome	WACO, TEXAS.
Palace Ellanay	EL PASO, TEXAS.
Criterion	OKLAHOMA CITY, OKLA.
Palace	MUSKOGEE, OKLA.
Palace	McALESTER, OKLA.
Rialto	CHICKASHA, OKLA.
Criterion	ENID, OKLA.
Strand Liberty Crescent	NEW ORLEANS, LA.
Crown	MOBILE, ALA.
Capitol	NEW YORK CITY, N. Y.
Loew Circuit	NEW YORK CITY, N. Y.
State	NEWARK, N.J.
State	JERSEY CITY, N.J.
Hippodrome	POTTSVILLE, PA.
Palace Columbia	WASHINGTON, D.C.
Century New	BALTIMORE, MD.
Alhambra	CHARLOTTE, N.C.
Imperial Plaza	ASHEVILLE, N. C.
Garing Carolina	GREENVILLE, S.C.
Liberty	GREENWOOD, S.C.
Imperial Strand	ANDERSON, S. C.
Imperial	COLUMBIA, S. C.
Rex	SPARTANBURG, S.C.
Rex	SUMTER, S. C.
State Orpheum	BOSTON, MASS.
State	NEW BEDFORD, MASS.
Plaza	SALEM, MASS.
Opera House	NEWPORT, R. I.
Strand	MALDEN, MASS.
Rialto Bijou	FALL RIVER, MASS.
Strand Princess	HARTFORD, CONN.
Strand	WATERBURY, CONN.
Alhambra	TORRINGTON, CONN.
Capitol	ANSONIA, CONN.
Sterling	DERBY, CONN.
Strand	STAMFORD, CONN.
Capitol	DANBURY, CONN.
Warfield	SAN FRANCISCO, CAL.
California	SAN JOSE, CAL.
T. & D.	OAKLAND, CAL.
California	BERKELEY, CAL.
California	STOCKTON, CAL.
Kinema	FRESNO, CAL.
Hollywood	HOLLYWOOD, CAL.
State	LOS ANGELES, CAL.
California	BAKERSFIELD, CAL.
Granada	SANTA BARBARA, CAL.
Belvedere	POMONA, CAL.
Regent Michigan Loring	RIVERSIDE, CAL.
Strand Florence Egyptian	PASADENA, CAL.
T. D. & L.	GLENDALE, CAL.
Heilig	SEATTLE, WASH.
Heilig	SALEM, ORE.
Heilig	EUGENE, ORE.
Rialto Victory	DENVER, COLO.
Palm	PUEBLO, COLO.
Sunshine	ALBUQUERQUE, N.M.
Sun	OMAHA, NEB.
Strand Garden	COUNCIL BLUFFS, IA.
Newman Royal	KANSAS CITY, MO.
State	ST. LOUIS, MO.
Strand Majestic Palace	MEMPHIS, TENN.
Hippodrome	TORONTO, ONT.
Capitol Palace	MONTREAL, QUE.
Capitol Metropolitan	WINNIPEG, MAN.
Capitol	CALGARY, ALTA.
Capitol Strand	VANCOUVER, B. C.
Capitol	VICTORIA, B. C.
Capitol Empress	EDMONTON, ALTA.
Regent	OTTAWA, ONT.
Capitol Metropolitan	REGINA, SASK.
Capitol	MOOSE JAW, SASK.
Daylight	SASKATOON, SASK.
Capitol	KINGSTON, ONT.
Princess	CHATHAM, ONT.
Capitol	LONDON, ONT.
Capitol	GUELPH, ONT.
Capitol	KITCHENER, ONT.
Capitol	BRANDON, ONT.
Classic	STRATFORD, ONT.
Capitol	ST. CATHERINE, ONT.

More stars than there are in heaven

Now is the time to follow the leaders and tag on to

wyn-Mayer's

Starts the 2nd with a BANG!

$

A White List picture will clean up anywhere!

Read what the critics said about

"THE TEASER"

when it played at the STRAND THEATRE, Broadway, New York.

"Snappy; packed with big moments'"
—N. Y. Daily Mirror.
"Fresh, delightful. Hits the high spots.'"
—N. Y. Daily News.
"Scintillating comedy-drama.'"
—N. Y. Morning Telegraph.
"Laura La Plante. Will doubtless go far'"
—N. Y. Evening World.
"Fast moving. Well handled."
—N. Y. Evening Post.
"Splendid comedy."
—New York Graphic.

Another White List hit you can't afford to miss!

SIEGE

starring
VIRGINIA VALLI
and
EUGENE O'BRIEN
Directed by Svend Gade

Scored a genuine triumph at the CAPITOL, world's largest theatre, Broadway, New York.

"A stirring, powerful photoplay."
—New York Sun.
"Excellent film. Splendid."
—N. Y. Daily Mirror.
"A fine picture. Well worth seeing."
—N. Y. American.
"Best moving picture for many weeks."
—N. Y. Evening Post.
"An outstanding good picture."
—N. Y. Morning Telegraph.
"A good movie! Gripped its watchers'"
—New York Telegram.

P. $.

HAVE YOU PLAYED
REGINALD

DENNY

in
"I'll Show You the Town"
from Elmer Davis' novel.
A Harry Pollard Production

Last minute profit news:

"Every known box-office record shattered. Laugh a minute. Wonderful!"
New Stamford Theatre, Palo Alto, Cal.

wires

J.P.Goring

FORUM THEATRE

Los Angeles, Cal.

And this is only one of Universal's 30

White List off

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NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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PRESIDENT UNIVERSAL PICTURES CORPORATION 730 FIFTH AVE NEWYORK NY

THE TEASER PLEASING LARGE AUDIENCES AT FORUM THIS WEEK STARTS SECOND WHITE LIST OFF WITH A BANG STOP COULD NOT HAVE SELECTED A MORE DELIGHTFUL PICTURE STOP A TRIUMPH FOR LAURA LAPLANTE WITH PAT OMALLEY AN ABLE PARTNER HEDDA HOPPER EXCELLENT WALTER MCGRAIL WYNDHAM STANDING OUTSTANDING ENTIRE CAST GOOD DIRECTION OF WILLIAM SEITER VERY COMMENDABLE

JOHN P GORING MANAGING DIRECTOR.

You're not in the big money unless you play

LAURA LA PLANTE with PAT O'MALLEY in The TEASER

A WILLIAM SEITER PRODUCTION

big Jewels for 1925-26

WHITE PICTURES
WHITE CONTRACTS
WHITE TREATMENT

MORE than the

thats what exhibitors who have

A great dramatic story that grew greater in the making.

A story so big in showmanship possibilities that Hunt Stromberg was literally *compelled* to produce it on a more lavish scale than was originally planned. Characters that demand the superlative in histrionic ability—with a cast that meets these requirements.

These considerations have made it necessary to adjust the sales quota to meet the increased new negative cost—an increase more than justified by the amplification of original production plans.

The thousands of exhibitors who have already booked the picture are in the fortunate position of being able to profit by this enhancement of production plans, and clean up many extra dollars at the original contract price.

THIS IS AN ENRICHMENT IN PRODUCTION PLANS THAT MEANS MORE DOLLARS TO EXHIBITORS.

"OFF THE

RELEASED BY PRODUCERS DIS

contract calls for-

booked this great special will get

A HUNT STROMBERG
ALL-STAR SPECIAL

from Tom Gallon's famous novel "TATTERLY"
Adapted by Dorothy Farnum
Directed by Tom Forman
with a big cast headed by

WILLIAM V. MONG
JOHN BOWERS
MARGUERITE DE LA MOTTE

For release during
GREATER MOVIE SEASON

HIGHWAY"

TRIBUTING CORPORATION

F. C. MUNROE, President · RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

a Hit--at the CAPITOL

THEATRE - BWAY AT 51ST ST.

WEEK OF JUNE 21ST

"Evelyn Brent IN "Smooth as Satin"

Story by Bayard Veiller

Directed by Ralph Ince

READ WHAT THE CRITICS SAID

New York Evening Graphic—SMOOTH AS SATIN starring Evelyn Brent at the Capitol has "Alias Jimmy Valentine" backed off the boards for thrills and fascination . . . it is the best crook story we've ever seen in pictures . . . in fact one of the best films we've seen on Broadway in months . . . Miss Brent's characterization of Gertie Jones is one of the best performances we've ever seen . . . the action moves fast and furious, thrill follows thrill, surprise follows surprise . . . all we can say is DON'T MISS IT.

New York Daily Mirror—Yes sir—SMOOTH AS SATIN is ace high entertainment with Evelyn Brent contributing a crackerjack characterization.

New York Evening Post—Evelyn Brent in SMOOTH AS SATIN is a corking crook story . . . don't miss it . . . at the Capitol this week.

New York American—SMOOTH AS SATIN starring Evelyn Brent is far above the average crook play.

New York Evening Telegram—SMOOTH AS SATIN at the Capitol is excellent . . . the faces of the good people who looked at the Capitol's first showing were positively gripped with fascination.

New York Evening World—There is a fast moving melodrama at the Capitol this week with plenty of thrills in it . . . it is SMOOTH AS SATIN starring Evelyn Brent . . . the story is enthralling . . . Evelyn Brent plays the lead in the picture and puts it over in great shape.

Contract now for the New Brent Series of 8 Coming Productions

FILM BOOKING OFFICES

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You can make more money with F. B. O. product than any product on the market.

from
the world's
best equipped
studio—

The

Warner forty

1925-26

WARNER BROS.
Classics of the Screen

Celebrated Players Perfectly Cast

MATT MOORE

KENNETH HARLAN

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LOWELL SHERMAN

CHARLES FARRELL

JOHN ROCHE

DOLORES COSTELLO

HELENE COSTELLO

MONTE BLUE

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JOHN HARRON

DON ALVARADO

WILLARD LOUIS

JOHN PATRICK

the fo

DOROTHY DEVORE
SYD CHAPLIN
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JOHN BARRYMORE
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IRENE RICH
LOUISE FAZENDA
Warner
JUNE MARLOWE
HUNTLY GORDON
rty
ALICE CALHOUN
CLIVE BROOK
WARNER BROS.
Classics of the Screen

Directors Who Know Your Box Office

CHET WITHEY

MILLARD WEBB

HARRY BEAUMONT

ROY DEL RUTH

HERMAN RAYMAKER

Ernst Lubitsch

the Warner

WARNER BROS
Classics of the Screen

JAMES FLOOD

ALAN CROSLAND

LEWIS MILESTONE

CHARLES (Chuck) REISNER

WILLIAM BEAUDINE

GEORGE HILL

EARLE KENTON

forty

WARNER BROS.
Classics of the Screen

built from the finest fiction *by* skilled scenarists

The Warner forty

1925-26

The Detailed Announcement of this Tremendous Array of Showmen's Pictures will appear in next week's Moving Picture World.

BOOKED

FOR FIRST RUN BY
ROWLAND and CLARK

For Their Beautiful New Blackstone Theatre—Pittsburg

FIRST RUN AT THE
FENWAY THEATRE — BOSTON

FIRST RUN AT
BIRD'S PASADENA THEATRE

and before it has run its course it will be booked, and shown in more than 7000 theatres throughout the United States and Canada

The Monarch of them all----

FRED THOMSON

AND HIS WONDERFUL HORSE

SILVER KING

IN

"The Bandit's Baby"

Story by
Leete Reneck Brown

Directed by
James P. Hogan

It's a Knockout - - - - - - It's a Real House Packer

Procurable only through

FILM BOOKING OFFICES

723 Seventh Ave., New York—Exchanges Everywhere

You Get

The FUNDAMENTALS of THEATRE ADVERTISING

in the following

CHAPTERS OF EPES W. SARGENT'S FAMOUS BOOK

Picture Theatre Advertising

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I. The Personality of the Theatre
II. The Lobby as an Advertisement
III. Advertising Features for the House
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XXIX. Summer Advertising
XXX. Rainy Day Advertising
XXXI. Opening a House
XXXII. Opposition

This Book Condenses the Fundamentals You Need to Know

Epes W. Sargent, who has examined and edited more theatre advertising than any other one man in the show business, gives you the benefit of his great experience in this book.

Selling motion pictures to the public is a highly specialized form of advertising. It is the exhibitor who best understands the fundamentals of this special form of advertising who is making the greatest success today.

Price $2.00 postpaid

At your dealer's or direct from

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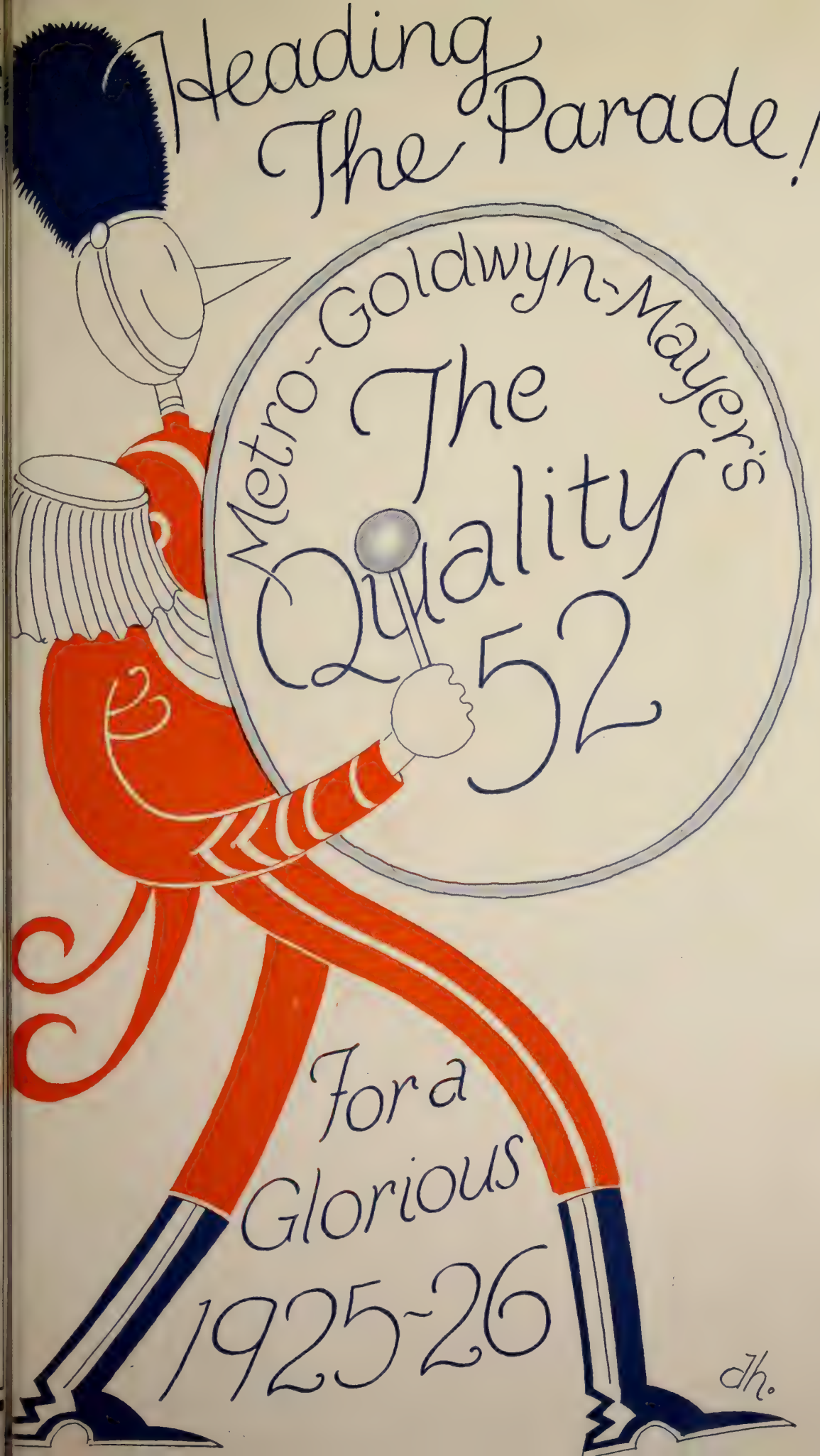


Presenting

Lillian Gish
John Gilbert
Norma Shearer
Lon Chaney
Marion Davies
Buster Keaton
Ramon Novarro
Mae Murray
Eleanor Boardman
Aileen Pringle
Pauline Starke
Jackie Coogan
Claire Windsor
Conrad Nagel
Lew Cody
Mae Busch
Conway Tearle
and many others

Directed by

Rex Ingram
Fred Niblo
Victor Seastrom
Erich von Stroheim
Marshall Neilan
Tod Browning
Hobart Henley
Frank Borzage
King Vidor
Monta Bell
W. Christy Cabanne
Alf Goulding
Benjamin Christianson
Al Raboch
Rupert Hughes
Robert Z. Leonard
Jack Conway
Josef von Sternberg
William Wellman
Edmund Goulding

ome of the ictures

Marē Nostrum

. Rex Ingram Production

Blasco Ibanez. With Alice rry, Antonio Moreno. grams' successor to "The ur Horsemen."

The Merry Widow

rector, Erich von Stroheim. ie Murray and John Gilbert. ie magnificent picturization one of the stage's great- properties.

Romola

lian Gish, the star. With orothy Gish. Also Ronald lman, William H. Powell. nry King, Director. The ccessor to "The White ter."

Bardelys The Magnificent

rring John Gilbert. With aire Windsor. King Vidor, rector. By Sabatini, author "The Sea Hawk," "Scara- ouche." *Entirely in Techni- or.*

The Tower Of Lies

ctor Seastrom, Director. orma Shearer and Lon aney. The three person- ties of "He Who Gets pped." From Selma Lager- 's world-prize novel.

Lillian Gish

Two Big Productions

is greatest star has just ned a long-term contract th Metro-Goldwyn-Mayer. ss Gish will appear in two at pictures.

Lights of New York

Cosmopolitan Production

rring MARION DAVIES. Di- ted by Monta Bell. From wrence Eyre's stage success, lerry Wives of Gotham."

The Big Parade

ng Vidor, Director. Starring n Gilbert. With Renee oree. By Laurence Stall- s, author of "What Price ory" Broadway's greatest rent success.

Buddies

Cosmopolitan Production

rring MARION DAVIES. om George Hobart's suc- sful play, two years on adway. Nationally serial- d and advertised.

The Torrent

Cosmopolitan Production.

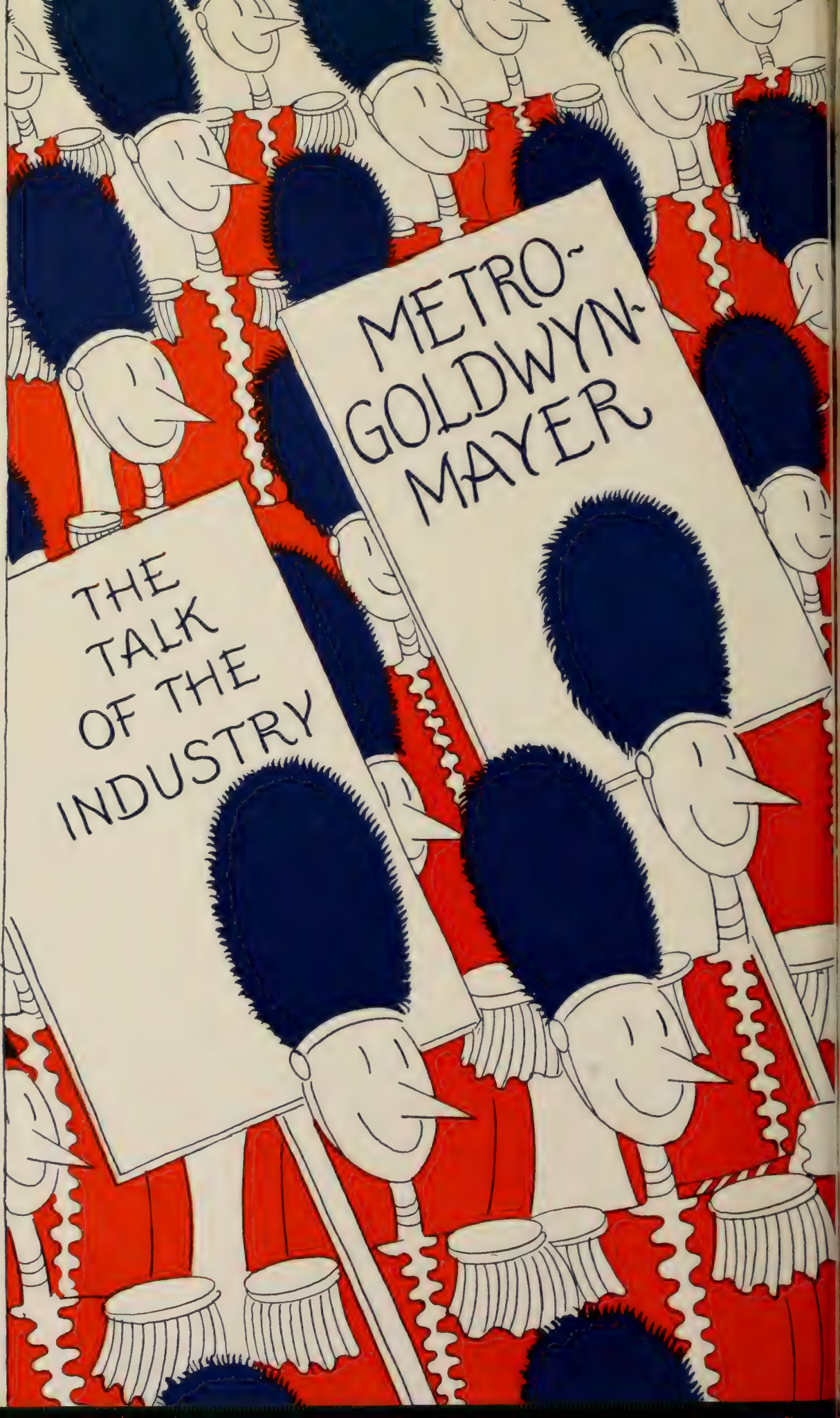
Blasco Ibanez, featuring een Pringle in a cast of names. Nationally serial- d and advertised.

The Temptress

Cosmopolitan Production.

Blasco Ibanez, author of he Four Horsemen," ood and Sand," "Enemies Women,""Maré Nostrum." tionally serialized and ad- tised.

d Many More



Smashed the Box-Office Record at

GRAUMAN'S

Egyptian Theatre
Hollywood, Calif.

"THE IRON HORSE"

18th and final week—
CAPACITY
ATTENDANCE!

Week's Business—

$28,371.05

Congratulations to Sid Grauman, entertainment purveyor de luxe and master mind in presentation stagecraft.

"THE IRON HORSE"

now available to the motion picture theatre owners for play dates.

Get aboard

"THE IRON HORSE"

and ride to prosperity.

You Can't Fool Great Showmen—They Know Box-Office Values!

that's the reason

E. F. ALBEE

and

J. J. MURDOCK

the executives of the tremendous Keith-Albee circuit of theatres, the master showmen of American Vaudeville

Selected the

WILLIAM FOX PRODUCT

at their $5,000,000 Cleveland Theatre, Keith-Albee Palace.

Cleveland's Greatest Movie Season Started With

"THE IRON HORSE"

On July 5th

To be followed successively with seven other smashing Fox Successes

"THE FOOL"
"AS NO MAN HAS LOVED"
"THANK YOU"
"LIGHTNIN'"
"THE WHEEL"
"HAVOC"
"EAST LYNNE"

The recognition of Pre-eminence of Product by the Master Minds of Any Profession is the Greatest Tribute Attainable.

Fox Film Corporation

A stage record breaker —

LIGHT

The Play

JOHN GOLDEN

WINCHELL SMITH

FRANK BACON

JOHN GOLDEN UNIT

JOHN GOLDEN, MAYOR HYLAN, FRANK BACON AND WINCHELL SMITH LEADING THE PARADE ON BROADWAY WHEN "LIGHTNIN'" BROKE THE RECORD

JOHN GOLDEN

producer of successes, staged the play

WINCHELL SMITH

famous playwright, collaborated in writing it with

FRANK BACON

one of the most popular character actors of modern times, who also enacted the title role

It was put on at the

GAIETY THEATRE

where it broke national records with a continuous run of 1299 performances. Road and stock companies have carried its fame all over the country and thousands of newspaper columns have made the name "LIGHTNIN'" a household word.

LIGHTNIN' MADE STAGE HISTORY

Fox Film Corporation

—and YOUR box office!

NIN'

The Picture

WILLIAM FOX

presents the screen version from the scenario by

FRANCES MARION

noted photoplay writer

JOHN FORD

who staged "THE IRON HORSE," was the director.

JAY HUNT and MADGE BELLAMY

play the leading roles, assisted by Ethel Clayton, J. Farrell MacDonald and a full cast of stars.

The spirit of a great play has been faithfully transferred to the screen by Director Ford, with many additional scenes and incidents impossible to the stage. Truly—a wonderful audience picture!

SCENES OF DRAMA, COMEDY AND PATHOS FROM "LIGHTNIN'"

FOX - GOLDEN SUPREME ATTRACTION

IT WILL MAKE SCREEN HISTORY

Fox Film Corporation

A Parade of
It's always Greater Movie Season

EARLE FOX

IN

THE ADVENTURES OF VAN BIBBER IN SOCIETY

8 corking two-reel productions from stories by Richard Harding Davis. Two seasons' success prove the value of these great comedies.

O. HENRY

COMEDIES

8 Sparkling Two-Reel Gems by America's favorite humorist, never before screened.

Marion Harlan has been selected as the typical O. Henry Girl.

"Shoes"

Directed by Daniel Keefe is the first production to be released

THE MARRIED LIFE OF HELEN AND WARREN

8 Two-Reel Pictures with Kathryn Perry as the Bride and Hallam Cooley as the Groom.

Mabel Herbert Urner's stories of the tribulations of wedded bliss have been published for fifteen years in 500 newspapers.

Now in Production

"A Business Engagement"

Directed by Albert Ray

FOX NEWS

FOX $2,000,000 SHORT SUBJECT PROGRAM

Fox Film Corporation

A Great New Comedy Box-Office Bet

LUPINO LANE

The newest addition to Educational's great line-up of comedy stars is a master of pantomime second to none. He has a record of unbroken successes on the stage in both Europe and America. His appearance in pictures, both Short Subjects and features, met with instant public approval. Even such a conservative newspaper as the New York Evening Post showed the greatest enthusiasm in discussing his work in "Isn't Life Wonderful?" You can bank on a real box-office bet when the Post talks this way:

> "We wish to rise and state that Mr. Lane's work . . . touches a high mark in comedy which no screen actor save Chaplin has ever reached. . . .
>
> "We consider that Lupino Lane's work in 'Isn't Life Wonderful?' puts this comedian in a class by himself, and that, given the proper stories, he has it in him to become one of our best makers of sincere laughter."

Here's a great new box-office bet that means additional profit for every theatre that books and boosts his pictures.

So you'd better sign up now for the six two-reel

Lupino Lane Comedies

Educational Pictures
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EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

For foreign rights address
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Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

"EXCELLENT AUDIENCE PICTURE"

MORNING TELEGRAPH
Monday July 6th

"It is the kind of a picture that will entertain most any audience."

Now Playing STRAND New York

Edwin Carewe presents

The LADY WHO LIED

From ROBERT HICHENS' "SNAKE BITE"

WITH

Lewis Stone, Virginia Valli and Nita Naldi

Directed by EDWIN CAREWE

Art Director ..JOHN D. SCHULZE *Assistant Director*..WALLACE FOX
Cameraman ..ROBERT B. KURRLE *Film Editor* ...LE ROY STONE

First National Pictures

Best by Test

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

WITH all the mergers, deals, and what-not of these hectic Summer days in a boiling industry it is inspiring to come across a bit of constructive work so well planned as the Paramount Theater Managers School. It is encouraging to feel that the organization concerned in the greatest number of "deals" is still able to give the time and effort to a move of this sort.

We have just concluded a reading of the prospectus of the Theater Managers School. It is well worth the time of any theater owner.

There is a serious, practical note to the course that is outlined; there is a vision of service held forth to prospective pupils. All in all, it broadens one's view of what the ultimate in theater management and community service will be.

It is our understanding that the sessions of the school will be open to the trade press. We shall watch them with interest; observe with keen hope the type of men that will be attracted to the school and the vocation that it promises.

This is more than a transient industrial move. There is an underlying thought that may play a large part in the future development of the industry.

* * *

COLLEGE men, we are told in the prospectus, will be given the preference in selecting the pupils. A tuition fee of three hundred dollars is charged. Aside from exceptionally promising cases, pupils must plan to give their whole time to the school, with no opportunity to earn a living during the course.

This calls for an exceptional grade of applicants.

Those of us who count our years in the show business by the dozen have held tightly to the theory that only the School of Experience could graduate capable theater men.

The School of Experience has graduated capable men, has in fact numbered many of genius among its alumni, but it must be admitted that the School holds no glory for turning out an "average" of high quality graduates. Good, bad, and indifferent have been the grades.

Now it remains to be seen whether it is possible for a process of selection, followed by an intensive training along pedagogical lines, to surpass the tried and true School of Experience.

We are pretty well sold that it can—after reading a prospectus that is a work of intelligence, clear thinking, and sincerity.

Our best wishes to Adolph Zukor, Sidney Kent, and Harold Franklin in an undertaking of real significance.

* * *

WE have just enjoyed a real treat. And with it, come upon what strikes us as the outstanding novelty for presentation as part of Greater Movie Season.

With the cooperation of those pioneers, Thomas A. Edison and E. S. Porter, "The Great Train Robbery" and a number of still earlier releases have been combined in a single reel novelty that is certain to arouse no end of discussion during the industry's jubilee celebration.

Here is ready-made ad. copy. "The first word—and the last word in motion pictures"—a linking up of the short reel novelty to the current feature. Here is certain copy for photoplay editors.

And, aside from business thoughts, for picture men here is a treat that you don't want to miss. It will bring back many happy memories, give you many a chuckle.

Robert E. Welsh

On Their Toes— Fighting!

I N D E P E N D E N T S

In This Issue Talk Picture Values

See Pages 259 to 313

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

Speaking Freely

Wotta week! Wotta week! Chasing that elusive will-o-the-wisp, "Big Deal." Dodging here, there, everywhere. "On again, off agin, Finnegan." All the hop, skip, and jump phrases you can think of, and then some.

Monday morning—"Fox has West Coast Theaters—almost." Tuesday morning—"Fox has West Coast Theaters—practically." Wednesday morning—"The deal is all off. They are all going to be good boys and play in First National's yard." Thursday morning—A series of long sighs and the rendition by the chorus of "After the Ball Was Over."

Wotta week!

There is no doubt that Fox's near-capture of West Coast Theaters constituted the biggest single theater deal that the industry had ever seen—and, had it gone through, the biggest deal it ever could see involving strictly PICTURE theaters. The only chance of a deal exceeding it in magnitude would be one involving one of the big nation-wide vaudeville circuits. And if anyone wants a mark to shoot at to pass Bill Fox's attempt there it is.

Don't be surprised if someone does take a crack at such a deal. Mighty soon. These are days when almost anything might happen. It's a wise newspaperman who will just create his own set of rumors each week and then trust to the Fates to pull them through.

He probably won't go wrong once in ten times.

* * *

Maybe We'll Try It

Watson, pass the needle, and perhaps we'll take a hand at cooking up a few prophecies.

Well, let's see, Joe Schenck and United Artists. Now that he has Sam Goldwyn who will the next one be? H'm'm! Let's see. Well, it might not be going far astray to say that Joe is casting longing eyes at Harold Lloyd. And, who knows, but what after the one Lloyd-Paramount we might find Harold under the United banner.

Wotta line-up for United! Heh?

Balaban and Katz. There can't be a week without a Balaban and Katz rumor. We could give you a BIG ONE, but instead will just hand out a little minnow. Supposing some one said that B. & K. were negotiating to buy the Butterfield circuit. Of course there is many a slip between the negotiations and the dotted line, but—really, it is not so much the heat as it is the humidity, isn't it?

Poli ought to be good for a rumor. They have been selling the circuit to Famous for some six months in the rumor columns and finally Sylvester came out with a flat denial. That apparently clinches matters. But then, new deals can always start up the day after old denials. And wouldn't it be a good idea for Nick Schenck to get in this theater-buying scramble? Sure, that's it. Let's have a deal on between Loew and Poli.

Famous? Shucks, write your own ticket. Jot down the wildest things your imagination can conceive—and ten to one they come true.

The battle of the giants is on. It's at the "crooshial" stage. Pull up close to the ringside!

* * *

Who Said "Big Three?"

Who said "Big Three? Make it "Big Four"—and give Bill Fox a seat right in the middle.

This West Coast deal is just one sample of what Bill Fox is after. That it slipped through his hands was no fault of his. He was ready with CASH and the ability to act quickly. Some tall Robert Lieber diplomacy and persuasiveness—a strong share of "loyalty to the gang" on the part of Lesser, et al, are all that can be blamed.

But Bill Fox isn't stopping there. He still has those unlimited financial resources, he still has the imagination that will conceive wholesale deals of the scope of the West Coast proposition.

Consign to the waste-basket one phrase—"Big Three." Worn out, obsolete. Make it "Big Four" if you want to, but whatever you do, keep Bill Fox right up there with the biggest of the big.

* * *

Odds and Ends

Somewhere or other we read a story that Famous may sell the Rialto. Sounds fishy, and foolish. Here is the greatest amusement corner in the world. The greatest continuously flowing transient draw that can be conceived.

If a mere editor had anything to say about the matter he'd get a super-vacuum cleaner, overhaul the old shack, refurnish, repaint, redecorate inside and out, and present a show shop worthy of the money-making possibilities of a house at the hub of the universe.

That's what we'd do. But then, who cares?

Those New Jersey boys certainly showed visiting trade paper editors and other guests how to conduct a convention. How to hitch business and pleasure in double harness and get somewhere.

And then capped the Ashbury Park affair with a banquet climax that stands out among similar affairs. When you get Senator Edwards, Governor Silzer, and Nathan Burkan at a single dais you are presenting red meat. Not to omit mention of National President Woodhull and Ray Lewis.

Fred Elliott stuck to the finish. And put over some good work for the independents. Ably assisted by Lin Bonner.

Frank Conklin deserved a vote of thanks that was overlooked in the rush for his able work in putting over the Water Sports carnival. A big job well handled.

Saw P. A. McGuire of the Nicholas Power Company on the job. Getting in some good propaganda. Projector manufacturers seem to have been neglecting such affairs in recent years. A good sign to see them waking up.

With aides like Leon Rosenblatt, of Bayonne, Charley Hildinger, Sydney Samuelson, Bill Keegan, and a score of others it is no wonder that Joe Seider gets results. And what loyalty they show him!

Putting Over Serials

By Tom Waller

"FIFTY per cent. of the cities and towns where Southern Enterprises' houses are located are today successfully playing serials."

That was the statement Lem Stewart, advertising manager for that corporation's theatre department, made to the writer just the other day. Not only that but two of the Enterprise theatres, both of the Class A and first run type, are now giving serials an important placement on their programs. They are the Newman, Kansas City and the Missouri in St. Louis.

Stewart's factful comment, casually introduced in the course of a general conversation, inspired this delving into the present day status of the film story with the many episodes. It naturally would with the sudden knowledge that this powerful circuit, operating 175 theatres and more throughout the country, was devoting such attention to the serial subject. This again, in view of the talk about quality features and million-dollar production budgets.

Because of the bigness of the circuit and the fact that it is handling serials so successfully, this story is confined mainly to the current methods used by the Southern Enterprises chain in putting over the episodic film. Again, that corporation's system is practically the same as would be advantageously used by any other circuit or individual theatre, so that the perspective reached is just as broad as though the World had combined the opinions of half a dozen managerial heads.

A perusal of the programs in some of the Southern Enterprises theatres, which are no longer confined to the South but now are spreading to all points of the compass, shows that serials by all producers, providing they are passed as meritorious in the home office, are given a "good break."

What is a good serial? Southern Enterprises' executives determine this point in the projection room. When they okay it, the stamp means that such serial is devoid of racial prejudice, exaggerated sensationalism or any other ingredient which might tend to be obnoxious in any degree to the public.

A very important phase which they always bear in mind when previewing a serial is not to be satisfied with the first few introductory reels and those which terminate the story. The rotundity or heart of the episodic film must possess a pleasing continuity as well. If the center lags and is inclined to be boresome, even though the introduction and finish may be splurged with color, then the entire material is rejected.

Why? Because Southern Enterprises realizes that while a serial may create big money in many of its houses it may do something far worse in the opposite extreme.

Take, for instance, as an illustration, a serial that opens up in a good size house. Say also that during its run there it is programmed for Fridays and Saturdays. No matter how much money has been spent in the newspapers, or how clever the exploitation stunts, the success not only of that serial but of the rest of the Friday and Saturday programs as long as it runs depends upon word by mouth advertising.

Thus it is easily seen, and has been the experience of many showmen, that if the serial goes over the crowds pack in no matter what else may be on the screen during that showing.

But—if it spreads about town that the serial is "dead" then the exhibitors experience has been that the crowds stay away even though there may be some widely publicized picture as the feature of the bill.

When the home office of this particular chain books a serial, after putting it through this acid test of exactitude and psychology, it calls attention to the fact to all managers of Enterprises theatres for which it is scheduled. This is done through a small house organ entitled the "Close-Up" but chiefly through an exchange of ideas broadcasted by the home office advertising department.

The managers are instructed to give the serial the same amount of newspaper advertising and publicity space they would the feature picture. Literally, a campaign is conducted for the two weeks preceding the showing of the first episode. This advertising is based mainly on the angle of arousing public curiosity—whetting the edge of fan expectancy for surprises, getting them to gamble as to how the hero and heroine will be placed in the final episode. After this campaign there is practically little or nothing to be done. Then the showman who has booked the serial is dependent upon the wildfire spread of public opinion.

Southern Enterprises leans towards serials based upon historical subjects, providing they are adapted to the screen as authentically as possible. A serial in this respect that holds itself forth as being the correct interpretation of something which may be in every child's text book has to be especially watched. Should it deviate from the version of recognized historians then it not only meets with the condemnation of the faculty but of the student fans as well.

On the contrary, if it sincerely follows its title it affords one of the best screen mediums for co-operative publicity.

With such subjects, Enterprises affects tie-ups with faculties, parent-teachers associations, chambers of commerce and numerous historical societies and welfare organizations. This better class of serial proves itself in many instances to be a big factor in building up a worthwhile patronage.

Southern Enterprises has booked every good serial made during the past seven years, Lem Stewart reveals. In his opinion, and as the records of his corporation show, the popularity of worthwhile serials is the same now as it was during the industry's actual infancy. Noted recent box office successes in the serial field, as determined by the Enterprises, were of the type of the Yale University Press historical series and the "Into the Net" story by Police Commissioner Enright of New York City, both of which were released through Pathe.

More real technique and art are required to produce a good serial then the average feature, Stewart believes. It has been his experience that children are the mainstay of serials, thus Southern Enterprises theatres booking them arrange their programs so that the episode will be on the screen on Friday and Saturday, two days found to be most convenient for the school kiddie to attend the evening show the first day or the matinee on Saturday when the late hour or the afternoon will not interfere with [illegible] lessons.

France Alarmed Over Foreign Films

By W. Stephen Bush

THE French organization which is a sort of film parliament and represents the interests of the industry as a whole is known as the "Chambre Syndicale Française de la Cinematographie." This powerful and well directed society was recently petitioned by some of its own members to find ways and means of "stopping the dangers to the French motion picture industry arising from the steady growth of foreign films and the continued acquisition of French motion picture houses by foreign film companies." The word American was not mentioned but everybody knows that when Europeans speak of foreign films they invariably mean the American kind. The conversion of an old and well-known Parisian legitimate theatre into a first class motion picture house to be conducted on the American plan was the primary cause of the alarm and protest. The high brow critics of some of the big dailies simply have been tearing their hair over what they were pleased to call the desecration of "this historic temple of French art."

The Chambre Syndicale held a meeting recently to consider the questions brought up by the protest against the foreign invasion. This meeting it seems developed some mighty interesting facts. Though it was held behind closed doors enough has leaked out to get an idea of what happened. First of all it was quickly discovered that the interests within the organization depending directly or indirectly on American films and their import were really in the ascendant.

Some plain if unpalatable truths were handed out during the discussion as frequently happens when no reporters are around. Thus one of the speakers pointed out that the real danger to the French film industry was overtaxation as much as the present predominance of the foreign film. Another speaker freely criticized the shortcomings of the native productions. He was the owner of several theatres and apt to know just what the French public wanted. "We make too many weeping films in France," he said, "we indulge too much sickly sentimentality. Our people may like the sentimental but they cannot be expected to do nothing but cry for a couple of hours. We must provoke not only tears but laughter as well. For this reason I for one declare that the American comedies are necessary to the French theatre owner if he wants the people to come to his theatre."

There were speakers on the other side, however, who were quite sure that something must be done about the foreign competition and they mentioned not only American but German films. At the end of the discussion nobody was really satisfied and the not unusual course of appointing a committee was finally thought to be the best way out. It is most unlikely that this committee, which was duly and solemnly appointed, will ever be heard from again. Similar symptoms of Yankeephobia must be reported from other European countries.

The little group of Italian producers who dream away the sunny days of spring, met at Turin and passed a resolution asking the Italian government to double the tariff on all foreign films and to exempt all native productions from any taxation whatever "in order to build up the home industry."

The attitude of Germany toward American films is notoriously hostile and the government is constantly tinkering with the tariff and inventing all sorts of regulations and restrictions to hinder the import of our films. If they were not afraid of reprisals and if the native output of quantity at least were within 30 per cent of supplying the domestic needs the Germans would in all likelihood bar our films absolutely.

Poor Austria always on the point of breathing its last comes along with a proposal made by a small coterie of producers to levy a tax of $300 on every foreign film, regardless of every thing. Really one may stay in Europe for years without ever being able to discover the curious workings of the European mind. The folks here evidently cannot grasp the patent fact that no government can create films of better quality and that no legislation will in the long run keep out foreign films of merit. The only way to create entertainment values with an international drawing power is to use the right directors, the right stories, the right stars, the right technical equipments. All other recipes are futile just as futile as the constantly recurring effort to belittle American success by attributing it to "luck" or to superior financial resuorces.

Europe has money enough, but is either afraid to spend it on films or spends it foolishly as has been the case in Italy with disastrous results.

British capital under the guidance of Frank Tilley has formed a business allliance with a German firm for producing and distributing films of international range and value. The first film made under this arrangement has just been completed. It is based on a story by Sir Philip Gibbs. The scenes have been taken partly in Germany and partly in Italy. The cast was recruited from the U. S. A., the British Isles, France, Austria and Germany. The American names in the cast do not sound very familiar.

The same German firm also in connection with British interests has sent an expedition into India to make a film there to be known as "The Life of Buddha." According to reports now coming in from this expedition good progress is being made. All the principal points of India where atmosphere for the film can be obtained are being visited. The costumes are said to have been made by native talent, ancient and authentic patterns being used and insuring in this regard at least a maximum of historical accuracy. Only natives will be permitted to take part in the actual representations. The film will not be finished until fall when the expedition will return to Europe by way of Bombay.

In many of the great dailies of Paris and Berlin a large sized advertisement has appeared and continues to appear at irregular intervals which is exciting considerable interest in film circles. The "ad" says there are "one hundred rich cash buyers who want to purchase motion picture theatres." "We will buy," the text goes on to say, "motion picture houses anywhere, big ones or little ones. We will also pay cash for options on good sites. Will consider purchase of houses that have been forced to close or houses that for lack of capital were never finished." There is something distinctly American about the style of the "ad." It is signed by well-known and responsible brokers, but the principals can only be guessed at.

Coming and Going

Carl Laemmle and his son and daughter sailed for Europe on July 8.

Colleen Moore, First National star, paused six days in New York on her return from six weeks in Europe. She arrived from abroad on July 3.

Morris Davis, an outstanding figure in Montreal exchange circles, visited New York recently, having traveled through New England after taking unto himself a wife in Montreal. Regal Films, Ltd., gave him a player piano before he left.

Henry Ginsberg of the Henry Ginsberg Distributing Corporation will arrive in New York later in July from the West Coast, after visiting some of the key cities.

Jackie and Robert Coogan and Mrs. Coogan arrived in Los Angeles this week after seven weeks in New York. Jackie's next will be "Old Clothes," a sequel to "The Rag Man," and he will begin work on it shortly.

E. E. Shauer, director of the foreign department of Famous Players, has sailed for Europe. He expects to return about Septembre 1.

Harry Rathner, president of Astor Distributing Corporation, left New York last week for Milwaukee, St. Louis and Los Angeles.

Edgar B. Hatrick, general manager of International Newsreel and vice-president of Cosmopolitan Productions, returned this week from a six weeks' trip to Europe.

Greta Garbo, Swedish player, and Mauritz Stiller, director, have arrived in New York to join Metro-Goldwyn. They will go to the West Coast in about two weeks.

W. J. Morgan, sales manager of Producers' Distributing Corporation, is in Chicago and will visit other western exchange cities.

Bebe Daniels, Harrison Ford and company under the direction of Frank Tuttle have gone to Bermuda to film exteriors on "Lovers in Quarantine."

Charles Beahan of the Producers' Distributing Corporation scenario department has gone to the West Coast to study production.

Buffalo Zone Turns Down Movie Season

Members of the Buffalo Zone, M. P. T. O., of N. Y., following the refusal of local exchanges to defray one-third of the cost of putting over the Greater Movie Season project, have turned down the plan, so that the organization will not be behind the Movie Season. At the recent meeting of the zone it was decided to get behind the plan if the distributors will come through with a third of the costs and a communication was sent to the exchanges asking if they would be willing to do this. The exchanges refused.

However most of the leading downtown exhibitors held a meeting and decided to go ahead with the campaign themselves. Al Beckerich, manager of the Loew State, was named chairman. The following are among the exhibitors and houses which signed up at the meeting: Walter Hays, Victoria; Vincent R. McFaul, Shea's Hippodrome; M. Slotkin and Fred M. Shafer, Lafayette Square; Jake Rappaport, Lovejoy; William Dillemuth, Broadway Lyceum; J. H. Michael, Regent; F. Nowak, Lincoln; Barney Pohwinkle, Oriole and N. Vassiliadis, Clinton-Strand. These exhibitors subscribed liberally to the fund.

Greater Movie Season Gets N. Y. Support Hays Reports

Fifty thousand dollars for the New York Greater Movie Season campaign.

Marcus Loew elected chairman of the executive committee, with Joseph Plunkett, managing-director of the Mark-Strand Theatre, and Charles O'Reilly, president of the Theatre Owners' Chamber of Commerce, as his principal aides.

Wells Hawks appointed general manager in charge of local activities.

These were the salient results of the final meeting between nationally important figures in the exhibiting field and Will H. Hays, president of Motion Picture Producers and Distributors of America, Inc., who inaugurated the August drive.

The Fabian circuit in New Jersey stands aligned with the national plan, A. M. Fabian has informed Hays.

"Greater Movie Season is a wonderful idea," stated Fabian. "Our entire circuit will be behind the movement. We have already instructed our publicity department to lay plans for the greatest movie season New Jersey has ever known."

A complete survey, according to the Hays statement, of the field shows that 73 cooperative campaigns are in active operation with 2,745 theatres cooperating.

Warner Bros. Take Over Orpheum in Chicago

The second official announcement concerning the theatre activities of Warner Bros., came this week in a statement that they have closed a contract for the taking over of the Orpheum, in Chicago

The final arrangements were perfected between Sam E. Morris, general manager in charge of distribution for Warner Bros., and Aaron Jones, of Jones, Linick & Shaefer, owners of the theatre, when Mr. Morris was in Chicago recently.

Suspension!

Enforcement of the new film tax and censorship law in Connecticut, which was to have begun on July 8, has been suspended pending determination of its constitutionality, as raised by the two test cases, details of which appear elsewhere in this issue.

Fitzpatrick-McElroy Get All Mich. City, Ind., Theatres

Fitzpatrick & McElroy of Chicago, have purchased the controlling interest in the property, business and operation of all motion picture theatres in Michigan City, Indiana.

By the deal which has just been completed with Wallerstein Brothers, Fitzpatrick & McElroy have further extended the holdings of their circuit by adding Indiana to the other three states in which they are so well represented—Illinois, Michigan and Wisconsin. At the same time four new theatres, are added to the chain and the total seating capacity increased 3,500.

On July first this circuit took over the operation of the Tivoli, a combination vaudeville and picture house, and the Starland, Dreamland and Willard devoted to motion pictures exclusively.

Associated with them in the Michigan City transaction are local banking and property interests represented by Dr. Lebetter, M. O. Cushman, and Harry Katz, brother of Sam Katz, president of the Balaban & Katz interests.

BERINSTEIN APPOINTED

B. N. Berinstein of Los Angeles has been designated a member of the Executive Committee at Large of the Motion Picture Theatre Owners of America. Mr. Berinstein was for several years a member of the official family of the national organization.

Famous Gets Five Rothchild Houses; West Coast Deal Off

The five Market Street theatres controlled by the Herbert Rothchild Entertainment have been acquired by Famous Players-Lasky and the management will pass over to the producing organization as soon as the necessary papers can be drawn up and signed.

The houses included in the deal, one of the most important of its kind ever made in San Francisco, include the California, Granada, Imperial, Strand and New Portola, a chain that has been developed from the success of the old Portola Theatre.

The producing organization first attempted to secure control of West Coast Theatres, Inc., whose leading local house is Loew's Warfield Theatre, but these negotiations were not consummated.

No changes are planned at present in the management, Ed Baron remaining in direct charge of the five houses. It is expected, however, that Sam Denbow, who has been purchasing film for the chain, will be transferred to New York.

The Strand Theatre property was purchased outright by the Rothchild interests some time ago and has since been transferred to the new owners. This house has been closed for remodeling and will be re-opened as the St. Francis Theatre as soon as the work is completed.

Hays Heads Fight to Enjoin Conn. From Enforcing New Tax-Censor Law

M. P. P. D. A. Establishes Bureau for All Exhibitor Statistics—Pettijohn and Dept. of Justice Sound Showmen on Status of Film Boards of Trade

By Tom Waller

HOW a battle will be waged to restrain the State of Connecticut from enforcing its new law on taxation and censorship, on the ground that the infant statute is unconstitutional.

The birth of a new bureau in the Hays organization defined as an ABC in exhibitor statistics.

The collaboration of a Department of Justice Agent and Attorney John Pettijohn in compiling a letter to determine national exhibitor sentiment on the status of Film Boards of Trade, resultant in the Hays office hearing from about 90 per cent of those showmen queried in the thirty-two trade zones.

These were the subjects made known and discussed at a conference early this week among executives of the Motion Picture Producers and Distributors Association of America and members of the trade press. Courtlandt Smith, Will Hays' assistant, then revealed that this is the first of a series of such confabs when "cards will be laid on the table" and the trade papers will be able to get a "low down" in unison on things as viewed in the M. P. P. D. A. camp.

Connecticut Test Cases

Cases to test the validity of the new Connecticut statute, favorable decisions for which would mean the literal shelving of this law, will soon be tried in the United States District Court. Gabriel Hess, of the Hays legal staff, stated that complaints in this respect have already been filed. Of the plaintiffs in these actions the William Fox Film Corporation and the American Feature Film Company of Boston, are two. The defendants named include the following Connecticut officials: Governor John H. Trumbull, Tax Commissioner Blodgett, Deputy Tax Commissioner John J. Splain, Commissioners of Police Robbins B. Stoeckel, Frederick W. Salmon and Ernest L. Isbel; Superintendant of Police Robert T. Hurley.

The plaintiffs mentioned will typify to the court the different conditions under which pictures are distributed in the Nutmeg state, Hess said, since the first is a member of the M. P. P. D. A. and subject to its methods while the second is not, consequently working under another system.

Primarily the battle against the enforcement of the new law will be based upon the ground that it is unconstitutional. Since the statute with the Governor's approval was placed upon the state ledger and cannot be eradicated unless such action is taken by the legislature, the aggressive forces will seek what will amount to a permanent injunction. Should this be secured it will provide all the relief that would accompany a direct repeal.

Of the many points of contention which will be introduced in the course of a clash of legal talent, a most brilliant array of which will be headed by George W. Wickersham for the showmen, an outstanding one will be that shipments are an interstate transaction and are therefore not subject to taxation. As to the relegating of censorship to the police, plaintiff counsel will maintain, Hess said, that the determining of whether or not a picture is offensive is not within the judicial province of guardians of the law.

The first round in court will be staged in New Haven on July 10 before Judges Rogers, Gavin and Thatcher. Wickersham, noted New York lawyer who has been retained by the Hays organization, will be aided in his argument by Benedict M. Holden of Hartford. They will oppose the State's Attorney General and his battery of counsel.

Smith said that he had the assurance of the M. P. P. D. A.'s special attorneys that the film men should meet with victory. He was not aprehensive over the outcome from the present perspective of things. Should the court decree the law to be successfully effective, then, Hays' assistant stated, the outcome might prove fatal in its reflective action, nationally.

In this connection it was brought out by Hess that at least twenty prominent newspapers in the state have come out with editorial emphasis against the law. He said that Connecticut represents about two per cent of the entire intake from the film industry.

Should the law become effective the penalty is $100 or sixty days or both for a violation of any of its clauses.

Exhibitor Statistics Bureau

The Department of Exhibitor Statistical Information is the latest leaf to be added to the Hays organization booklet. This new bureau is presided over by Bert New, a man who has been prominent in many affairs having a national bearing. Everything relative to the film showmen, from their number to the seating capacity of their houses, will be corraled by Mr. New. This information will be on file in the Hays office ready for public inspection at any time.

Figures and facts will be its motto, according to Attorney Pettijohn. The status, politically, of a town and state will also comprise a place on its file cards. The goal of this innovation is to provide any exhibitor anywhere with a perfect defense.

Already New, it was announced, has compiled the correct names and addresses of 14,000 exhibitors. He expects that this list will run over 16,000.

In order to keep the list up to the minute in accuracy secretaries of Film Boards of Trade have been instructed to check-up on the showmen in their zone every thirty days. The check-up will then be compared to the original files in the Hays office when any necessary changes will be made.

Thus, if John Jones runs a first run house out in Tucson, Ariz., with 1,000 seats, pays $50 tax, has open Sunday and possesses so many playdates, all this is scheduled to be made known in the Hays bureau.

The bureau, if carried out according to present plans, is promised not only to be a boon to every one in the film industry, but also as a particularly good aid to matters up for legislation. Smith stressed this point in declaring that the bureau was created as a help to exhibitors.

Film Board Opinions

With the $300,000 action filed recently by an Ohio exhibitor developed the news that Department of Justice agents were investigating Film Boards of Trade. Pettijohn con-

How Conn. Tax Will Be Imposed

Describing the method of collecting the new Connecticut tax, Deputy Commissioner Splaine said: "Each film dealer will be required to obtain state seals at my office. All film packages brought into the state must have one of these seals attached, showing that tax has been paid. Shipments that do not bear these seals will be direct violations of the law and in all such instances penalties as provided for in the law will be applied."

Commissioner Blodgett, in a statement said that all applications for registration of films must be presented at his office in the State Capitol in Hartford or to Deputy Commissioner Splaine, whose office is in Poli's Palace Theatre Building, New Haven, at least seven days before the delivery of a subject for exhibition.

Each application must be accompanied by payment of the amount of the tax due the state. At the time of registration there will be assigned to each film a serial number and it is to be placed on the reels' container. The number also is to be filmed and attached to the first reel immediately after the opening title.

Eighty Letters on Film Boards' Status

firmed the report of this investigation saying that the boards had afforded the agents every means of co-operation.

One agent, the Hays attorney said, called at the M. P. P. D. A. headquarters. After going over the books he questioned Pettijohn, the lawyer stated, as to what the national sentiment was regarding the Film Boards of Trade.

The lawyer said he replied that ninety-five per cent of exhibitors throughout the country approved the trade units.

Pettijohn quoted himself as suggesting that a letter be sent out to substantiate his percentage. The agent is credited with having agreed and having aided Pettijohn in the compiling of this note.

Copies of this letter were then mailed to the presidents of the Film Boards of Trade in their prospective zones, thirty-two in all, throughout the country. The secretaries of each board were instructed to request three representative exhibitors in a zone to express their opinions in a letter to the Hays organization.

Within thirty days after the mailing of the letter requesting these opinions, or this week, Pettijohn stated he is in receipt of about 80 of the total 96.

These replies were on the table before the trade press representative at the conference. Of those which he read the writer found only a few which were unalterably opposed to the board system.

The most important excerpts from the majority of these replies, excluding through courtesy the names of the authors, are as follows:

I will say that I don't think a hell of a lot of it. It seems to me, from my personal observation, that it is becoming an enforcement, as well as a collective agency.

Where a man is oversold on price or quantity, the Arbitration Board should have the privilege of adjusting prices and scaling the number of pictures down to what is reasonable and fair.

Oral testimony should be permitted before the Board, even if it is only the word of the exhibitor against that of the salesman. It would be up to the Board of Trade to determine the truth and act accordingly.

However, with all of its disadvantages toward the exhibitor, I feel that the Board of Arbitration has proved a good thing for the industry as a whole, for in the rigid enforcement of contracts, exhibitors have been taught that they can't go out and tie up most of the pictures in the market, to the disadvantage of his competitor, never intending to play them at all.

I have only had one experience with the Board, but the treatment I received from them was certainly all that anyone could ask, and I am sure that I should like to see it continue as at present.

Having been a member, as an exhibitor, of the arbitration board, I feel that I am qualified and able to say that I consider the Arbitration Plan, adopted by the Exhibitors and Distributors, as the only fair way to settle disputes and protect both the distributors and exhibitors.

In all the cases that were taken up before the Board while I was a member, while 95 per cent. of the cases were decided in favor of the distributor, I feel that the exhibitors were also very fair in deciding these cases impartially. There are so many angles to our business and so many controversies that come up from time to time between exhibitor and distributor that this is the only known method that I know of, where these matters can be taken care of.

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1. How has it affected the exchanges? It has put their work upon a definite basis which enables them to count upon the playing of all pictures for which they have the proper contracts with the exhibitors. It has led to the prompt playing of pictures bought for the reason that exhibitors have felt that they must live up to their agreements. It has given the exchanges a force which can be applied to the unfair exhibitors in that a great many exhibitors do not desire the publicity of being brought before their brother exhibitors for unfair methods and breaches of contract. It has also called to the attention of exchange managers, the unethical and sometimes dishonest method used by salesmen with the result that there is a better class of salesmen in this territory than before the coming of the Board.

2. How has it affected the exhibitors? The greatest benefit I have noted is that it has ended the practice of so many exhibitors of overbuying either through ignorance or the desire to "sew up the product" in a particular town. It has also led to more businesslike methods upon the part of exhibitors in keeping to their obligations and responsibilities. It has enabled the small exhibitor, who formerly had little redress against a large producer or distributor, to have his complaints heard and adjusted as the equities and justice of the case required. In the past this would have meant expensive and long-delayed legal action for him.

New Film Boards

Canada will have four Film Boards of Trade since the Dominion now possesses six distributing depots, the M. P. P. D. A. made known this week.

Arrangements are now being made, it was also revealed, for the establishment of a board in Mexico City

Charleston, West Va., has just been made the seat of a trade board. This was done for the convenience of the exhibitors in that territory and upon their own request, Attorney Pettijohn stated.

3. How has it affected the industry as a whole in this territory? I believe that it has been of great good in smoothing out all sorts of difficulties and in the promotion of better feeling between exhibitors and exchanges. As I see it, it has been a good thing from many angles and I favor its continuance.

I do not hesitate to give my unqualified approval to the work that has been and is being done by our efficient organization. I am sure that this medium of solving the exhibitors' and distributors' problems is the only feasible and fair method of arbitration.

It is my opinion that the Arbitration Board of this Film Board is just this—judge and jury—settling all cases to their own satisfaction. It is an illegal combine in restraint of trade and should be handled as any other violation of the law, both criminally and civilly.

Personally I think it is a God-send to the Film Industry and the light is gradually breaking in on those who yet have to realize that times have changed, and that fairness in the Film business is coming into its own through the medium of the Arbitration Boards.

The members of the Joint Boards of Arbitration have been very fair-minded and have been a real help in adjusting what otherwise might have proved to be a serious situation.

It is a real pleasure for me to reply to your letter and assure you that my experience with the above mentioned Board has absolutely convinced me that they are acting without ANY partiality between exhibitor and film exchanges, and with an absence of any political influence to govern their services in any way.

On Arbitration in this zone, will say that I believe that it has been for some time past, and is now being carried out fairly, impartially and successfully and functioning to the best interests of the majority.

It has been the opinion of the Kunsky organization ever since these boards were established that they had filled a long felt want, and had brought about a feeling of friendliness and good will between the exhibitor and the distributor, which was sadly lacking for many years.

From what I hear from the other exhibitors who have attended the board meetings it is my impression that the board functions with great success locally at least.

I believe that the Arbitration Board in this district has been working for the good of both the exhibitors and exchanges, and that the work of this board has saved money for both interests.

This idea is based on my knowledge that litigation in court is very expensive and very tedious, and practically all of the troubles in our trade have been and can be settled before the Board of Arbitration.

Arbitration is in my opinion one of the great steps in the advancement of the moving picture industry.

It is my opinion that the Oklahoma Joint Board of Arbitration is doing some real, constructive work in the industry in this State and from my experience and observation it is my opinion that all representatives on this Board have been conscientious and fair in their decisions on claims.

As you know, I have been a member of the Arbitration Board since its birth, and I can truthfully say that every case has been handled in an honest and just manner by the arbitrators. This Board has its drawbacks, but with the co-operation of the Film Board of Trade I am sure that these difficulties can be ironed out to everyone's satisfaction.

You will no doubt recall your requesting my opinion as to what I think of the functioning of the Oklahoma City Film Board of Trade and the Oklahoma Joint Board of Arbitration.

Both of these organizations have been a great help in alleviating some very trying situations which the writer had thought were due to remain with the film business forever, inasmuch as all previous attempts to put matters on a business-like basis had failed.

The spirit of co-operation and a desire to do some real, constructive work for both the exchanges and the theatre owners, I am happy to say, seems to be the controlling factor in both of the above organizations.

The Joint Board of Arbitration has been functioning very effectively and satisfactorily and is doing a great work in adjusting the difficulties between distributors and exhibitors at a tremendous financial saving in avoiding the law courts as well as effecting more amicable settlements of disputes between the distributors and exhibitors.

It has been my experience, and I have served on the Arbitration Board occasion-

(Continued on page 254)

Seider Hurls Defy at Hays Lawyer's Claim of Film Boards' Efficiency

Milwaukee Demonstrated True Sentiment of U. S. Exhibitors Declares M. P. T. O. A. Executive—Calls 80 Letters "Nullity"—Bares Burkan-Hess Contract Talk

By TOM WALLER

DECLARING that Film Boards of Trade and Boards of Arbitration cannot function satisfactorily and successfully until an equitable contract, approved by exhibitors as well as producers and distributors, is established, Joseph M. Seider, chairman of the Motion Picture Theatre Owners of America's committee on contract and arbitration, puts himself on record as stamping the eighty letters received by the Hays' organization as a nullity in true significance.

Seider's opinion was sought by the writer after Attorney Pettijohn had made the statement to the trade press early this week, the story of which appears elsewhere in this issue, that he had told a Department of Justice agent that fully 95 per cent of exhibitors throughout the country favor Film Boards of Trade.

In a lengthy interview with Moving Picture World the chairman of the National committee on contract and arbitration laid bare an alleged conference between Attorney Gabriel Hess, of the Hays organization and Lawyer Nathan Burkan on the latter's contract. Hess is credited with having objected strenuously to its clause, providing for the designation of playdates and contending that the exhibitor, to use the words of Seider, "has no right to dictate or request particular clauses in a contract."

In the course of the interview Seider quoted at length the clause referred to. Incidentally, this is the first time any verbatim account of the widely discussed Burkan project has been obtained for publication. So that there may be no possible misconstruence of Seider's viewpoint on this subject we submit his answer to us directly to you as follows:

"The present contract speaks for itself. Time and again we have pointed out what was wrong with it and we have admitted what was good in it. The same goes for arbitration.

"The demonstration against the present contract and system of arbitration at the Milwaukee convention during the discussion of these matters shows clearly the inaccuracy of the statement by Mr Pettijohn to the Department of Justice agent that 95 per cent. of the theatre owners of the country are satisfied with the present Film Boards of Trade and their method of arbitration.

"Why does not the Hays organization show wherein we are wrong, instead of submitting eighty letters?

"We can obtain and submit hundreds of letters showing the opposite view. We do not say that those who speak in the affirmative for the present arbitration system are entirely wrong. Because, based on the old method of arbitration and the '57 varieties of contract' as expressed by Charles O'Reilly, the improvement is tremendous. Naturally, instead of only exchangemen sitting and judging the theatre owner and deciding what they want to do with him, it is very helpful to have an equal number of exhibitors with an equal number of exchangemen do this. But yet the present system is very bad for the theatre owner.

"First—The Film Boards of Trade control the arbitration system and the Film Boards of Trade are controlled by the Hays organization. The Hays organization denies this—yet Mr. Pettijohn is general counsel and Mr. Hess is general attorney. It cannot be disputed that both of these gentlemen are connected with the Hays organization.

"Second—To this not only theatre owners have objection but many independent producers, as is manifested by the withdrawal of Mr. Bromberg in Atlanta.

"Third—The exhibitor has not the right to select his own arbitrators. They are appointed for him.

"Fourth—When a judgment is rendered against the theatre owner the judgment is not carried out through the due process of law. The theatre owner is practically deprived of his property through all the exchanges, members of the Film Boards of Trade refusing to sell or deliver him pictures until the award is carried out.

"Fifth—The producer, it is contended, punished when he fails to carry out the award of the arbitration board through further arbitration being denied him. This tends to prove emphatically that the Film Boards of Trade and arbitration boards as now constituted are purely collection agencies for the distributors.

"Sixth—The contract itself is inequitable. It has been characterized by a New Jersey judge as a 'one way street' favoring the distributors.

"Seventh—Arbitration as constituted today is litigation—not arbitration. It defeats the very purpose of arbitration. Instead of the arbitrators attempting to mediate or adjust or decide the dispute for the disputing parties, they constitute themselves a court and rule on questions of law and give judicial verdicts.

"Eighth—An inheritance from the old system of motion picture arbitration is the so-called Part One of the present arbitration method. Here a judgment is rendered against an exhibitor who does not appear or refuses to arbitrate, and film is refused him in accordance with the terms of this biased contract.

"The law is very clear on this last subject. When a man agrees in his contract to arbitrate an order can be obtained compelling arbitration. Of course the contract containing this arbitration agreement must be fair and equitable or the court should not uphold any clause in such a contract.

"Perhaps this is what the distributor is afraid of and this is the reason for this Part One proceeding which amounts, in the opinion of many theatre owners, to their being coerced into paying for peace and the pursuit of their business endeavors.

"These are not all our objections. They will serve, I think, to indicate some of our major contentions.

"Just recently I had an interesting talk with Mr. Burkan. He told me that he had submitted his contract to the Hays organization and that Mr. Hess claimed that the exhibitors and the Hays organization at their recent conferences on the re-drafting of the uniform contract had agreed upon the major points in the dispute.

"This is not so. We did not agree and our negotiations were not concluded. At the very outset of my report rendered at the Milwaukee convention I emphatically stated this fact.

"Mr. Burkan tells me that Mr. Hess' main objection was to the clause that covers the designation of playdates. I also went fully into this subject in my national convention report.

"It cannot be disputed that this is a very vexatious problem—one which must be solved. What better solution can there be for this particular and very important phase than this clause in the Burkan contract which is as follows:

Elliott Pledge

At the meeting this week of the Independent Motion Picture Association of America Managing Director Frederick Elliott announced the appointment of a committee to confer with the M. P. T. O. A.'s committee on an equitable contract. This is Elliott's first move to fulfill his pledge made last week at the New Jersey convention. The committee appointed, composed of three members, will be made known next week.

Challenges Hays to Meet Contentions

FOURTH—The exhibition date of each such photoplay, which has not otherwise herein been specified, shall be fixed as follows:

(a) For all purposes under this contract, the release date of such photoplay shall be construed to be the date when such photoplay shall have been exhibited for the first time in a first-run theatre in the key city in the district in which the theatre herein is located.

Prompt notice of such exhibition date and the date of the expiration of the protection period of said first-run theatre shall be given to the exhibitor.

From and after the date of the expiration of such protection period (not to exceed —— days) such photoplay shall forthwith become available to the exhibitor for exhibition under this contract.

(b) If the exhibitor is entitled to a first-run of such photoplay, the exhibitor shall fix an exhibition date, such date to be within a period not exceeding three (3) weeks following the expiration of the protection period aforementioned. If the date of exhibition so fixed by the exhibitor shall not be available because of insufficiency of positive prints, the distributor shall so notify the exhibitor and the exhibitor thereupon shall have an additional period of seven (7) days within which to fix such exhibition date. The notice of the exhibitor, fixing the exhibition date as aforementioned, shall be given to the distributor at least two (2) weeks prior to such exhibition date.

If the exhibitor shall fail to fix such exhibition date in the manner above provided, the distributor shall, promptly after the expiration of three (3) weeks following the protection period, fix such exhibition date such date to be within two weeks following such three (3) week period, and in such case the date so fixed by the distributor shall, for all purposes hereunder, be deemed the exhibition date of such photoplay.

(c) In case the exhibitor shall have a run subsequent to a first-run, then the exhibitor's exhibition date of such photoplay shall be fixed in like manner as hereinabove provided for the exhibition with respect to a first-run, except that all periods shall run from the date of the expiration of the protection period of the exhibitor having a run immediately prior to that of the exhibitor named in this contract.

(d) In the event any of such photoplays shall not be exhibited in a first-run theatre in the key city in the territory embracing the theatre herein, within a reasonable time after its production, and within such period no definite booking therefor shall have been fixed by any such first-run theatre, then the distributor obligates itself to fix a general release date which shall be within a reasonable time after the completion of the production of such photoplay and such release date so fixed shall be deemed to be the release date for all purposes under this article. Said photoplay shall thereupon forthwith after such date become available for exhibition under this contract, with the same force and effect as if such release date were the date of expiration of the protection period hereinabove in the preceding subdivision referred to.

(e) In case this contract shall embrace a series of feature photoplays five reels or more in length and featuring a particular star or director, the exhibitor shall not be required hereunder to exhibit more than one photoplay of such series every five (5) weeks.

(f) So far as the same may be feasible, the distributor agrees to release the photoplays embraced hereunder at equal intervals apart, to the end that the exhibitor shall be enabled to exhibit such photoplays so far as practicable, over the entire term of this contract, at approximately equal intervals.

"Mr. Burkan tells me in this never-to-be-forgotten talk we had during the banquet in Asbury Park last week that Mr. Hess argued that the exhibitor has no right to dictate or request particular clauses in a contract. Mr. Hess contended that in every other line of business the seller makes his contract and the buyer either buys under its terms or not.

"How can you apply this argument to this business of ours? In this business all the distributors got together and decided to use one procedure under which the exhibitor must buy—or he cannot buy at all. Thus the exhibitor has no chance of buying from the man who gives him a squarer deal. Every distributor uses the same selling methods and the exhibitor has no alternative. He must take it or leave it.

"All the eighty letters which the Hays organization has obtained cannot measure up to the statement of one man—Sol Raives. He has given up all of his time to arbitration. He is a true exponent of the principle of arbitration and has been tied up with it for the past four years.

"Raives tells us that the reason there is not a greater realization of the seriousness of this situation—of this one-sided contract, the bad rules governing arbitration—is because arbitrators work so hard and exert super-human efforts to obtain a square deal for the theatre owner before the arbitration board in spite of the one-sided contract on arbitration rules.

"He holds out to us the promise of so much better arbitration if we establish an equitable contract and fair system of arbitration.

"Mr. Burkan's contract is a masterpiece. I said that before and I say it again. However, I do not consider it a solution because he has not gone far enough.

"This comment may appear laughable in view of the attitude taken by Mr. Hess in his action in rejecting Mr. Burkan's contract.

"But, bear this in mind. We cannot go half way on this proposition. We must bridge all our differences with a single sweep. A concession and the giving to us of half our rights would temporarily appease. This, however, would only throw further into the future the solution of this problem which is so necessary for the safeguarding of our investments.

"Just as getting exhibitor participation in arbitration without correcting the fundamental wrongs, only tended to give apparent legal sanction to an illegality and further delaying a solution, just so would our accepting a compromise without getting down to the solution protract safety, a square deal and the buying and selling on a mutual basis of confidence.

"Why do the distributors fear so much the establishment of a fair and equitable contract?

"It cannot be that they do not want fair dealing. I am inclined to believe that they judge the theatre owner not as he is today, but as he was in 1910.

"It now takes real money to even lease a small house. The theatre owner is now financially responsible. He has 'graduated from the store front type of 'movie.' He has a big investment at stake.

"The exhibitor ranks of today are filled with men from all walks of life and while the exhibitor end of the business has grown the opinion of the distributor for the theatre owner has not kept pace. We find distributors applying the 1910 customs to the 1925 exhibitors.

"The distributor can well afford to give up the advantage held by him over the exhibitor through the control of a contract and arbitration.

"The theatre owner is an appreciative sort, so hungry for the respect to which he is entitled that I have often seen a showman buy from a salesman only because he has addressed him as 'Mister.'

"We even have exhibitors praising the present arbitration system because it is such an improvement over its predecessor.

"The establishment of a fair contract and arbitration will go further than is now apparent. Strip both the exhibitor and the distributor from the fear which they now have for each other. Then the natural course of evolution will do the rest. By this I mean that the barterings in the buying and selling of pictures will be eliminated.

"Both parties will sooner come to the point and a fair rental price will be sooner agreed upon under a live and let live policy. Unlike, as illustrated in the Gleichman case where neither party would give and take, according to the trial justice—let us have a give and take method of doing business."

Saw 61,027 Posters

During the first six months of 1925, Martin Singher of Montreal, theatre poster censor of that city, examined 61,027 posters and other display signs for use in theatre lobbies and stands and of this number 54,465 pieces were accepted, 6,562 posters being rejected. The report for the period ending June 30 issued by Mr. Singher thus reveals that more than 10 per cent. of theatre posters were banned by him.

Receipts for the examination of all posters during the six months totaled $1,743. The report gives figures for each of the six months and it is shown that June was the record month, no less than 12,777 posters being examined in that month, of which 899 were refused the official stamp of approval. The total number of posters examined month by month makes enlightening data: January, 9,769; February, 9,000; March, 9,597; April, 9,630; May, 10,253; June, 12,777.

DINE ROSENBLUH

The friends and associates of Louis Rosenbluh, executive of New York Exchange of Fox Film Corporation, gathered recently at the Hotel Astor at a farewell dinner tendered in his honor prior to his departure for Europe, for a much deserved rest.

Among those present were Harry Thomas, vice-president and general manager of Merit Film Corporation; Abe Blumstein, general manager of Commonwealth Film Corporation; Al Marstyn, prominent New York exhibitor; Ben Levine, general manager of Oxford Exchange; Dave Gross, of First National; Leo Juskowitz, Joseph J. Felder, Frank Walsh, Adolph Weiss, Nat Furst, Jack Meyers and Moe Sanders.

Louis Phillips, attorney and executive secretary of the F. I. L. M. Club, acted as toastmaster.

Colby Harriman Astounds N. J. Convention With Presentations

World's Specialist Stages Greatest Entertainment Program Asbury Ever Witnessed—His Motto: "Everything for Nothing"

TO Colby Harriman goes the credit for making the entertainment program enjoyed by New Jersey exhibitors last week in Asbury Park one of the most successful ever staged at any convention.

Not only the good songs and shapely dancers and other things which go to make up Harriman's presentations, but the author-composer-manager's exemplary and factful address on "Bringing Broadway to Main Street," wherein were tips on how the small exhibitor could save $400 out of $500, made Moving Picture World's Presentation Editor a big factor for the New Jerseyites.

Harriman did everything for nothing and got practically everything for nothing. The show he staged would have set a vaudeville agency back a few "grands." How to squeeze a dollar and get all the benefit of the untouched fruit was the essence of Colby's address. Below are some of the meaty excerpts:

There are only two streets in the great land of show business—Broadway and Main Street. Both are equal in importance, in prestige. Unfortunately, there has been a wide difference in the tonal quality of the product which carries the brand of the particular street.

We may attribute this difference to a well defined production scheme on one hand, and a fear of one's limitations and under-estimated capabilities on the other. Broadway has had excellent press agents, while many an artistic presentation has bloomed, unseen, unsung, because of a certain timidity on the part of the producer,—in plain words—he has been afraid to place his work in proportionate comparison with that of his Broadway cousin.

Main Street has a right to the best in presentations and there is no logical reason why Broadway should have a monopoly on this newer art. Patrons are patrons no matter where they are, they are just as capable of appreciating the artistic, the better things in program features as the patrons in the metropolis, and in these days of progression in programs it has developed to a point where there is an insistent demand on the theatre manager to incorporate these features in his program surrounding the picture.

But many have attempted to bring the Broadway idea to the Main Street house and have failed. This may be attributed to the lack of attention to the basic principles underlying the inauguration of such ideas. A man who attempts to transplant a full grown tree to a small box, may enjoy the verdure and beauty of the thing for a time, but inevitably it will wither and die, because in transplanting it he thought only of the immediate effect and not of its future growth and flourishing.

I could cite many instances where smaller theatres have tried to present the better things without fixing the foundation. But, when these have been tested and the limitations noted, the type of producion particularly applicable to the theatre can be devised or secured and success accorded its production.

This brings us to the keynote of our argument. It is possible to bring a truly Broadway type of presentation to a smaller theatre or a Main Street house if a proper basic plan is inaugrated. When this transpires the added features will not only be welcomed with an increasing interest but will attract at the box-office.

Presentations, Prologues and Epilogues, and kindred forms of artistic expression in the motion picture theatre have been and are being developed to a degree where it is possible for us to talk standardization, not only in the matter of artistry, but in costs as well. There have been a few persisent producers who have given colossal effort to the work of development, until today, it is possible, after months of testing, trying, eliminating, and adjusting, to be able to present this particular form of production in all theatres.

The cost—which is the most vital element in the whole scheme of things—has now come within the range of common sense. The custom used to be—produce and then figure. Today it is reversed. With basic materials at prices and in such forms as are within the reach of all, the scenic and lighting investiture is comparatively simple. Attractions (artists) offer such a wide range and selection, that these can be secured at prices commensurate with the financial requirements of house overhead.

Presentations pay when properly introduced. There is no reason why they should show a loss and be a millstone around the theatre owner's neck, because with a proper exploitation, tying them up to the program like a short subject, giving them equal attention in the billing, ballyhooing them occasionally, they can be made attractive at the box office, and that means money.

This presentation business is a large one full of problems, and no exhibitor should plunge into it unless he has tied up in some way to a producer or an operating theatre who will set him right in the highway towards the goal.

"Yes," some of you are saying, "that's just it. How can we afford to invest in a production department?" True, that a capable production department costs, but based on personal observation, it has been my good fortune to see the effect of the co-operative arrangement between theatres, whereby a group have arranged with an established production department and either booked the presentation or secured the basic settings for the action which they in turn arranged for locally.

That is one of the sure ways you will be able to bring Broadway to Main Street. There must be a definite basis of operation under the guidance of an experienced producer or a man who has been trained in the rudiments of this new art, who will make the necessary adjustments to permit a proper production of the presentation on stages of limited capacity.

During the past few years, a limited number of us have been experimenting on this very idea, as the presentation has outgrown the locale of Broadway and the larger cities, and how to present these necessary program features in theatres with small stages or crossovers, at a very low cost, and still maintain the artistic quality of the feature, has not only been an interesting study, but has rewarded us by developing into a practical and possible fact.

However, talk will not get the results that actual demonstration can prove. If the the atre owner will only be certain at the outset that he has started on the right foot, the rest of the journey wil be profitable.

Keeping down costs, keeping the quality of the presentation high, watch the quantity, eliminate the danger of over-loading. These are the high-spots.

Report B. & K. Get Big Lynch Chain

The big event of the past week in Chicago movie circles was the reported purchase of the Lynch circuit by Balaban and Katz. The houses reported in the deal are the Tiffin, the Manor Theatre, the Crystal, the Apollo, the Karlov, the Avon, the Milford, the Famous, the Alvin, the York, the Rid, the Plaisance Parkt, the Lucille, the Savoy, the Oakwyn and the Fifth Avenue Theatre in Maywood.

At the Balaban and Katz offices, no one in authority would make a statement regarding the new acquisition.

CHICAGO PLANS $500,000 MOVIE SEASON CAMPAIGN

Mayor William E. Dever and Governor Len Small will be asked by a committee of Chicago motion picture exhibitors, business men, ministers, civic and welfare leaders, to proclaim the month of August, "Greater Movie Season Month," to help bring before the public the value of the screen as an instrument of uplift and education, as well as its worth as an agency of building business in general.

More than $500,000, it is said, will be spent in a unified advertising campaign in Chicago alone. The Chicago exhibitors have raised $50,000 to spend in newspaper advertising, not so much to bring Chicagoans into the theatres, as to clear up any misconceptions that might exist concerning the film industry, and to point out just what the exhibitor of motion pictures means to every community.

Eighty Letters on Film Board's Status

(Continued from page 250)

ally, that every facility is offered for fair adjustment of disputes between distributors and exhibitors, and that in cases in which exhibitors complained against appearing in person the board's value is incalculable in bettering the relationship between the contending parties.

I believe that the Arbitration Boards of the Film Board of Trade, from my personal experience and observation during the time it has been functioning in this territory, has done wonders in bringing the distributor and exhibitor closer together and settling many grievances without going to court and saving considerable expense to all parties concerned.

The functioning of the Board of Arbitration in this territory is an absolute necessity. Conserving time, expense, good will, with its findings generally promptly accepted, and not to my knowledge has there been an appeal to a Court of Law in the past year.

The Film Board of Arbitration is now in step with like practice in other big business.

It has been a pleasure indeed to have sacrificed from business whatever time has been necessary at these joint meetings and it has been the source of considerable information as well. If there has been any adverse criticism of the actions or decisions of the local board, I feel quite safe in saying that it has been made by those who are misinformed.

In reply to your request for my opinion of the Film Board of Arbitration, I wish to state that I believe it is fulfilling a good purpose.

I believe that exchangemen as well as exhibitors serving on this Board, have given fair and impartial decisions on all questions brought before them.

Permit me to congratulate the Arbitration Board in the theatre work that they are doing by bringing together a more pleasant as well as a businesslike feeling between exhibitor and exchange man.

From casual observation, it appears to me that the Film Board of New Orleans, as well as those in other parts of the country, are operating on a businesslike basis and undoubtedly have gone a long way toward reconciling little differences between exhibitors and exchanges.

As having served for four years as the representative of the Maryland district, I am pleased to say that my associates on the Arbitration Board were fair, capable and conscientious in the decisions rendered to both exhibitor and exchange.

The exchange men, in my opinion, have been more than fair in giving the exhibitors a square deal. As a whole, the Arbitration Board is constructive and an evolution and step for higher business ethics and better understanding and relationship between the exhibitors, producers and exchange men, independent or otherwise.

The cost of the Board is paid by the exchanges voluntarily with none asked from the exhibitor. Exchanges push creation of these boards. Therefore they figure it will benefit them and be worth the cost. Few, very few, of the exhibitor complaints, many just and right, ever come before the boards, as the distance and trouble and the natural peaceable inclination prevent this. Exchanges do not use the Board as much as they do the "bluff" of getting an exhibitor on the carpet and it is an expense to have to go before them. Therefore the exhibitor usually comes across in fine shape and the Board never hears of it.

My candid judgment is that the whole matter is a farce, and ought to be abolished, letting each man fight his own battles in Mississippi. If we had a State organization it might be otherwise. I have never been "up" or threatened, and so my opinion is unbiased. I have every respect for you and your associates, but I cannot see the real need for your board.

First, I believe that it is a poor man's court, an exhibitors' court, where justice is done between the parties in which each is equally represented.

Second, it is the most inexpensive way of settling disputes of which I know and has saved the exhibitor many hundreds of dollars when considered from the standpoint of what it might have cost him to take these matters to court and to have them decided in any other manner.

Third, it has never been necessary to call in a seventh arbitrator although both sides are equally represented.

Fourth, at no time has an unfair advantage been taken of either party with reference to the matter in dispute, they having submitted their sides in a manner at which they can set forth all of the facts without employing outside assistance such as attorneys or others.

I have been in the exhibiting end of the moving picture business for a period covering over nine years and have seen it in all of its stages, and I can truthfully state, from a private capacity, and also as exhibitor member of the Board of Arbitration that it has been a means of salvation for both.

ShowmenShouldSupply Arguments Against Postal Raise

Exhibitors using parcel post service in the shipment of films have been mailed a copy of a letter written George H. Moses, chairman of the Special Committee of the United States Senate, by President R. F. Woodhull of the M. P. T. O. A. This committee is designated to consider the Postal Increase Bill.

Mr. Woodhull's letter says that "thousands of theatre owners throughout the country use the parcel post service exclusively in the delivery and shipment of films. They pay the fee and have complained to us that it is a considerable increase in the cost of operating their theatres, and they want this increase taken off."

The letter to Senator Moses requests that a hearing be arranged. Theatre owners should write President Woodhull their objections to the bill, so that he can compile evidence for presentation before the Senate committee, and also write their senators and congressmen.

Chicago Golf Victors

The film men and exhibitors who took part in the golf tournament at the Olympia Fields, Chicago, had plenty of fun with their golf and 86 players teed off for the annual classic.

Lewis Newhafer of the Ascher circuit had the lowest net score for the 36 holes and took home the loving cup which he must win two times more to "own" it. He also captured a fine diamond studied wrist watch for his efforts.

Harry Balaban took first prize for low gross score on 36 holes and his trophy was a leather golf bag.

R. C. Seery came away with a silver service set.

Aaron Jones of Jones Linick and Schaefer circuit won the champion putting contest with 31 putts in 18 holes and took the loving cup home for that event.

1924 Record

In 1924 not a single exhibitor resigned from an arbitration board, Attorney John Pettijohn of the Hays organization told representatives of the trade press at a conference this week.

During that year there were fifty distributor vacancies caused mostly by transfers, deaths and etc., the lawyer stated.

Work on Chicago's New Theatres Is Progressing

The Orpheum Circuit, Chicago, has a large program of openings for the early fall months and preparations are being made now for the opening next month of the new Diversey Theatre at Diversey Parkway and Clark street. Louis Judah assistant manager of the State Lake theatre has been advanced to manager of the new house and George Burdick formerly with Jones Linick and Schaefer circuit has succeeded him at the State Lake theatre.

The new Diversey theatre will play both pictures and vaudeville and has a very large stage with a pit for a good sized orchestra.

On September 1st, the Orpheum Circuit is scheduled to take over the Riveria theatre from the Balaban and Katz organization, who expect to have the huge new Uptown theatre ready for opening by that date. The stage at the Riveria theatre will be enlarged and several other changes are expected to be made in the house, as the Orpheum policy of big time vaudeville acts and a feature photoplay will no doubt prevail under their management.

Work is also progressing rapidly on the new loop house that is going up for the circuit on Randolph street between LaSalle and Wells streets and the steel work is already up to the fourth floor for this big house.

Find Body of Pugh, Missing Exchange Manager

The body of the late W. C. Pugh who up to the time of his disappearance early in April was the Manager of the Associated Exhibitors' Office in Portland, Oregon, has been found according to a telegram received by John S. Woody, President of the organization.

The wire, under date of June 29, stated that the body of W. C. Pugh was found that day in the Williamette River at Portland. The identification, it is stated, is positive and complete. It is understood that the conditions under which the body was found made it quite apparent that the deceased exchange manager had been a victim of foul play.

It will be recalled that Mr. Pugh was last seen alive on Friday April 3 about 11.30 P. M. driving an auto from Ninth and Davis Streets, toward Broadway Bridge in Portland.

At the time of his reported disappearance neither his wife nor any of Pugh's fellow members of the Elks could shed any light on the matter.

Kansas City Blast Yields 3 Bodies

With the recovery of only three bodies from the ruins of the Gillis Theatre, Kansas City, which was wrecked by an explosion last week, it is believed now that the total loss of life will be four, including a fireman who was killed in attempting to rescue others. Had the explosion occurred an hour later, when the midnight show would have been started, the loss of life would have run into the hundreds.

Various theories are being investigated as to the cause of the explosion, one being that recent blasting on "Hobo" Hill near the theatre might have weakened the gas mains which entered the house. It has been rumored that gas was smelled in an adjoining restaurant basement on the afternoon of the explosion that night. Labor trouble also was advanced as a possible cause, but nothing logical has yet been run to earth.

ROYSTER JOINS WARNER BROTHERS

Nat L. Royster, one of the best known publicity and picture theatre managers in the country, joined the forces of Warner Bros. this week. Announcement was made of his appointment as managing director of Warner Bros. Southern Theatres, Inc., with headquarters in Charlotte, N. C. This organization comprises the string of five southern theatres recently purchased by the Warners, including the New Broadway at Charlotte, the New Concord, in Concord; the Lexington, in Lexington; the Lincoln, in Winston-Salem, and the Broadway, in Columbia, S. C.

Confide in Fans and Win Independence, Says Senator

By Tom Waller

UNITED STATES SENATOR EDWARDS, in the few minutes he addressed the New Jersey conventionees at Asbury Park last week, gave a bit of advice that should serve as a major part of the solution of the so-called fight for indepedence.

In the estimation of the Senator and those who heard him, his remedy—that of enlisting the public aid—is the most logical and the most inexpensive.

If I owned a theatre I would not stop until I had personally told every one of my patrons that I was fighting for independence; that I was not using certain pictures because they would not aid me in my fight and because using them would aid their producers in taking from me my theatre. Such was the substance of Senator Edward's expression on this point.

Viewed from this angle, the fight for exhibitor independence should not be a thing of complexity. It should not engender any high financing. It would mean nothing more than a series of heart-to-heart talks with the fans.

Again the speaker called the attention of his banquet audience to the fact that such matters as industrial fights are not confined to the film world. He cited the recent radio agitation—how the power of so-called trusts was soon reduced to a meagre minimum when smaller radio units laid bare the facts to the public and the public arose in its might and immediately brought about a condition with which everyone is familiar.

Governor Silzer may have had a good speech in mind but if that were so he discarded it due to his apparent misinterpretation of the use of the word "politics" by his predecessor, Attorney Nathan Burkan.

Burkan's talk was strictly from the trade angle. As such it was particularly appreciated by the audience at large, composed mostly of theatre owners. But it was obvious from frowns which occasionally furrowed the brow of the Governor that he was not especially familiar with the language of the industry.

Burkan stated that he was a Tammany Hall district leader, but that he never mixed business with politics. He declared that the two could not be successfully merged in the film industry and that the situation within its walls could not be clarified until this condition was appreciated. He asserted that it was the duty of Governors and Senators to see to it that one organization did not gain control of the film world.

Governor Silzer immediately rejoined that both government and business were based upon politics. He stated that the trouble with some people was that they were too lazy to interest themselves in the political sphere. Without politics, the Governor stated he could not see how the film industry or any other industry could succeed.

He, like Senator Edwards, maintained that the troubles in filmdom were not original; that there was a simple and decisive way to combat them, the same as that used and being used many times by other industries. As to "gouging" and "monopoly" he referred to the coal situation. The price per ton is something which most of us agrees is exorbitant, he said. As long as we sit by and pay the price we will continue to pay it, he asserted. That situation, in his opinion, is one where an exertion of political forces would reach a satisfactory conclusion.

Toastmaster Robert E. Welsh, editor of Moving Picture World, quickly rallied to the support of Burkan. He explained to the Governor that Burkan did not mean politics in the sense of governmental usage. The politics this lawyer referred to, Welsh stated, were those of a "grabbing" variety peculiarly indigenous to the film game.

Burkan's nod and the Governor's smile showed that Welsh had broken up a situation which had been increasing in tensity.

National President R. F. Woodhull of the M. P. T. O. A. paid high tribute to the New Jersey M. P. T. O. and its chairman, Joseph M. Seider. He indulged in light puns which proved a welcome diversion.

Ray Lewis, editor of the "Spotlight," gave an interesting talk on conditions in England and how American product had started things moving in the competitive field overseas. She read a prayer which she had composed for the benefit of Independence. This recitation was decidedly impressive.

President Seider terminated the banquet by declaring that exhibitors need such cooperation as was manifested in his own organization rather than a generalissimo.

The New Jersey chieftain sounded something which was interpreted by many as a warning when he declared:

"Milwaukee was talked of and harmony was stressed. We paid a big price for harmony. It is my prayer and hope that the title to unity, the home of harmony, shall not be defective."

Scott Sidney Gives Close-up Of Unique, Oldtime Theatre

SCOTT SIDNEY, Al Christie's star director who is now preparing to film "Madame Lucy" as a successor to "Charley's Aunt," tells an interesting story of the early days in motion picture exhibitions when he was manager of a theatre than ran seventy complete shows a day, using 300 feet of film.

Sidney's theatre was run in connection with the Nashville Exposition of 1897. The show was owned by Henry Roltaire, the illusionist, of whom Sidney was at that time a protege, and was called Edison's Mirage.

Occupying a huge, square hall, Edison's Mirage consisted of four sectors for audiences much after the fashion of a four-part apple pie, while in the center of the hall our projectors were mounted on a revolving circular platform. The audience entered one sector and was seated while the platform moved to the second sector where moving pictures were projected from the center of the "pie" to the outside wall. One hundred feet of film showing a train coming down a railroad track was projected. Then the platform moved again, the audience remaining seated in its original position to see one hundred feet of a fire engine coming down the street while in the third sector the audience was being treated to the moving train film. In the fourth sector May Irwin and John Rice grimacing and kissing each other was the show.

In other words, the three projectors in the center of the pie were continually working and three audiences were looking at pictures while in the fourth sector a fresh audience was coming in and being seated.

The attraction was a big hit, according to Sidney, because like all good exposition shows it was short and novel. People could see the entire performance and get out in about ten minutes. However, it was very wearing on the film, which, by the way, was about three times the size of the moving picture film projected nowadays and had only two sprocket holes on each frame of action.

It is interesting to compare this early show of Scott Sidney's with "Seven Days," the production he has just completed at the Al Christie Studio. "Seven Days" is 7,000 feet. It will run one hour and ten minutes on the screen, and according to conservative estimate will be seen by ten thousand times as many people as saw the unique movie of 1897.

PAUL CAZENEUVE DEAD

Paul Cazeneuve, well-known character actor of the films, died at his home in Montreal, Quebec, on Thursday, July 2, after a lingering illness. He had been living a retired life during the past year because of persistent illness but previous to that he had filled many important roles in both California and New York.

Letters to the Editor

Robert Welsh, Editor,
Moving Picture World.

I notice that the Motion Picture Theatre Owners of New Jersey have decided not to join in the Greaater Movie Season Campaign because they objected to "paying one per cent of August profits to the Hays office for expense."

Evidently the New Jersey exhibitors do not understand the Greater Movie Season plan.

No money is paid to the Hays office. An explanation service is given free to those exhibitors who want to use it. It is a plan that has proved that it will increase August business from ten to fifty per cent and its effect is felt in increased business throughout the following months.

Exhibitors decide what they want to spend on their campaign and spend it. An exhibitor in a small town can put on a Greater Movie Season Campaign for a dollar, by buying ten one-sheets, some slides and a few pennants. In larger cities the exhibitors get together, name a committee of their own to collect whatever they want to spend, and that committee spends it.

As to the date of starting—there is nothing to prevent exhibitors from opening their Greater Movie Season campaign on September 1, or on Christmas Day if they choose.

But unless they join in the national celebration, which is during August, they lose the advantage of the many national tie-ups that will cause the whole country to be talking and thinking about going to see motion pictures during August.

Last year in the hottest August California has had in a long time, the Greater Movie Season Campaign gave the West Coast Theatres an increase of 20% in profit over the previous August, and the business kept on building. Which would tend to prove that the public was satisfied with the pictures that they saw in second run, as well as first run theatres.

There can be no "War" on the Greater Movie Season Campaign. It is an exploitation idea offered to exhibitors. Several thousand theatres already have accepted the idea. We naturally have never expected all exhibitors to adopt it the first year.

A number of exhibitors in California did not join in the campaign last year. This year they are all in, because they know now that the idea is sound.

If a distributor offers an exhibitor a press book on a production, and exploitation service that has proved efficient in making that prodution bring business at the box office, and the exhibitor says he doesn't want that service, that hardly is a declaration of War.

In offering this practical idea to exhibitors, in making National Tie-ups of great value to all exhibitors, in preparing advertising material and arranging for it to be sold at cost, in furnishing a service so complete that the smallest exhibitor can take advantage of it as well as the largest, we feel that our obligation is ended.

If a few exhibitors reject it, we can only accept their decision with regret in the knowledge that they are the ones who would profit by it and that certainly the loss is theirs.

Sincerely,

Jerome Beatty,

Director, Greater Movie Season Campaign.

Mr. Jerome Beatty misunderstands the action taken by this organization in relation to the Greater Movie Season as proposed by the Hays organization.

We are not opposed to the Greater Movie Season idea. We maintain, however, that it would be inadvisable for the theatre owner to participate in the plan as proposed and at the present time.

In order to have a Greater Movie Season we must have the goods. The pictures must meet the expectations of the public.

We feel that a movement such as this, involving the patronage of the movie-going public, should be handled, from its inception, by the Theatre Owner—the retailer—the man in contact with the patron.

To first run theatres only the good pictures of next year's release will be available and yet the theatre must take all the financial risk. He will pay big picture prices with only a depleted population to draw from. It cannot be disputed that a good portion of a city's population migrate in the summer to cooler climes.

We do understand that the theatre owner is not expected to pay one per cent of his receipts in the month of August direct to the Hays organization. The proposition as presented to us involved our joining a group for a concerted effort in promoting this movement. We were to individually underwrite the expense involved, to be met by our contributing one per cent of our receipts during the month of August. The money thus raised to pay for posters, slides, newspaper advertising, publicity stunts and the publicity staff engaged by the Hays organization.

Since we have to pay the freight New Jersey has decided to carry out the Greater Movie Season Idea in its own way—in zones—and in seasons best suited for the zones. The theatre owner is fundamentally a showman, exploitation is the business of the exhibitor. Greater Movie Season is nothing more than an exploitation idea, to be carried by the theatre owner to the public. The producer advertises and publicizes. The exhibitor exploits. The theatre is best qualified to promote this movement, with the assistance of all distributors and their publicity staffs so as to obtain the desired result for all concerned, The public—The producer and distributor—The theatre owner.

It is to be regretted that Mr. Beatty did not attend our convention. Had he done so he would have been afforded the opportunity to address us. He would have heard, first hand, our objections.

A vote was taken only after every theatre owner in the Convention Hall spoke on the subject, and when the vote was taken the roll was called and each member voted yes, no, or passed. The vote was unanimous in rejecting the Greater Movie Season plan as submitted.

Joseph M. Seider,

President, M. P. T. O. of New Jersey.

HEADS METRO ON COAST

David Bershon, one of the foremost exchange men in the West, has been appointed district manager for Metro-Goldwyn-Mayer of the Pacific Coast, succeeding Harry Lustig, who has just resigned.

Mr. Bershon comes to M-G-M following two years of managing his own chain of theatres in California. Prior to this he was Los Angeles manager of the First National Exchange and was later in entire charge of bookings for the West Coast chain of theatres.

Copyright Amendments To Be Urged in Washington

National President R. F. Woodhull and Sydney S. Cohen, chairman of the Board of Directors, represented the Motion Picture Theatre Owners of America at the conference of the General Committee on the Copyright Revision Bill held July 8 at the Bar Association Building, New York City, and arranged to file with the Sub-Committee of the Patents Committee of the House of Representatives at Washington, recommendations to be incorporated into the new copyright bill which will be presented to the next Congress when it convenes in December, 1925.

Two of the amendments to be urged follow:

"That when any author or composer or his or her adminstrator, executor, or assigns shall publish or cause to be published for sale to the public copies of any copyrighted musical composition or song, the sale of any such copy shall free the same from further contribution by the holder thereof, to the author or composer or his or her administrators, executors or assigns in case of public performances for profit." Also an amendment that will prevent the pooling of copyrights or performing rights as is the practice" now.

Other amendments and recommendations are being prepared at this time and will be included in those filed with the committee.

Theatre owners in all parts of the country are urged to get in touch with their Congressmen and United States Senators. Many of their representatives are now at home and exhibitors should approach them as their constituents, presenting the facts to them and asking that relief be afforded them.

MORE CANADIAN PRODUCTION

Ray Peck, director of the Canadian Government Motion Picture Bureau, Ottawa, Ontario, who recently spoke before the Society of Motion Picture Advertisers at New York, has been busily engaged with the direction of the bureau's activities in the Maritime Provinces of Canada for the summer film production. A program of production was drawn up with the assistance and co-operation of the Canadian National Railways, a series of pictures being made in New Brunswick and Nova Scotia.

Selling Your Seats

Lem Stewart comments on newspaper ads.
Cliff Lewis gets Hearst publicity.
How Hyman set his show around "The Teaser."
Meyers pays patrons who patronize advertisers.
Give patrons a chance on "A Kiss in the Dark."
Paraded to tell them of "Charley's Aunt."
Pretty hot weather for a nice red hell.
Put a snake in the apple in "Eve's Secret."
A nice display sells "Oh Doctor."
Real wine dealer helps "Wine in London."
Builds up lobby trailer with news reel.
Make a deputy sheriff to guard a still display.
A good idea from Harry Gould on a lobby display.
Advertising ideas on "Phantom of the Opera," "A Thief in Paradise," "Mme. Sans Gene," "Sally, The Lady," "The Hurricane Kid," and "Contraband."

(The best ideas of a score of go-getters are yours for the asking if you'll turn to Selling the Picture to the Public.)

M. H. HOFFMAN

The genial general manager of Tiffany Productions, Inc., is in the 1925-26 "Battle for Play Dates" with offerings that seem tempting enough for every theatre owner to consider deeply before going elsewhere, as the Truart publicity expert expresses the situation.

Tiffany Twelve and Truart Pictures Sold to Glucksmann

M. H. HOFFMAN, general manager of the Tiffany-Truart productions, announces that the entire production output of the Tiffany Big Twelve and the Truart productions for 1925-26 has been sold to Max Glucksmann of Buenos Aires, Argentine Republic, for all the South American countries, including Argentine Republic, Uruguay, Paraguay, Chili, Peru, Bolivia and Ecuador. This contract was made through Jacobo Glucksmann, general representative in the United States for Max Glucksmann.

This is considered one of the largest independent foreign deals so far consummated for 1925-26, Glucksmann getting the entire output after spirited bids from other foreign representatives for the Tiffany-Truart pictures.

The deal as closed by Glucksmann for South American countries includes the Tiffany Big Twelve and the Truart productions. In the Tiffany Big Twelve are "The Sporting Chance," "Souls For Sables," "Lightnin'," "Morals For Men," "Morganson's Finish," "The Travis Coup," "Tale of a Vanishing People," The Wrong Coat," "The Dumb Head," "The Life of a Woman" and one other to be announced, all based on the stories and books by famous authors.

In the Truart program the South American distributors will have the Six Blue Ribbon Series consisting of "Dollar Down," "The Hurricane," "Salvage," "Where the Worst Begins," "Age of Indiscretion," and "Marrying Money;" Four Novelty pictures, "Three In Exile," "The Silent Witness," "Pals" and "The Wild Girl," featuring Louise Lorraine, Rex, the wonder dog and Black Beauty, the marvelous horse, and four Cinemelodrama productions. In addition to these, Mr. Glucksmann also bought the South American rights to the Truart Special production, "Romance Road," featuring Raymond McKee.

Mr. Glucksmann expressed himself as highly elated in being able to consummate this deal and is preparing one of the greatest exploitation campaigns ever attempted for the South American market.

JACOBO GLUCKSMANN

Representing his brother, Max, Jacobo has taken the T. T. R. product for several South American countries.

M. H. Hoffman Goes West To Supervise Productions

M. H. HOFFMAN, general manager of Tiffany Productions, Inc., and the Truart Film Corporation, left for Los Angeles last week to personally supervise the productions on the Big Twelve schedule for 1925-1926. The first of these, "The Sporting Chance," had a pre-release showing at the B. S. Moss Colony Theatre on Broadway, New York, the week of June 21 and was unanimously hailed by newspaper and trade paper critics as one of the best productions of its kind that has been shown on New York's main street.

Mr. Hoffman before leaving for the West Coast said that it was the intention of his organizations to produce the foremost quality productions and that no expense is to be spared to make them compare with the very best of pictures to be released for this year.

The second of the Tiffany Big Twelve, "Souls For Sables," based on the book "Garland & Co.," by David Graham Phillips, is in the course of production in the Hollywood studios. The cast includes Claire Windsor, Eugene O'Brien, Ethel Clayton, Anders Randolph, George Fawcett and Taylor Holmes.

Further details of new Tiffany pictures will be made shortly.

During Mr. Hoffman's absence on the West Coast, A. Carlos, who has just been elected secretary of the Tiffany-Truart organizations, will have complete charge of all affairs in New York.

Scenes in "Souls for Sables," a Tiffany Production featuring Eugene O'Brien and Claire Windsor, for release by Truart-Renown.

B. P. Schulberg Announces Most Ambitious Program

THE biggest production program he has ever undertaken will be B. P. Schulberg's contribution to the independent market during the season of 1925-1926.

This will consist of Eighteen Preferred Pictures, an increase of eight releases over the previous Schulberg output for 1924-1925.

The eighteen productions are as follows:

"The Plastic Age," by Percy Marks. This story attained the highest fiction sale of any book published in 1924. Subsequently, it has been syndicated as a serial in such newspapers as the New York Journal.

"Shennadoah," the immortal American stage classic by Bronson Howard. A favorite for thirty-five years.

"Parisian Love," by F. Oakley Crawford. A colorful melodrama laid in the world's most romantic city.

"The Girl who Wouldn't Work," by Gertie D. Wentworth-James. A novel that recently created a stir in England and America.

"Lew Tyler's Wives," by Wallace Irwin. The most important work of America's leading novelist—author of "The Golden Bed."

"With This Ring," by Fanny Heaslip Lea. A Saturday Evening Post Serial, now a best-seller, dealing with mad marriage.

"The Romance of a Million Dollars"—Elizabeth Dejeans' new fiction hit telling how stupendous fortunes are made and spent.

"Shameful Behavior?", by Mrs. Belloc Lowndes in which the author tells whether the present generation is worse than the last.

"The Worst Woman," Larry Evans' story of a modern Magdalene with an American metropolis and a remote South Sea settlement as its locale.

"Dancing Days," by J. J. Bell. A story of the present generation's mad quest for pleasure.

"Studies In Wives," a treatise of marriage a la mode by Mrs. Belloc Lowndes.

"Shopworn," by Patricia Wetherill. A tale of tarnish and moral cleansing.

"Eden's Fruit," John Goodrich's story of a 1925 Adam and Eve.

"The Aristocrat," by Larry Evans. The best story of this great box-office writer, orginally appearing in Hearst's Magazine.

"Horses and Women," a spectacular story of the turf promising a big production flash.

"Exclusive Rights," by Evelyn Campbell. Does the marriage ring carry a property deed along with it?

"His New York Wife," a story of an old-fashioned-boy who married a Broadway bride.

"The Other Woman's Story," the co-respondent's side of a sensational divorce case, by Peggy Gaddis.

OFFICIALS OF B. P. SCHULBERG PRODUCTIONS, INC.

B. P. Schulberg (left), President of Schulberg, will present the biggest program in 1925-26 that he has ever attempted—eighteen pictures from the great authors and the best plays. J. G. Bachmann, Vice-President and General Manager of Distribution for the B. P. Schulberg productions, will continue in charge of all releases.

GASNIER

The distinguished director is making a new series of Preferred Pictures for B. P. Schulberg. "Parisian Love" is the first.

Scenes in "Parisian Love," the B. P. Schulberg-Preferred Picture, featuring Clara Bow, Lou Tellegen and a star supporting cast.

MARCEL DE SANO

"The Girl Who Wouldn't Work" is the first of a series which this noted director is making for B. P. Schulberg's Preferred Pictures program.

Signs Lilyan Tashman

Actress Will Be Featured in Schulberg's New Preferred Picture

B. P. Schulberg announced the signing of another well known player this week to a long-term contract when he added Lilyan Tashman to his stock company of players. Miss Tashman was well known on the legitimate stage before entering pictures, having been featured in many Broadway productions including "The Gold Diggers" and "Lillies of the Field." She was at one time a member of Florenz Ziegfield's famous array of American beauties.

The new Schulberg player will be given her first Preferred Pictures role in Gertie D. Wentworth-James' novel, "The Girl Who Wouldn't Work," now being made by Marcel De Sano. Subsequently she will be featured in a number of the most important stories to be filmed by B. P. Schulberg during the coming season.

"The Perfect Clown"

"The Perfect Clown," directed by Fred Newmeyer, former director of Harold Lloyd comedies, will be Larry Semon's second offering on the Chadwick 1925-26 Program.

Experts Directing Destinies of B. P. Schulberg Productions

THE direction of B. P. Schulberg's eighteen Preferred Pictures for the new season has been entrusted to men of experience. The first nine will be directed by Gasnier, Marcel De Sano and Fred C. Windemere.

Gasnier has been directing successful motion pictures for the past twenty years. His work for B. P. Schulberg during the last three seasons has produced such outstanding box-office attractions as "Rich Men's Wives," "Mothers-in-Laws," "Poor Men's Wives," "Maytime," "Poisoned Paradise," "The Boomerang," "Faint Perfume" and others.

Marcel De Sano is announced by Mr. Schulberg as one of the most important directorial "finds" ever brought forward. He is a Roumanian with a decided continental viewpoint and has served an invaluable apprenticeship as script writer for many important productions.

Fred C. Windemere has directed innumerable box-office hits having made this season "The Verdict" and "Soiled."

The assignment of stories is as follows: Gasnier—"Parisian Love" by F. Oakley Crawford, "The Other Woman's Story" by Peggy Gaddis, "Eden's Fruit" by John Goodrich.

Marcel De Sano—"The Girl Who Wouldn't Work" by Gertie D. Wentworth-James, "Lew Tyler's Wives" by Wallace Irwin and "Shenandoah," the celebrated stage play.

Fred C. Windemere—"With This Ring" by Fanny Heaslip Lea, "The Plastic Age" by Percy Marks and "Horses and Women."

B. P. SCHULBERG'S DISTINGUISHED STARS

Alyce Mills, Donald Keith and Clara Bow will be seen in forthcoming Preferred pictures.

New Schulberg Players

Donald Keith and Alyce Mills, two new players brought forward this year by B. P. Schulberg in his endeavor to create new starring talent, will both be members of the featured cast of Gasnier's first Prefered Picture for next season, "Parisian Love," by F. Oakley Crawford.

Clara Bow, another player discovered and developed by Mr. Schulberg and now a big box-office name, heads the "Parisian Love" cast. Others featured are Lou Tellegen, Lillian Leighton, Jean de Briac and Otto Mathieson.

Scenes from "Free to Love," a B. P. Schulberg production co-featuring Clara Bow and Donald Keith, soon to be released.

Arrow Has Fine Array of Pictures for Next Season

ARROW PICTURES CORPORATION wishes to go on record definitely in stating that it expects the forthcoming year to be not only the most important in its own history, but one which will mark a great step forward for the Independents as a whole.

Arrow Pictures Corporation will contribute twenty-four first run pictures—known and classified as "The Golden Arrow Franchise." These will be made by prominent production executives and directors, working with stories by well-known authors and with stars whose names are known all over.

Among those who will contribute to the Arrow program is Whitman Bennett. He will sponsor four productions, the first of which, "Children of the Whirlwind," is now completed. This is a melodrama of society and those who prey upon it, written by LeRoy F. Scott. It appeared originally in Hearst's "International Magazine," and was later published in novel form by Houghton Mifflin & Company, when it quickly attained "best-seller" prominence. The cast is headed by Lionel Barrymore, Johnnie Walker and Marguerite De la Motte.

Mr. Bennett's second production will be "Scandal Street." It is now completed, and is in the course of editing and titling. "Scandal Street," a fast-moving story of motion picture life today was written by Frank R. Adams, and published originally in Hearst's "Cosmopolitan Magazine." The cast is headed by Madge Kennedy and Niles Welch. Others are Coit Albertson, Edwin August and Louise Carter.

Mr. Bennett will also sponsor "The Cleaner Flame," and "The Great City," two striking screen originals, the first of which was written by Clara Beranger and Forrest Halsey. Dorothy Farnham is the author of "The Great City," a dramatic story of New York society life.

There will be four Wilfred Noy productions released beneath the Arrow banner, the first of which will be "The Substitute Wife," starring Jane Novak. Niles Welch will appear in Miss Novak's support. Miss Novak will also be the star of the other three productions, one of which is to be "Led Astray," as screen adaptation of Alphonse Daudet's world-known novel "The Little Parish Church." Miss Novak's other two vehicles are thus far undecided, but it can be safely said that they will be on the same plane of excellence as those already announced. All four of the productions will be society meodramas of a high type.

Whitman Bennett will also supervise and direct two Dr. W. E. Shallenberger special attractions. Never before has Dr. Shallenberger, the president and executive head of the Arrow Pictures Corporation given his name to a production.

Dallas M. Fitzgerald, associated for a long time with the Metro organization, will contribute a series of four productions, which he himself will direct. His first production—camera work has just been begun—is being made under the workin gtitle of "Tessie." This is the screen adaptation of Sewell Ford's Saturday Evening Post story, "Tessie and the Little Sap," which will star May McAvoy. Miss McAvoy's supporting cast includes Myrtle Stedman, Bobby Agnew and Lee Moran.

There will be, too, four Arthur F. Beck productions. Mr. Beck offers as his first production "The Primrose Path," a society melodrama from the pen of E. Lanning Masters. Harry O. Hoyt is translating it to the screen with a cast which is headed by Clara Bow, and which also includes Wallace MacDonald, Tom Santschi, Stuart Holmes, Arline Pretty, Lydia Knott, Master Pat Moore, Templar Saxe and George Irving.

Mr. Beck's second production, "The Unknown Woman," Charles E. Blaney's stage success, will boast a cast headed by Katherine MacDonald, Herbert Rawlinson, Myrtle Stedman and Wanda Hawley.

Major Maurice Campbell will also make four productions for release on the Golden Arrow Franchise. Major Campbell will specialize in stories of the society drama type, the first of which has already been selected. It is "Wandering Fires," from the pen of Warner Fabian.

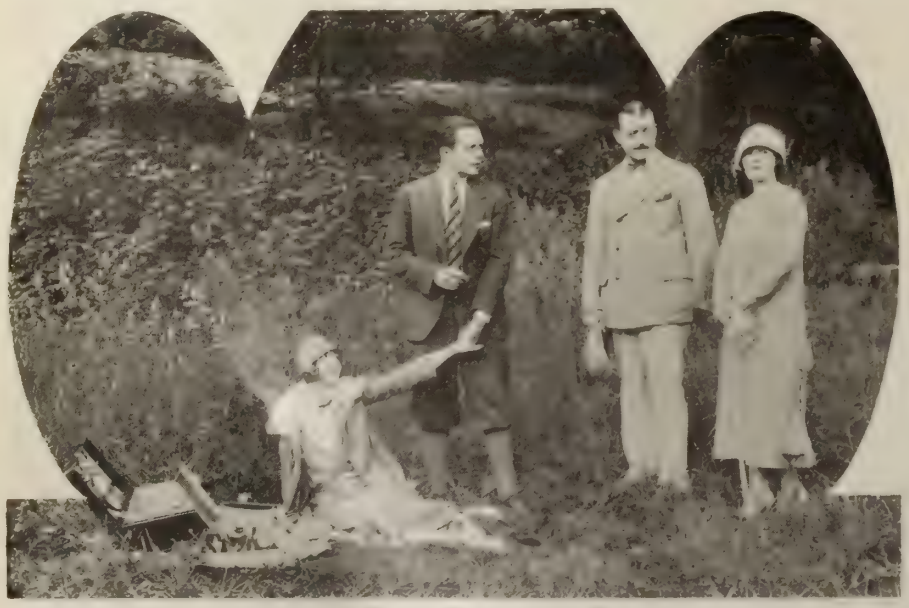
I. E. Chadwick will be responsible for the productions of two of the twenty-four first run pictures. These will be melodramas made from well-known stage successes. Present plans indicate that the first one of these will be "Driven from Home," a play which has been presented in every city, town and hamlet in the United States, and which, translated into different foreign languages, has circled the globe.

This is the line-up of quality product with which Arrow is preparing to meet the demand for excellence. Sam Zierler of New York, president of Commonwealth Film Corporation, was among the first to affix his name to an arrow contract. Another who has signed up is Oscar Neufeld of Philadelphia, head of the De Luxe Film Company. Frank Zambreno of Chicago is another. His company,—Progress Pictures—will distribute the Arrow pictures throughout Northern Illinois, Southern Missouri and the State of Indiana.

On the West Coast, Arrow productions will be marketed by Gene Emmick and W. O. Edmunds. John F. Taylor, well and favorably known on the Continent, is marketing the Arrow pictures abroad. So, too, is Max Glucksmann, prominent in film activities in Buenos Aires and other important South American cities.

W. E. SHALLENBERGER

The president of Arrow has turned his publicity expert loose on as choice a list of feature photoplays as a theatre owner, anywhere, could wish to ponder. Arrow is definitely in the 1925-26 struggle to turn out "the best pictures."



The expression of displeasure on Madge Kennedy's face is occasioned by the fact that she has just caught Friend Husband (Niles Welch) with the goods—"the goods" in this particular instance being represented by lovely Louise Carter. A tense moment from "Scandal Street," a W. E. Shallenberger Special Attraction, directed by Whitman Bennett from Frank R. Adams' Cosmopolitan Magazine story. An Arrow release.

JOHNNY WALKER

One of the outstanding screen stars of 1925-26, "Johnny" has a leading role in "Children of the Whirlwind," the Whitman Bennett production for Arrow release. A star cast interprets the LeRoy Scott story of the underworld.

Praise for "Blue Blood"

Critics and Public Approve the Newest George Walsh-Chadwick Picture

Following out the new policy of giving productions pre-release showings as part of regular program in New York theatres, the Chadwick picture "Blue Blood," starring George Walsh, was shown to a capacity audience at one of the theatres regularly playing Chadwick pictures.

The star so impressed the audience that after the show the enthusiastic praises of the patrons gave evidence of the picture's high calibre entertainment. The story revolves around the character of a young scientist, played by Walsh, and the situations which provide him with the opportunities to display his thrilling stunts are the most plausible yet seen in this type of entertainment.

A brilliant supporting cast surrounds the star including Cecille Evans, Philo McCullough, Joan Meredith, Harvey Clark, Robert Boulder, G. Howe Black and Eugene Borden.

An announcement from the office of the Chadwick Picture Corporation makes known the purchase of a new story for Walsh. This production will be of the athletic type which brought Walsh fame, and for which there is a tremendous demand.

Fine Cast Assembled

There is a splendid cast assembled for the making of "The Bashful Buccaneer," produced by Harry J. Brown and released through Rayart Pictures. Reed Howes is the star. Dorothy Dwan, who played the feminine lead in "The Wizard of Oz," will play opposite Mr. Howes. Others having important roles are Bull Montana, Sheldon Lewis, Jack Herrick, George French and Sam Allen.

"The Bashful Buccaneer" is the third of the second series of Harry J. Brown comedy dramas starring Reed Howes and released through Rayart.

First Bernarr Macfadden Film for Release Aug. 5

"THE WRONGDOERS," the first Bernarr Macfadden True Story Film Company production will be released August 5th, it was announced this week by Harry Rathner, president of Astor Distributing Corporation.

At the same time it was announced that the Bernarr Macfadden True Story Film Company would operate on a policy of continuous production until the eight pictures are completed, thus eliminating a lapse of time between productions.

Studio space has been leased in the Cosmopolitan studio in New York, which is an assurance that all of the Bernarr Macfadden film activities, will be, for the time at least confined to the east. There had been some talk of casting and producing the pictures in Hollywood.

Production will begin with two units as soon as Lewis Allen Browne completes continuities on "Rogue's Riches" and "False Pride." These are true-story dramatic narratives founded on the experience of the person who wrote the story.

In their order, the productions will be made as follows: "False Pride," "Rogues' Riches," "The Harem Girl," "The Danger Line," "Wives at Auction," "Bad Habits," and "Broken Homes."

"The Wrongdoers," just completed under the direction of Hugh Dierker and starring Lionel Barrymore, with Anne Cornwall and Henry Hull as featured players is receiving its final editing. It is a story of Robin Hood sentiment and laid in New York, with scenes in Fifth Avenue homes, Greenwich Village and elsewhere. Barrymore plays the part of a socialistic philanthropist, and those who saw the first edited run of the picture say he gave a very fine portrayal.

Owen Moore and Constance Bennett have been placed under contract for starring roles in the forthcoming Macfadden True Story productions and negotiations are on with other feminine and masculine stars of assured box office value.

There will be four releases from Astor Distributing Corporation for August. They will be: "A Lover's Oath," a Ferdinand Pinney Earle production starring Ramon Novarro; "The Wrongdoers," a Bernarr Macfadden True Story production starring Lionel Barrymore, directed by Hugh Dierker and with Anne Cornwall and Henry Hull in featured roles; "The Shining Adventure," a Madeline Brandeis production directed by Hugo Ballin, starring Percy Marmont, with Mabel Ballin and Ben Alexander prominently cast; "The Business of Love," a Jesse Robbins production starring Edward Everett Horton and Madge Bellamy.

On the fifth of each month beginning with August, Astor will release one production a month together with an Astor "Aristocrat" special, "Child Wives" scheduled for release in the fall.

Weiss-Steiner Release

Louis Weiss, Managing Director of Clarion Photoplays, Inc. announces that he has consummated a deal with William Steiner under the terms of which he will distribute the new 1926 series of five-reel action dramas of the west which will feature the popular riding star Leo Maloney. Appearing with Leo Maloney in these pictures will be his highly trained horse Pico, who has been said by many who have seen him a number of times to have almost human intelligence, supplemented in his activities by Maloney's constant companion, a terrier, named "Bullets."

It looks bad for Johnny Walker. The picture of Marguerite de la Motte seems to have wrecked his composure. And that of Lionel Barrymore as well, who looks on from the doorway. This scene is from "Children of the Whirlwind," Whitman Bennett's stirring picturization of LeRoy Scott's underworld story, which appeared originally in "Hearst's International." An Arrow release.

Ginsberg Organization Has Splendid "Line-up" for Fall

ONE of the outstanding achievements of the present season in the independent field is the inception, creation and progress of the Henry Ginsberg Distributing Corporation.

With the basic idea of specialization, Henry Ginsberg, in a few short months has launched a full-fledged, smooth functioning organization, practically sold his entire product for America, Europe and the Latin American countries, is ahead of schedule on production and has proven to independent exchangemen that his ideas of segregation of production and sales in making and marketing product, is one of the big factors in creating a stability in the independent market.

The Henry Ginsberg Distributing Corpcration for the current season is distributing two series of pictures, the first Banner Productions, a series of six feature productions, the second Royal Pictures, a series of six pictures of the stunt and thrill type.

The Banner Production series consists of the following: "The Love Gamble," adapted from the Maysie Greif novel featuring Lillian Rich, Robert Frazer, and a strong cast with Pauline Garon, Arthur Rankin, Brooks Benedict, Kathleen Clifford, James Marcus and others.

The second Banner is "Wreckage," adapted from the novel "Salvage" by Izola Forrester. This production also has an excellent cast including May Allison, Holmes Herbert, John Miljan, Rosemary Theby and others.

The third release wil be "Wandering Footsteps," an unusual and new type of picture with Estelle Taylor, Bryant Washburn, Alec B. Francis, Frankie Darro and an excellent cast.

The balance of Banner subjects is "The Checkered Flag," a story of the auto racing game; "Brooding Eyes," a John Goodwin mystery story, and "Whispering Canyon."

The first three Banners are completed and scheduled for release and are all Ben Verschleiser productions. Edward LeSaint and Scott Dunlap directed the first and second pictures respectively.

The Royal series are being produced by William Russell Production and the first Royal is also completed and scheduled for release. In this picture Wiliam Russell is featured, supported by a strong cast including Barbara Bedford, Rex Lease, Alan Roscoe and Brinsley Shaw.

The first Royal picture is "Before Midnight," and the balance of the titles are "Big Pal"; "A Desperate Moment"; "The Taxi Mystery"; "The Phantom Express," and "The Millionaire Policeman."

One of the features of the Henry Ginsberg Distributing Corporation is the complete line of publicity, advertising and exploitation furnished exchangemen for the benefit of the exhibitor. Everything necessary to "carry on" is furnished the exhibitor and special exploitation helps are sent out from time to time.

Henry Ginsberg is now on the West Coast attending to production details. He is expected back in New York in ten days.

Leeper Goes Abroad

Dwight C. Leeper, vice-president of Richmount Pictures, distributors for Rayart Pictures in the foreign market, and associated with Harry J. Brown in the production of the Reed Howes and Billy Sullivan comedy-dramas which are released through Rayart, sailed this week on the George Washington for London.

While abroad Mr. Leeper will make an exhaustive study of the market requirements in various parts of Europe and will visit London, Paris, Berlin, Bremen, Hamburg and various points in Switzerland and Holland. Mr. Leeper will remain abroad three months, devoting his time to this work.

James Kirkwood (front row, right), in "The Police Patrol," a Gotham Production.

HENRY GINSBERG

President of the Henry Ginsberg Distributing Corporation is a comparatively recent arrival in the ranks of "the big distributors," and current announcements indicate that with each new releasing contract he signs independent producers lean closer to him for future releasing arrangements. Sittin' pretty —that's the way to tell Ginsberg's story.

Inter-Ocean Pleased

Foreign Buyer Gratified With Gotham Pictures Screened in Advance

The saying that "a pleased customer is the best advertisement" was exemplified last week by L. W. Kastner, President of Inter-Ocean Film Corporation, in a statement concerning the Independent producers of today.

Mr. Kastner, in part, states; "Our organization must view a motion picture production from a slightly different standpoint than the average American film buyer for the one reason that we must consider not only the tastes and preferences and dislikes of the picture going public of one country, but on account of our varied foreign connections, with practically all countries. A country like Spain, for instance, has entirely different screen tastes than Norway and so on. We must therefore try and consider pictures from an international standpoint.

"I am very gratified to state that the forthcoming Independent American product for the coming season, which I have already viewed has more than come up to my expectations. Of course, I have not seen all of it, or even a large portion of the Independent product but there are some producers that I know who are striving with every effort to make their pictures the best that money and talent can produce.

"I recently screened 'The Overland Limited,' the first of a series of twelve Gotham productions which the Inter-Ocean will distribute outside of the United States. This production is an excellent example of what I mean. It certainly came up to all my expectations and with this standard maintained throughout the series I feel sure that everybody will be satisfied."

FRANK J. WHITTLE
President of the Broadway Distributing Co., Inc.

Sax Visiting Exchanges

President of Lumas Arranging Plans for New Gothams

Sam Sax, president of Lumas Film Corporation, producers of Gotham Productions is again en route to Los Angeles, but will make stops at various exchange centers on the way.

Mr. Sax made his first stop with Harry Charnas, of Cleveland, who has signed to distribute the twelve new Gothams for his Cleveland, Pittsburgh, Cincinnati and Detroit offices. While there Mr. Sax made a new deal whereby Mr. Charnas will take over the distribution of the first six Gothams for the State of Ohio only. Included in this deal are the subjects, "Women and Gold," "Unmarried Wives," "Black Lightning," "The Night Ship," "The Silent Pal," "Shattered Lives" and "Defying the Law."

Mr. Sax next headed for Indianapolis and Chicago with St. Louis, Kansas City, Omaha, Denver, Salt Lake and San Francisco scheduled before reaching Los Angeles. In Hollywood he will O. K. his latest production "The Part Time Wife" and start production in the next release which it is figured will be entitled "Racing Blood."

Broadway Liked It

"Boomerang" Brought Crowds to Capitol Theatre

B. P. Schulberg's screen version of the celebrated David Belasco play, "The Boomerang," by Winchell Smith and Victor Mapes, was accorded its New York premier last week at the Capitol Theatre where one of the highest summer figures were reached at the end of its engagement. The film, which was directed by Gasnier with Anita Stewart, Bert Lytell and Donald Keith in the leading roles, was endorsed by Broadway's critics as a really worth while comedy drama.

Dorothy Herzog of the Mirror said: "An entertaining romance that moves along airily."

Irene Thirer of the News said: "Exceedingly entertaining."

Mordaunt Hall of the Times said: "Smooth running in its course."

George Gerhard of the Evening World said: "The Boomerang has innumerable chuckles in it."

Broadway Distributing Co. Announces 1925-26 Plans

FRANK J. WHITTLE, President of the Broadway Distributing Co., Inc., is very enthusiastic about the coming seasons for the Independents. He has acquired for the Independent market the distribution of a series of eight action dramas, with George Larkin featured. In additioin, they have contracted for the distribution of a series of Society-High Class Dramas featuring the well-known stars, E. K. Lincoln and Wanda Hawley.

Mr. Whittle issued a statement, that is that the fewer and better pictures the Independent producer-distributor makes, the better off he will be. The field is rather crowded with bad productions, in addition to which the Independent exchangeman does not want to contract for, he says.

Continuing, Mr. Whittle said:

"The recent meeting held at Milwaukee opened the eyes of the Independent producers and distributors to such an extent that they have been given the most wonderful opportunity to show what they can produce and deliver. The motion picture business can be placed on a very sound basis if every one will co-operate. But how many do?

"We have read of good intentions and promises. But where are they? No organization can survive without proper co-operation between the Independent exchangeman and the distributor and producer. This can be done only when the producer gives the very best that is in him, and is followed in turn by the distributor, then the exchangeman passes it down the line to the exhibitor and we then have the complete circuit. We can only beat the so-called 'Trust' by treating the Theatre Owner fair and giving him A-1 product.

"It is the aim of the Broadway Distribution Corporation to handle not quantity but quality, and co-operate with the Independent exchangemen throughout the country, for our motto is Service—and that is all that the picture business is, merely Service. If you render proper service to the exchangeman, by giving him high class product, he will, in turn, give you proper service in purchasing your product.

"Our first speed thriller, 'Apache Love,' which has just arrived, and which we take great pleasure in announcing, has been sold to the Elvin Film Exchange of New York, has met with the greatest praise ever given a picture of this type. It is a picture which we are proud of, and the second of the series will be even better, and so on until we have completed the entire series of eight, which the Elvin Film Corporation have purchased.

"Our series with Wanda Hawley and E. K. Lincoln will be the best that these stars have ever placed before the public, and we feel very proud that for our initial entry into the Independent field we can offer such excellent product and such stars as we have on our 1925-26 program. And frankly, we intend to keep it up.

"We are also negotiating for several short subjects which will contain well-known comedians and stars. Let's all stick together and make this an Independent year to be proud of and for your sake as well as for the ethics of business principles let us give the Independent exchangeman a chance to buck the other fellow, by giving them high class product."

Mr. Whittle stated that in the very near future his concern will have several important announcements to make regarding the service and co-operation which they believe should be rendered the exchangeman in the various territories throughout the U. S.

Mr. Whittle will leave shortly for a tour of the key cities to place his product in various exchanges.

Clara Bow, in a scene in "Free to Love," a B. P. Schulberg production, soon to be released. The "fade in" of the electric chair disturbs our little tragedienne. (Splendid acting!)

State Righters Eager For Chadwick Program

STATE RIGHT distributors who bought last season's Chadwick features smashed all records for booking in the State Right market, and are eagerly looking forward to an even greater year this year after the announcement of the 1925-26 program of this producer.

The confidence of distributors in the Chadwick product is evidenced by the territories closed by S. S. Krellberg, General Manager of Chadwick Pictures, on his tour.

To date, territorial sales include: Specialty Film Company for Texas, Oklahoma, Arkansas; Independent Film Corporation, for the New England States; Midwest Film Distributors, for Western Missouri and Kansas; Fontenelle Feature Film Company, for Iowa and Nebraska and Independent Film Corporation, for Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia.

Merit Film Corporation, for Greater New York and Northern New Jersey; Standard Film Service Co., for Ohio, Michigan, Kentucky, Western Pennsylvania and West Virginia; Celebrated Players Film Corporation, for Northern Illinois and Indiana and All Star Feature Distributors, Inc., for California, Arizona, Nevada and the Hawaiian Islands.

De Luxe Feature Film Company, for Washington, Oregon, Montana, Northern Idaho and Alaska; the F. & R. Film Company, for Minnesota, North and South Dakota; and the De Luxe Feature Film Exchange for Colorado, Wyoming, New Mexico, Utah and Southern Idaho.

Next year's productions include some of the most important achievements in the industry. The return to the screen of Theda Bara in "The Unchastened Woman," an adaptation of the famous play by Louis K. Anspacher, directed by James Young, is expected to be one of the greatest box office attractions offered in the independent market. The deep interest of motion picture audiences in the return of this star to the silversheet gives promise of sensational receptions wherever this picture plays. Since it has become common knowledge that Miss Bara will definitely "come back," the Chadwick office has been flooded with a deluge of mail from all parts of the world hailing the newly aroused interest in this star. And here is a ready made audience for the wise exhibitor.

The box office value of Larry Semon's "The Wizard of Oz" is now motion picture history. Exhibitors are eagerly awaiting this production to play their houses knowing it guarantees big returns. Another production from this ever popular comedian, "The Perfect Clown," for next season's program even overshadows "The Wizard," it is said. The exploitation possibilities in the title, the assurance of this star's consistent high calibre entertainment, his huge following, and the knowledge that he has now an opportunity to produce his own feature length comedies, the value of which is evidenced in the success of "The Wizard of Oz," is the best possible assurance that could be offered to an exhibitor.

Another achievement worthy of this producer is the acquisition of George Walsh for a series of fast moving action dramas of the type which brought this star fame. "American Pluck" is now completed and has been reviewed and acknowledged by the trade press to be one of the best productions of this kind to be seen. Walsh is the creator, and by far, the best exponent of the athletic hero role, and his host of admirers are eagerly awaiting the release of his pictures. "Blue Blood" and "The Price of Broadway" will be two of the pictures included in this series, and if the standard set by "American Pluck" is maintained exhibitors are assured of first class entertainment to come.

Lionel Barrymore, one of the most distinguished figures of stage and screen, will also be seen in two Chadwick productions, which will be adapted from well known stage plays. The first of these will be "The Bells" in which Mr. Barrymore will essay the role made immortal by Sir Henry Irving, and the second one will be announced in the near future.

In addition to the foregoing, two big special productions will be included in the program with all star casts, stories, and directors with established box office value. The first will be "Winning The Futurity," a thrilling, smashing race story, to be followed by "The Transcontinental Limited," an epic of the railroad that will beat all records for pictures of the absorbing melodramatic type.

J. E. CHADWICK

The president of Chadwick Pictures Corporation is also head of the independent motion picture producers, and while "on the move" constantly, he finds time to select material for his stars, Charles Ray, Theda Bara, George Walsh, Larry Semon, etc.

"Titles by Hubert Roemer"

It is a trite expression to say that newspaper work is "good training to have." But the trick apparently has worked in the case of Hubert Roemer, who has just completed the titles for "Headlines," produced by St. Regis Pictures, Inc., for an Associated Exhibitors release. Roemer is the latest recruit from the journalistic field to join the movies. He started with The New York Times in 1919, and later went to Paris where he wrote on special assignments for the European edition of the Herald-Tribune. He recently returned, and judging from the reports emanating from the St. Regis group, he has succeeded in finding a field where he will soon be prominent.

Roemer, a graduate of Cornell University, does his title writing and pursues the gentle art of authorship in the seductive pastoral quietness of Westbury, Long Island.

Second Royal Picture

The second Royal Picture to go into work is "Big Pal," an original story written especially for the screen. William Russell will be featured in this production, which is distributed by the Henry Ginsberg Distributing Corporation.

Charles Ray and Duane Thompson in "Some Pun'kins," first of his series for Chadwick Pictures Corporation, soon to be released.

SAM SAX

The president of the Lumas Film Corporation, asserts that every man engaged in production should set a high example for others by making only good, clean pictures.

Third Schulberg Release

Strong Box Office Cast in "With This Ring"

Following the recent announcement that Alyce Mills, B. P. Schulberg's latest screen find, would have the leading role in Fanny Heaslip Lea's story, "With This Ring," the producer chose this week a strong supporting cast to play in this forthcoming Preferred Picture. Lou Tellegen, Forrest Stanley, Donald Keith; Joan Standing, Martha Mattox, Eulalie Jensen and Dick Sutherland are among those selected for the featured parts.

Fred C. Windemere, recently signed by the Schulberg organization, is guiding the making of this film play. The story is one that attained great popularity as a serial in Saturday Evening Post and is now registering high sales in book form. It will be released as the third Preferred Picture for next year and will be ready for playdates subsequent to September 5.

Facts and Fish Stories

David A. O'Malley, secretary of Columbia Pictures, who boasts of being the best bluefish angler of Nantucket when he is away from the home office at 1600 Broadway, New York, recently returned from an especially interesting trip and a number of good yarns.

O'Malley's father-in-law is the celebrated Captain John Killen, who owns half of the island and a number of big boats, some of which have been used for big sea pictures.

O'Malley hinted that one of the big forthcoming Columbia productions may have some sea atmosphere. He is looking at "locations."

"Fair Play" Goes Big

William Steiner says that his star, Edith Thornton, in "Fair Play" supported by Lou Tellegen, is breaking records through the New England States and return dates are being booked by John Marks of the Cadillic Film Co. of Boston. Mr. Steiner also reports that "The Blood Bond" which features Leo Maloney promises to be the greatest picture of this young star's career.

Sax Considers Box-office In Mapping Lumas Program

WHAT is looked upon as one of the soundest statements issued by a producer and distributor this season comes from Sam Sax, president of the Lumas Film Corporation, distributors of Gotham Productions.

Mr. Sax says: "We have had all sorts of statements about the wonderful improvement in the art of the cinema and we have also had a great many productions which, while they may have come under the head of 'art,' spelled only disaster for the exhibitor. While I, of course, can speak only for my organization, I don't mind going on record here, and now, as saying that the one and only thing worth while considering in making a motion picture is—Will this make money for the theatre?'

"I do not wish to be misunderstood, however, as saying that anything that will make money is desirable. There is a big difference. We have a wonderful industry and a great power in our hands, and it must not be abused, but we can make the kind of pictures the public likes and still make them clean, wholesome and desirable from every standpoint.

"Another thing, the so-called 'sex picture' is rapidly passing out and good wholesome action drama will be the demand for the coming season. With this in view, we have arranged a schedule of production calling for twelve pictures, every one of which, from the standpoint of title, story and action will satisfy both the exhibitor and the public."

The titles of the productions to be released by Lumas bear out Mr. Sax's remarks, and the fact that it is also stated that they are to be backed up by extensive exploitation and advertising demonstrates that the exhibitor has been given very careful consideration.

The first Gotham Production to be released by Lumas is entitled "The Overland Limited." This is a railroad drama, now in production, and is said to be a genuine thriller. This will be followed by "A Little Girl In a Big City," a Metropoitan melodrama directed by Burton King, with Gladys Walton as the star and a supporting cast headed by Niles Welch. The third release stars "Thunder," the Marvel Dog, in "His Master's Voice," and then comes another thrill drama, "The Police Patrol."

An unusual story of "movie" life, "The Part Time Wife," comes next on the Lumas list. "Racing Blood," a story of "the sport of kings," is sixth, and then comes another exciting photoplay, "One of the Bravest," which deals with the fire-fighters. A startling mystery play, "The Shadow on the Wall," follows with the next in line "The Sign of the Claw," an entirely new type of dog story featuring "Thunder." The last two to be announced are "Hearts and Spangles," a circus story, and "Fast and Furious," a rapid-fire automobile drama.

There remains one more to be announced, and negotiations are now under way for an exceptionally fine vehicle.

It is announced that the entire series of twelve will be made and delivered before the Fall season starts. Three of the series are completed and production units on both the East and West Coasts are working simultaneously to complete the balance of the Gotham Productions to be released through the Lumas Film Corporation.

Lionel Barrymore in "A Man of Iron," a Chadwick Pictures Corporation production. Supported by Mildred Harris.

Weiss Bros. Start Campaign; Large Territories Are Sold

WITH final arrangements for their product for the season of 1925-26 completed, Weiss Brothers inaugurate their campaign for the distribution of their new program.

The program is a large one, consisting of a minimum of thirty-two features. These thirty-two pictures include eight five-reel action picturse featuring Buddy Roosevelt; eight featuring Buffalo Bill, Jr., and eight featuring the new star, Wally Wales. These three series will be released under the Artclass banner.

Under the trade-mark of the Clarion Photoplays, Inc., Weiss Brothers will present also Leo Maloney in a series of eight five-reel Western Gems. Leo Maloney is a well-established star with a large following gained through the many successful features in which he has been seen in the past. With him in this series will be his trained horse, Senator, and his inseparable companion, a dog, "Bullets." The stories for this series will be written, as in the past, by Ford Beebe. New sets and locations will appear in this series and no effort will be spared to make them as good as possible.

The program of last year released by Weiss Brothers is now bearing fruit in the number of excellent reports made by exhibitors to the trade papers and to exchanges. A number of exchanges who handled the pictures in their respective territories last year have opened negotiations for the larger 1925-26 program. Territories are now being allotted and in every instance, Louis Weiss, Managing Director of both the Artclass Pictures Corporation and the Clarion Photoplays, Inc., is giving those exchanges who handled the last year's program the preference in their territories. A number of those exchanges put a great deal of effort out to put the Buffalo Bill, Jr., series and the Buddy Roosevelt series over with their customers. Through the high quality of these pictures the exchanges handling them gained a large number of steadfast exhibitor friends, and it is naturally their desire to profit by their own efforts and the popularity of the stars and their pictures with the new program.

Mr. Weiss anticipates no difficulty in selling all territories early in the season, since he has had a number of inquiries from exchange men who did not handle last year's program. As a last resort Mr. Weiss states that he will go into all territories where he can not get a good opening with his own exchange. These territories will be covered either with an exchange under the Artclass name or by the acquisition of an interest in some live exchange where the Artclass product will be given sales effort and attention.

Two large territories have so far been actually signed. They are the Specialty Film Company, with offices at 1914 Main St., Dallas, Texas; 1122 Markham St., Little Rock, Arkansas, and 306 West Reno St., Oklahoma City, Oklahoma.

The other territory is sold to the Enterprise Distributing Corporation with offices at 326 South Church St., Charlotte, N. C.; 1000 Perdido St., New Orleans, La., and 87 Walton St., Atlanta, Ga.

Mr. Weiss has also consummated a deal with Renown Pictures, Inc., whereby Artclass will have its own branch under its own name in the offices of Renown Pictures. These branches will be under the advice and direction of Renown and the actual physical distribution of the prints will be done by them. These Artclass exchanges will be located in the Renown offices, at 729 Seventh Ave., New York City, for Metropolitan New York and Northern New Jersey; 505 Pearl Street, Buffalo, N. Y., for New York State, and 806 So. Wabash Ave. for Chicago and Northern Illinois.

Another office will be opened in Indianapolis in the very near future. M. H. Hoffman, Vice-President and General Manager of Renown, is now in Chicago, making final arrangements for this opening, and following his return definite announcement in regard to the Indianapolis office will be made. Until the opening of that office the business for the territory of Indiana will be handled from the Chicago office.

The opening of its own direct office by a State Right organization may be something new on the calendar, but circumstances in the market have made it necessary. Certain State Right organizations have put a great deal of capital in the production end of their business, and too many times have signed for a territory only to have the pictures neglected, or, at least, not played up to their very best.

It is this fact, and also the benefits to be derived from the necessity for a number of intermediate handlings, that will make it necessary for producers to seek national releases or their own exchanges.

Independent Producers as a whole do not wish to go into their own distribution, but where their pictures can not be assured of proper attention they will do so to protect themselves. Artclass has a schedule for this year more than sufficient to justify special handling, and it is the intent of Mr. Weiss to see that the pictures get attention.

LOUIS WEISS

The managing director of Artclass Pictures admits he's been trying to cover "play dates" for his attractions, for lo! these many years —and nearly getting away with it. So now, while everybody's talking "play dates" Louis is moving faster than ever.

BUFFALO BILL, JR.

BUDDY ROOSEVELT

WALLY WALES

GORDON CLIFFORD
Appearing in Bear Production; Outdoor western; "Oil and Romance" is the first feature; distributed by Aywon Film Corp.

Exploitation Helps for Four Gotham Productions

EXHIBITOR'S booking the first four Gotham Productions for the coming season will, in addition to the usual motion picture publicity, receive the benefits which accrue from national co-operation with large organizations, it is claimed by Sam Sax, of Lumas Films, distributors of the Gotham product.

Arrangements are now being completed whereby "The Overland Limited," the first Gotham release, will receive the active co-operation of various railroad fraternal organizations all over the country and also special publicity in towns along the route of the Union Pacific Railroad Co.

Police Departments throughout the United States are being lined up in connection with "The Police Patrol," scheduled for the second Gotham release. A special trailer and title strip of film is being made for each police department to use in connection with the local showing of the picture.

H. L. Gates, author of "Joanna" and other well known fiction serials is now well along with the work of serializing "A Little Girl In A Big City," which will be syndicated through the Thompson Feature Service in every key city and in many of the smaller cities throughout the country.

A tie-up with the Travelers Aid Society is also available everywhere for this, the third Gotham production. Release number four on the Gotham program is "His Master's Voice," featuring Thunder, the Marvel Dog. Negotiations are now under way for an extensive commercial tie-up with the Victor Talking Machine Company in connection with this picture which offers some unusual and unique angles for co-operation between Victor dealers and exhibitors.

Mr. Sax, in bringing out these points, declared himself emphatically in favor of intensive exploitation behind each production. The tie-ups already effected for the first four pictures are just the forerunners of the season's campaign as similar tie-ups are being planned for the balance of the twelve Gotham productions, all of which have exploitation titles and which include; "The Part Time Wife," "Racing Blood," "One of the Bravest," "The Shadow on the Wall," "The Speed Limit," "The Sign of the Claw," "The Forest of Destiny," and "Hearts and Spangles."

Outstanding Casts Picked For Schulberg's Pictures

CASTS in which the oustanding personalities of the screen will be featured, will add to the box-office worth of the eighteen Preferred Pictures which B. P. Schulberg will present during the coming season. The producer is building up a stock company of his own and will also use the best available talent from the ranks of free-lance artists or players who may be borrowed from other organizations.

Under contract to Mr. Schulberg's company are three already popular players—Clara Bow, Alyce Mills and Donald Keith.

Clara Bow, discovered two seasons ago by Mr. Schulberg, is one of the most prominent actresses on the screen today.

Miss Mills went to the coast last winter for B. P. Schulberg Productions and has already established herself in the lead of two Preferred Pictures—"Faint Perfume" and "My Lady's Lips." Other producers have recognized her ability and she is appearing for F. B. O. in the feminine lead in their big special, "The Keeper of the Bees."

Donald Keith is another new personality recently developed by Mr. Schulberg. He made a distinct hit in "The Boomerang" and in "Baree, Son of Kazan."

The casts for the first two Preferred Pictures for release on the new schedule have been announced, and are typical of the big names with which Schulberg will endow his future pictures.

"Parisian Love" F. Oakley Crawford's novel which Gasnier is directing, features in its cast Clara Bow, Lou Tellegen, Donald Keith, Alyce Mills, Hazel Keener, Lillian Leighton, James Gordon Russell, Jean de Briac and Otto Mathieson.

The players in Gertie D. Wentworth-James' story, "The Girl Who Wouldn't Work," are Lionel Barrymore, Marguerite de la Motte, Henry B. Walthall, Lilyan Tashman, and Forrest stanley.

The "Audience Angle"

Jack Cohn, of Columbia Pictures, has received a number of letters of commendation on the first of each of the Columbia, Waldorf and Perfection releases from exchange men all over the country. These pictures are: "The Danger Signal," "Enemy of Men" and "Fighting Youth," respectively. "These pictures have the real audience angle," the consensus of opinion seems to be.

New H. B. Wright Film

Formal announcement is made that United Artists Corporation will release Sol Lesser's forthcoming film version of Harold Bell Wright's famous novel, "The Winning of Barbara Worth," which production, it is said, will be added to the fall schedule of releases.

In "The Overland Limited," shown here, Gotham Pictures signed a cast that includes Ralph Lewis (the engineer), Mary Carr, Alice Lake, Ethel Wales, John Miljon, Malcolm MacGregor, Olive Borden, and Charles Post. Frank O'Neill directed.

The Symbol of Security for Your Theatre

Producers, Distributors and Exchanges here listed are members of the Independent Motion Picture Association of America, allied with the Motion Picture Theatre Owners of America in their struggle to keep their theatres open and save their screens from Trust Domination.

They are supporting the Play Date Bureau 100 per cent with Money and Product—They are living up to the Milwaukee Agreement.

Avoid the padlock—keep your theatre Independent with Independent Pictures!

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SIERRA PICTURES, INC.,
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7425 Sunset Boulevard

NEW YORK

ARROW FILM CORPORATION,
220 West 42nd Street
ARTCLASS PICTURES CORP.,
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AYWON FILM CORP.,
729 Seventh Avenue
CARLOS PRODUCTIONS, INC.,
1540 Broadway
CHADWICK PICTURES CORP.,
729 Seventh Avenue
CHESTERFIELD MOTION PICTURES CORP.,
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COLUMBIA PICTURES CORP.,
1600 Broadway
DAVIS DISTRIBUTING DIVISION,
218 West 42nd Street
HENRY GINSBERG PICTURE CORP.,
1540 Broadway
INDEPENDENT PICTURES CORP.,
1540 Broadway
IVAN PLAYERS, INC.,
729 Seventh Avenue
JANS PRODUCTIONS, INC.,
729 Seventh Avenue
LEE-BRADFORD CORP.,
701 Seventh Avenue
LOWELL FILM PRODUCTIONS,
151 West 44th Street
LUMAS FILM CORPORATION,
1650 Broadway
P. D. G., INC.,
1650 Broadway
PEN AND PENCIL FILM, INC.,
729 Seventh Ave.
RAYART PICTURES CORP.,
723 Seventh Avenue
B. P. SCHULBERG, INC.,
115 West 45th Street
WM. STEINER PRODUCTIONS,
220 West 42nd Street
TIFFANY PICTURES, INC.,
1540 Broadway
TRI-STONE PICTURES, INC.,
565 Fifth Avenue

SAN FRANCISCO

GERSON PICTURES CORP.,
1973 Page Street

Exchanges

ATLANTA

PROGRESS PICTURES, INC.,
106 Walton Street

BOSTON

AMERICAN FEATURE FILM CO.,
37 Piedmont Street
ASTOR PRODUCTION,
49 Church St.
DEPENDABLE PICTURES CORP.,
44 Church Street
GOLDEN DISTRIBUTING CORP.,
57 Church Street
GRAND-ARROW FILM EXCHANGE,
53 Piedmont Street
INDEPENDENT FILMS, INC.,
12 Piedmont Street
SUPREME FILM CORP.,
10 Piedmont Street

BUFFALO

FIRST GRAPHIC EXCHANGE,
257 Franklin Street

CHICAGO

CAPITOL FILM EXCHANGE,
723 So. Wabash Avenue
CELEBRATED PLAYERS FILM CORP.,
810 So. Wabash Avenue
EXCLUSIVE FILM SERVICE,
732 So. Wabash Avenue
PROGRESS PICTURES, INC.,
808 So. Wabash Avenue
REELCRAFT FILM EXCHANGE,
810 So. Wabash Avenue
RENOWN PICTURES,
806 So. Wabash Avenue
SECURITY PICTURES,
808 So. Wabash Avenue

CINCINNATI

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Broadway Film Bldg.

CLEVELAND

PROGRESS PICTURES CO.
Film Exchange Building
SKIRBOLL GOLD SEAL PRODUCTIONS,
Film Building

DALLAS

PROGRESS PICTURES, INC.,
Film Exchange Building
SPECIALTY FILM CO.,
304 Harwood Street

INDIANAPOLIS

STATE FILM SERVICE
Wimmer Building

KANSAS CITY

STANDARD FILM SERVICE,
111 West 18th Street

MILWAUKEE

CELEBRATED PLAYERS FILM CORP.,
715 Wells Street

MINNEAPOLIS

ADVANCE FILM EXCHANGE,
306 Film Exchange Building

NEW ORLEANS

PROGRESS PICTURES, INC.,
730 Girod Street

NEW YORK

CAPITOL FILM EXCHANGE,
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COMMONWEALTH FILM CORP.,
729 Seventh Avenue
DEPENDABLE PICTURES,
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MERIT FILM CORP.,
729 Seventh Avenue
RED SEAL PICTURES CORP.,
1600 Broadway
RENOWN PICTURES,
729 Seventh Avenue

OMAHA

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1506 Davenport Street
INDEPENDENT FILM CO.,
Film Exchange Building
LIBERTY FILMS, INC.,
1514 Davenport Street

PHILADELPHIA

AMERICAN FEATURE FILM CO.,
1335 Vine Street
DE LUXE FILM CO, INC.,
1318 Vine Street
LIBERTY FILMS CORP.,
1339 Vine Street
CAPITOL FILM EXCHANGE,
1314 Vine Street
IMPERIAL PICTURES,
1302 Vine Street
MASTERPIECE FILM ATTRACTIONS,
1329 Vine Street
STANDARD FILM ATTRACTIONS,
1332 Vine Street
20TH CENTURY FILM CO.,
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INDEPENDENT FILM CORP.,
1319 Vine Street

PITTSBURGH

COLUMBIA FILM SERVICE, INC.,
1010 Forbes Street
S. S. FILM EXCHANGE,
1020 Forbes Street
SUPREME PHOTOPLAY CO.,
1014 Forbes Street

ST. LOUIS

PROGRESS PICTURES CORP.,
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Independent Motion Picture Association of America

1650 BROADWAY
NEW YORK CITY

FREDERICK H. ELLIOTT
General Manager

GEORGE WEST
President of West Productions, Inc.

"The Unchastened Woman"

Photographic Work Ended, and Cutting of Chadwick Picture Begins

Theda Bara, who, at the time of her retirement, was one of the most sensational stars of screendom, has this week completed the photographing of the final scenes of "The Unchastened Woman," her first vehicle for Chadwick Pictures Corporation.

Director James Young and Douglas Doty, screen adaptor of the famous Louis K. Anspacher stage success, are now engaged in cutting and editing the picture at the F. B. O. Studios in Los Angeles, where the production was made.

I. E. Chadwick, President of the Company, is said to be well pleased with the picture, which represents the most pretentious effort of his company. After viewing the picture in the initial stages of the cutting, he said he is convinced that it will be one of the big dramatic successes of the coming season.

Wynne-Jones Returning

Due Back on the Homeric, July 14, From Conferences With Ufa

Frederick Wynne-Jones, American representative of Ufa Films, Berlin, is returning from conferences in Germany which will settle the details for presenting "Siegfried" at the Century Theatre, New York City, next month.

Mr. Wynne-Jones has been conferring on the Continent with the managing directors of Ufa and in London with Lee Shubert. He is scheduled to arrive in New York on Tuesday, July 14, on the Homeric.

Mr. Wynne Jones will issue an extremely important statement shortly after he comes ashore.

"Graustark" Bookings

One of the earliest showings of First National's new Norma Talmadge picture, "Graustark," which will be distributed as a special, will be at the Metropolitan Theatre, Atlanta, Ga. It is booked for a pre-release showing there begining August 17th, during the Greater Movie Season. "Graustark" is scheduled for general showings during the month of August, making it one of the biggest attractions of the year which First National has made available for the Greater Movie Season.

Billy West Forms Company; Rayart to Distribute Product

A NEW company was formed in New York this week known as West Productions, Inc., which will produce a series of feature-length comedies starring Billy West, the well known comedian. The company, organized by the comedian himself, is headed by George West, the comedian's brother, as president. Billy West himself will be vice-president and general manager.

The company will start work at once in Hollywood on the production on a series of four feature-length comedies starring Mr. West, surrounded by a cast of popular comedy favorites.

It will be remembered that Billy West has been prominent in the field of two-reel comedies for many years past. He has starred in no less than 165 two-reel comedies.

The new West Company will handle physical distribution of their product through W. Ray Johnston's Rayart Picture Corporation, also maintaining head quarters and sales offices at the Rayart Offices, 723 Seventh avenue, New York City.

In speaking of his new plans the comedian states:

"The cry all over the United States—in fact all over the world—seems to be for comedy. The people in seeking their amusement want to laugh rather than study problems presented to them in the guise of screen entertainment. From all parts of the country I have had letters from my fans asking me to go in for the high type of clean, fast action, fun-loving feature comedies that have endeared other famous comedians to their hearts. It is in answer to this demand that we are going into feature production and will produce a series of four speedy comedy features for release on the Rayart program for the 1925-26 season."

Complete Cast Announced For "The Part Time Wife"

SINCE the previous announcement that Alice Calhoun would carry the leading and title role in "The Part Time Wife," ntth of a series of twelve Gotham productions, some cast changes have been made and the complete list of players lined up. Alice Calhoun will remain as the leading player and Robert Ellis will have the principal male role and the supporting cast consists of Arthur Hoyt, Edwards Davis and Freeman Wood.

Two beautiful and accomplished young women will also have important roles and it is not too much to state that their names will be very familiar with the photoplay public before many months have past. The two players referred to are Patricia Palmer and Janice Peters.

Some unusual twists of screen technique are in preparation for this story, which has for its characters the personnel of a motion picture studio. While the plot of one story is being unfolded the action of a counter plot is shown as the action of a picture being made in the studio, in which the characters of the main story are working.

Alice Calhoun will have the best opportunity of her screen career in this story, while Robert Ellis has a most difficult role in the character of the poor husband of a wealthy screen star.

"The Part Time Wife" is scheduled for early Fall release, but it is part of the Gotham policy to have all prints and advertising matter ready at least a month or more in advance.

James P. Hogan To Direct "SOS Perils of the Sea"

HARRY COHN, production manager of Columbia Pictures, has signed James P. Hogan, one of the best directors in the business, to handle the megaphone for Elaine Hammerstein's forthcoming release, "SOS Perils of the Sea," one of the biggest specials ever made by these producers.

Hogan is credited with some of the biggest winners of the past few seasons, "Capital Punishment," "Black Lightning," and "My Lady's Lips" among them.

"SOS Perils of the Sea" was adapted from a story published in a leading magazine, by Lillian Taft Maiz, whose works have been turned into a number of big screen successes.

Miss Hammerstein is now engaged in making "The Unwritten Law," also a Columbia production, and although the pretty star has been hopeful of running off for a two weeks' vacation, she has agreed to start work on "SOS Perils of the Sea" as soon as "The Unwritten Law" is completed.

A number of well known character actors now under contract with Columbia will play opposite Miss Hammerstein. Actual casting will begin shortly after Cohn and his technical staff complete details on the technical end of the production.

Begins "The Best People"

Sidney Olcott will lose no time in beginning the production of "The Best People" for Paramount. He has only recently completed "Not So Long Ago" in which Betty Bronson and Ricardo Cortez are featured. This week he will begin "The Best People."

A. CARLOS
Secretary of Tiffany-Truart-Renown Productions.

Truart Output Sold

All Productions To Go To Australia, New Zealand and Tasmania

The Hi-Mark Film Sales Corporation, 220 West 42nd street, New York City, through Nat Nathanson, general manager, announces that it has bought the entire production output of the Truart Film Corporaion for Australia, New Zealand and Tasmania.

The negotiations were concluded with M. H. Hoffman, general manager of the Truart Film Corporation, just prior to his leaving for Los Angeles. The pictures involved are the six Blue Ribbon series titles, "Dollar Down," "The Hurricane," "Salvage," "Where the Worst Begins," "Age of Indescretion" and "Marrying Money;" four Novelty productions, "Three In Exile," "The Silent Witness," "Pals" and "The Wild Girl," featuring Louise Lorraine, Rex, the wonder dog and Black Beauty, the marvelous horse; and four Cinemelodrama series and the Truart Special, "Romance Road," featuring Raymond McKee.

To Play Opposite Valentino

Vilma Banky, noted European film star, has been selected to play opposite Rudolph Valentino in his new film and his first production for United Artists Corporation, "The Black Eagle," according to word just received from Joseph M. Schenck at the office of Hiram Abrams, president of the United Artists organization. Additional information from Hollywood is to the effect that work has already been started on "The Black Eagle,"—which formerly had been tentatively called "The Untamed."

"Hell's Highroad" Finished

Cecil B. De Mille's first contribution on the altar of independent film production is finished. "Hell's Highroad," a Leatrice Joy starring picture, has been transferred by Director Rupert Julian from the stages to the cutting room. It is Mr. De Mille's first offering under his new contract with Producers Distributing Corporation.

"Hell's Highroad" was adapted by Eve Unsell and Lenore J. Coffee from the novel by Ernest Pascal. Also featured are Edmund Burns, Robert Edeson and Julia Faye.

National Exploitation Tie-Ups For First Four of Gotham Films

EXHIBITORS booking the first four Gotham Productions for the coming season will, in addition to the usual motion picture publicity, receive the benefits which accrue from national co-operation with large organizations it is claimed by Sam Sax of Lumas Films, distributors of the Gotham product.

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New Style Press Sheet For Gotham Productions

CURRENT with the release of "The Overland Limited" there comes to notice a variation in the style and make-up of the exhibitor's campaign book issued by the Lumas Film Corporation for the new series of Gotham productions.

The sheet is made up in regulation newspaper tabloid size with pages sized 11x18 inches, with five newspaper columns set in standard measure. The paper used is of better grade than used by newspapers to allow for fine screen half tone cuts.

There are eight pages, and in compact form will be found everything the average theatre can use in formulating a campaign for the picture.

The first page is devoted to a condensed synopsis of the story, complete cast and billing matter and an editorial comment of what type of production it is. On the succeeding pages are condensed advance notices, reviews, catchlines and feature stories written in typical newspaper style and notable for their brevity.

A most comprehensive exploitation campaign is laid out with no impossible or difficult stunts for the smaller exhibitor. All accessories are illustrated and nine different style of line ads. for newspapers are provided.

On the whole, it is a most compact and useful, in fact indispensable, article for the exhibitor. The sheet was compiled and edited by Lon Young, whose experience in advertising and exploitation matters is well known in the industry.

Renard Hoffman Casting for New Gotham Picture

SAM SAX received advices from the West Coast Studios last week that actual production work on the fifth of the series of twelve Gotham Productions has started. The story is entitled "The Part Time Wife," an adaptation by Victoria Moore of Peggy Gaddis' magazine story to be published July 20th in Snappy Stories Magazine.

Alice Calhoun has been selected for the title role with the well known actor-director, Robert Ellis in the chief male role. Others mentioned for the supporting cast are, Lloyd Whitlock, Edwards Davis and Laska Winters.

Some very unique scenes and situations are provided for in this story, which has for its principal theme the trying position of a hard working but poor young man who marries a famous and wealthy moving picture star. The clash of temperaments and the difference in positions provides some very dramatic moments.

Many scenes of this picture should prove very fascinating to the dyed-in-the-wool film fans, as actual production work on a motion picture will be shown as part of the story. Many side lights of studio life will be revealed.

With four pictures actually delivered, a fifth started and preparatory work under way for the balance of the program, Sam Sax estimates that he will be in a position to make delivery of his entire program several months ahead of the promised delivery date to exchanges.

Chadwick Pictures To Spend $2,000,000 for Fall Output

WITH the completion during the past week of three important productions on the Fall schedule of the Chadwick Pictures' Corporation, it became known that I. E. Chadwick, president of the organization, and one of the foremost factors in the independent film field, had completed plans for the making of at least fourteen other feature pictures, involving an investment of approximately two million dollars, at Los Angeles studios during the next four months.

Mr. Chadwick, who, in addition to heading the producing and distributing organization bearing his name, is president of the Independent Motion Picture Association of America, has heretofore confined his producing activities exclusively to the East. Going to Los Angeles a few months ago, merely to supervise the filming of "The Wizard of Oz," he was quick to appreciate the advantage of picture making there, and immediately instituted the filming of three addiional productions.

The success which has marked the making of these pictures has been such as to convert the Eastern producer completely to the West Coast as a centre for his future activities, and with the possible exception of two offerings starring Lionel Barrymore, who is under contract to the Chadwick organization, and who by reason of stage engagements may be unable to go to Los Angeles, all of the productions of this company for the next season will be made there.

In addition to Lionel Barrymore and Larry Semon, the company has under contract such widely known motion picture personalities as Charles Ray, Theda Bara and George Walsh. Ray has just completed "Some Pun'kins," the first of a series of productions which he is to make under the Chadwick banner, in which he is supported by Duane Thompson, one of the 1925 Wampas Baby Stars; George Fawcett, Bert Woodruff, William Courtright, and other players of equal prominence. The picture was directed by Jerome Storm, responsible for many of the star's most conspicuous successes, and made under the supervision of Joseph De Grasse, who has also been long associated with him. It is said to excel any production ever made by the country boy favorite in its promise of popularity.

"American Pluck," first of a series of special attractions in which George Walsh is to be presented under the Chadwick banner, was made at the Selig Studios, under the direction of Richard Stanton. It is the type of thrilling action stories that first won this popular player recognition on the screen, and which provides him with ample opportunity to display his extraordinary athletic ability. Wanda Hawley is the girl for whom Walsh risks his neck in this first production. Others in the cast include Dan Mason, Leo White, Tom Wilson, Frank Leigh and Wilfred North.

Walsh is to make six productions for the Chadwick company, the script for the second of which is now in course of preparation by Frank Howard Clark, and work upon which will start at the Selig Studios this month.

Of particular interest in the schedule of this organizaion is the adaptation of Louis K. Anspacher's celebrated stage success, "The Unchastened Woman," in which Theda Bara will return to the screen, and for which the script was written by Douglas Doty, who was responsible for the scripts of "The Wife of a Centaur," King Vidor's Metro-Goldwyn production; Monta Bell's first triumph, "Broadway After Dark," and Mae Murray's most recent release, "Circe, the Enchantress."

In response to public interest, every effort is being made by the Chadwick organization, to assure the return of Miss Bara under conditions that will provide her with the opportunity for the fullest play of those talents which have won for her such a wide world following.

LEM F. KENNEDY

The producer of the feature picture, "Down on the Suwanee River," is here shown visiting the river made famous in the old song. This spot is near White Springs, Florida. A Lee-Bradford release.

Val Paul Signed

Hunt Stromberg has engaged Val Paul as Production Manager for his various units. Paul was a director before changing over into the business and of the industry and comes to the Stromberg Organization with a record that has caused him to be considered one of the best-versed men in the West Coast studios.

Lem Kennedy Presents Fine Players in "Suwanee River"

LEM F. KENNEDY has returned to New York from the South with his picture, "'Down On The Suwanee River," which has for its leads Mary Thurman and Charles Mack, supported by Arthur Donaldson, Walter P. Lewis, Blanche Davenport, and the promising juvenile, Wally Merrill, with other well-known players.

When speaking of his experiences in taking "exteriors" on the actual river of the immortal song, Mr. Kennedy admits that he was agreeably surprised at the beauty he found. He had not dreamed, he declares, that the real Suwanee River was so beautiful a stream, and goes to say it is no wonder that Stephen C. Foster made it the theme of his famous melody.

The photoplay was written by Hapsburg Liebe, author of "Bill Apperson's Boy" for Jack Pickford, "Trimmed," for Hoot Gibson, etc.

Mr. Liebe was with the troupe on location. The production will be released by the Lee-Bradford Corporation. Assisting Mr. Kennedy was Mellville J. Shyer. L. E. Williams had charge of the camera.

George Walsh in scenes in Chadwick's "Blue Blood," in which Cecille Evans and Philo McCullough support the athletic star.

FREDERICA SAGOR

The adapter of Percy Marks' novel, "The Plastic Age," for B. P. Schulberg's program next year, is one of the best scenarists in the artistic end of the industry.

"Biggest Year," Brandt Says

President of Columbia Pictures Sees Record Breaker Ahead

Joe Brandt, President of Columbia Pictures, has arrived in California and is conferring with production manager Harry Cohn. Brandt states that the present season should be the biggest in the history of the motion picture industry for both independent producers as well as the independent exhibitors.

"They are still discussing the workable suggestions of the Milwaukee Convention and whenever exhibitors are willing to discuss a situation for several months in succession," Brandt explained, "it means that a banner year for independent pictures is in sight."

Harry Cohen—Author!

Production manager Harry Cohn of Columbia Pictures has started to work on the continuity of an original story from his own pen which he recently wrote for lovely Dorothy Revier, "the most beautiful girl in California." He has several titles in mind, and will not disclose, until he is finished with the working script, the specific title which he intends to use.

New Star Enters Lists Under Artclass Banner

AMONG the season's crop of fast action pictures with riders, jumpers and acrobatic actors in general, will be one chap quite noticeable in the front of the crowd. When there is some fast riding to be done he will do it. When a new thrill or a new stunt is performed, his smiling youthful face will greet the spell-bound audience. When a new hero is found for the feminine fans to write admiring letters to it, it will be Wally Wales.

Wally Wales is a young man with the background of his early years spent on ranches with his legs literally tied about the horse's belly, punching cows for a living when he should have been at school, finally going to school in a shack with six other pupils, receiving the rudiments of an education which is all the early days on the plains offered the young boy when it offered anything.

With such a background this young man came to Hollywood. He had good looks, is tall, slender and he could act, but chiefly he could ride like the very wind itself, and he was afraid of nothing. He could do any stunt that a director with an imagination could think of and then invented a few of his own.

Lester F. Scott, Jr., of Action Pictures, Inc., who produces pictures for Weiss Brothers' Artclass Pictures corporation, saw Wally, and found that he had great possibilities for an acrobatic rider and forthwith engaged him. He will be featured in a series of eight five-reel Acrobatic Stunt Thrillers released for distribution by Weiss Brothers on their 1925-26 program.

Two pictures in his series have been completed. They are "Tearin' Loose" and "The Hurricane Horseman." The first of the series has been reviewed with great approbation by the trade press as a whole, and the second, according to advance information, is even better than the first. He has all the elements of a popular fan star and great things are predicted for him.

Beautiful Dorothy Revier's First Waldorf Production

DOROTHY REVIER, picked as the prize California beauty in a recent contest, and a 1925-26 Wampas star, now under a long term contract with Columbia Pictures, has a charming role in her first Waldorf production, "Enemy of Men," screened for the home office executives this week.

When Harry Cohn, Production Manager, signed this lovely star, a number of the biggest producers were angling for her signature. Mr. Cohn has agreed to loan her to Rudolph Valentino for his forthcoming "The Hooded Falcon," in which production she is to have the feminine lead.

A few years ago Miss Revier was practically unknown outside of San Francisco, her native city, where she was the featured dancer at a leading hotel. Her beauty attracted picture producers soon after she made her appearance in Hollywood.

Columbia met her demands before the other producers woke up, but she will undoubtedly be "loaned" from time to time.

"Enemy of Men" has a large cast, including Charles Clary, Barbara Luddy, Caesare Gravina, Virginia Marshall, Leo White and Laura La Varnie. Frank Strayer handled the megaphone. Douglas Bronston wrote the story.

Miss Revier is also featured with Jane Novak and Robert Edeson under Erle C. Kenton's direction in the first of the Columbia brand productions, "The Danger Signal," considered a worthy successor to "The Midnight Express."

Adds New Directors

Hal Roach has announced that he has added two new directors to his already large staff engaged in the making of pictures for Pathe release. Eddie Dillon and Roy Clements are the new additions.

Buddy Roosevelt and Faye. ckless Courage," first of the 1925-26 series of Rough Riding Romances for Artclass.

Clara Bow is seen here in "Parisian Love," a B. P. Schulberg-Preferred Picture release.

Splendid Campaign Booklet on B. P. Schulberg Pictures

ONE of the most attractive announcements of the 1925-26 season, which comes to our desk in the form of a thirty-two page booklet bound in an especially attractive soft blue embossed four-page cover, was designed by Miss Virginia Morris, of B. P. Schulberg Productions, Inc., 117 West 45th Street, New York City.

Miss Morris, director of advertising and publicity for the Schulberg organization, has made the very best use of her pages. Following a brief summary, Miss Morris devotes a page to each of the following Preferred Pictures:

"Shenandoah," "The Plastic Age," "With This Ring," "Lew Tyler's Wives," Parisian Love," "The Girl Who Wouldn't Work," "The Other Woman's Story," "Eden's Fruit," "Exclusive Rights," "Shopworn," "The Aristocrat," "Studies in Wives," "Shameful Behavior?," "His New York Wife," "Dancing Days," "The Worst Woman," "Horses and Women" and "The Romance of a Million Dollars."

Two pages are devoted to authors signed by Mr. Schulberg. This list includes Percy Marks, author of "The Plastic Age"; Fanny Heaslip Lea, author of "With This Ring"; Evelyn Campbell, author of "Exclusive Rights"; Larry Evans, author of "The Aristocrat" and "The Worst Woman"; Elizabeth Dejans, author of "The Romance of a Million Dollars"; Wallace Irwin, author of "Lew Tyler's Wives"; John Goodrich, author of "Eden's Fruit" and Royal A. Baker.

Miss Morris devotes two pages of her announcement booklet to some of the principal stars and supporting players in the Schulberg casts. This remarkable list includes Clara Bow, Donald Keith, Claire Windsor, Lon Chaney, Barbara La Marr, Bert Lytell, Mae Busch, Frank Mayo, Colleen Moore, Lou Tellegan, Alyce Mills, House Peters, Betty Blythe, Walter Long, Madge Bellamy, Alice Joyce, Anita Stewart, Owen Moore, George Hackathorne, William Powell, Mary Carr, Bryant Washburn, Myrtle Steadman, Ethel Clayton, Elliott Dexter, Patsy Ruth Miller, Jack Mulhall, Phyllis Haver, Harrison Ford, Ruth Clifford, Lloyd Hughes, Betty Francisco, Seena Owen, Alec B. Francis, Gladys Hulette, Estelle Taylor and Forrest Stanley.

Box-office reports on a number of Preferred Pictures take two pages of the book, and two pages are also devoted to photoplay achievements on previous programs of the Schulberg studios.

This booklet has been mailed to a number of theatre owners and copies are available on request. Miss Morris is very justly entitled to our congratulations for her splendid achievement in presenting the facts succinctly, and at the same time bending the printer's art to her every whim. Therefore, we congratulate Miss Morris!—C. E. H.

Weiss Brothers Have Eight Features Ready to Release

PRODUCTION on the new 1925-26 series being released by Weiss Brothers Artclass Pictures Corporation is well under way. It is the intention of Louis Weiss, Managing Director of Artclass Pictures, that the exhibitor will be enabled to walk into his exchange and see several pictures in each series before he books them, so that he can have a definite idea of just what he is getting when he writes his name on the dotted line.

This was his method of procedure last year and the results have only too well justified the procedure.

Lester F. Scott, Jr., head of Action Pictures is the producer of the Three series featuring Buffalo Bill, Jr., Buddy Roosevelt and Wally Wales respectively. He is rushing production as fast as he can without skimping the productions in any way. Nothing is cheapened to make time but efficiency is gained by having the most minute details of production planned far in advance.

The rotation of directors in interior sets and the arrangements for exterior locations have all been set and when a director receives his script he has everything ready to go ahead without delay and complete the picture with no waste of time.

This method of procedure has enabled the studios to complete eight features in the 1925-26 program. They are as follows.

In the Buddy Roosevelt Series "Reckless Courage," "The Galloping Jinx" and "Action Galore." In the Buffalo Bill, Jr. Series are "Quicker 'N Lightnin'" "The Desert Demon," and "The Saddle Cyclone." In the Wally Wales Series are "Tearin' Loose" and "The Hurricane Horseman." The third in both the Buffalo Bill, Jr., series and the Wally Wales series are now under way and will be completed within the next two weeks.

At the present rate of progress, Mr. Weiss expects that the whole production program will be completed by next December, three months ahead of the schedule originally announced.

Betty Bronson Coming East

Betty Bronson will leave in one month for Paramount's Long Island studio to prepare for the leading role in another famous Sir J. M. Barrie play, "A Kiss For Cinderella," which is to be released for the coming Christmas season. "A Kiss For Cinderella" is to be the second special Christmas feature production of a Barrie story by Paramount. It was prepared for the screen by Willis Goldbeck.

"The Wedding Song"

Having completed "Hell's Highroad," her first starring picture for Cecil B. De Mille, Leatrice Joy will have a vacation of three weeks before the start, early in July, of "The Wedding Song," her second production under De Mille's supervision.

Weiss Bros. Announce the Release of New Short Subjects on 1925-26 Program

Among the regular series of action pictures which Weiss Brothers Artclass Pictures Corporation will distribute this coming season there will be a new short subject novelty.

It will be a series of one reel films and will be entitled "Guess Who." It will be a reel in which the audience will take part. It will consist of a number of shots of famous stars who are well known to the public as a whole. Appropriate titles will give vague hints as to the star's identity and it will be the part of the audience to mark the order of their appearance on the screen on a card which will have the list of stars' names printed in alphabetical order. These cards will be given to the audience upon its entrance to the theatre. Suitable prizes can be given to the winner. It is anticipated that this film will be of great interest to theatre patrons since it plays on the public's well known ability to identify many screen stars immediately upon their being seen on the screen.

The card which is given at the entrance to the theatre has a place for the name and address of the participant and on the reverse side has enough room for the whole week's program for that theatre.

There will be six of these reels in the series and each one will have twenty-five stars and no "repeats" in the series.

Independent Pictures Corp. Speeding Up on Production

WITH all cylinders hitting, the various departments of Independent Pictures Corporation are teeming with activity. At the West Coast, production activities headed by Jesse J. Goldburg, are going ahead with all possible speed, to keep pace with the demands of the sales organization.

Besides making necessary improvements on the studio which the concern acquired, four companies are at work shooting right up to schedule. The studio is being enlarged to adequately house the units at work.

Eleven permanent sets are now in the course of construction to accommodate the requirements for "Western atmosphere."

The first of the new series of the personality-plus star, Bill Cody, has been completed and is titled "A Man's Fight." Mr. Goldburg promises exchangemen and exhibitors a novelty surprise in this subject. He claims that "A Man's Fight" is the best picture Bill Cody has made. Featured with Bill in this story is "Flashlight," the human horse, and if reports are half correct—he must be a wonder.

The second of the Bill Cody's, "Shooting Straight," is in preparation, and the cameras will start clicking just as soon as Bill gets off the crutches with which he has been forced to navigate since completing "A Man's Fight."

Adele Buffington, head of the scenario department for all production units of this concern, personally wrote the continuity of the first of the Big Timber Productions, featuring Lightnin', the super-dog titled "Lightnin' Strikes." Lightnin' is now undergoing special training daily with Harry Marks, the well-known trainer. While production is going ahead with full speed on the first story, every available minute that can be spared for Lightnin' is given to Marks and the manner in which the animal is responding to direction is uncanny. He is so intelligent and has absorbed his training so perfectly that one rehearsal on the set is all that Lightnin' requires to go through with his daily dozen. The entire studio force is enthusiastic over the performance of the dog.

The third unit is working on the second Bob Custer series, which is being released by F. B. O. Bob Custer has proven himself a tremendous drawing card and Goldburg intends to build the second series on a much larger basis than heretofore.

The fourth company is at work on the short subject entitled "The Screen Book of Knowledge." Reports from the coast indicate that this subject will be one of the finest mediums offered to exchanges in the short subject field for the coming season. As the title suggests, it is calculated to give the tired parents a chance to rest from the youngster's usual series of queries by taking him to a theatre where all questions that a kid could possibly ask will be answered direct from the silver sheet.

JESSE J. GOLDBURG

President of Independent Pictures Corporation, promises a high-class program to his exhibitors. In addition to rapid-action Westerns and strong dramas, Independent will produce "The Screen Book of Knowledge."

Head of Aywon Film Corp. Announces 1925-26 Line-up

NATHAN HIRSH, president of Aywon Film Corporation, announces the biggest line of attractions for exhibitors they have ever handled.

Foremost on their list for 1925-26 will be three series of six productions each of features starring Kit Carson, Gordon Clifford and an all-star series of Marlborough pictures. In addition there will be added, from time to time, big special reductions of various kinds.

Aywon also will release a series of Jimmy Callahan Comedies, said to be just about the last word in laugh makers.

Several of the Kit Carson features have been completed. They are known as "Rocky Mountain Knockouts," being a different sort of outdoor thriller, with a connected plot and story carried throughout, and some really spectacular "stunts" are performed by the star. The Kit Carson pictures are being produced on the coast by Robert J. Horner under the supervision of Mr. Hirsh.

Gordon Clifford, supported by Charlotte Pierce, is appearing in a series of Western pictures. Clifford is considered the greatest "stunt" man in Hollywood and his pictures in the series to date bear out this reputation. In every one of them he risks life and limb to provide genuine thrills for the movie fans.

Mr. Hirsh predicts the greatest of all seasons for the independent producer and exhibitor. The market for good pictures has never been better, he says, and he looks forward to greater success with his well known organization than ever before.

Dorothy Revier, "the most beautiful woman in California," who is featured in Columbia Pictures Corporation's Waldorf series, and in a number of Columbia brand releases.

First of O. Henry's

Having selected Marion Harlan to be the "O. Henry Girl" of the films, Fox Film Corporation now announces that it has selected "Shoes" as the first of the celebrated short story writer's works that it will transfer to the screen.

To Harold Goodwin falls the role of leading man opposite Miss Harlan. Others to appear in this picture are Brooks Benedict, Charles French and Harvey Clark. The remainder of the cast will be announced later.

Bill Steiner's Line-up Has Proven Box-office Values

THE season of 1925-26, which promises to be the biggest year the Independents have known, will find William Steiner, bronzed veteran of many seasons, doing business at the "old stand" in No. 220 West 42nd Street, with a line-up of action features and attractive romantic dramas all of a calibre warranted to keep "Bill" busy for the next twelve months.

As a rule, exhibitors don't have to be told much about Bill Steiner, and when he says he's got a box-office picture the showmen who have been profiting by their long associations with this house take it for granted that they're going to slip a little money to the bank after giving the Steiner pictures a play.

Bill Steiner is optimistic, always. Listen to him:

"I've been making pictures a good many years. I hate to let on just how long, for somebody might pick me up with the trite remark that young Methuselah was my first leading man. I'm not denying anything, however, for an astute silence sometimes builds up 'publicity.' And besides I'm not going to throw down a guy like Methuselah. He must have been the right sort to have a brand of liquor named after him when he grew old.

"However, it has been my experience (this is what I started out to say) that such beggarly details as 'who wrote the story?,' 'who directed it?,' 'who paid for the production?,' 'what did it cost?' mean nothing. The only thing that counts with the public is entertainment value. Of course, the name of a 'star' may attract people to the box-office, but if the story is not suitable to the 'star' then it's 'good-night' so far as the public is concerned. For that reason, I always insist on having entertainment quality embodied in every release. The best of us sometimes slip a cog or two, but when catering to the masses I try to give them something that will 'get under the skin' and some wholesome humor to lighten the story.

"That 'wronged woman' and 'sex' stuff is 'out' with me, and any time I have anything to say about a picture it will be 'out.' After a day's work, who wants to go to a theatre and weep because some girl has become entangled in the meshes of some he-vamp, and tries to throw herself into the dark, cruel river that never gives up its dead? And how father risked his money in speculation and was 'ruined'; and the family that always had plenty is now struggling in poverty? Why should the public cry over the sap-head's foolish venture in the stock market, and other similar sequences?

"I hate to see the dark side of life picturized. It's not entertainment. It's stark tragedy. I believe in getting out into the sunlight. Let your patrons laugh, with now and then a bit of real sentiment to touch the heart and bring a tear and then dry it up with a big laugh at some clean, wholesome action. Look at the records of famous stage plays that enjoyed sensationally long runs—'Lightnin',' 'The Old Homestead,' 'Shore Acres,' 'Abie's Irish Rose.' What made these attractions famous? Not another blessed thing but the human appeal and wholesome laughter. And take it from me, Brother (you're the fellow who has to worry about his own box-office), this goes for motion pictures as well as stage plays.

"There may be a few (and darn few) who would rather wallow in filthy, suggestive situations in pictures. But they are so few that it's a big waste of time and money to cater to that trade. No self-respecting producer will do it, and life's too short. There is an abundance of clean, sweet things available. So I say (and say it right out loud): Give the public pictures that will entertain them and send them out of your theatre cheerful and happy, and not with that depressed feeling that a gloomy picture has on them!

"I pledge myself to follow what I preach for all time to come. Clean pictures of full value in 'entertainment' quality. Edith Thornton in 'Fair Play," supported by Lou-Tellegen and other well-known screen favorites, has broken theatre records, especially through New England, where John Marks, of the Cadillac Film Company of Boston is booking it in that territory. This is one of my offerings, and I am proud of it.

"Of course, the lovers of thrill and stunt dramas are all strong for Charles Hutchison, the creator of the dare-devil stuff. And we all know that good Western subjects please a vast number of people who love them better than almost any other type of picture. The riding, and the adventure iin the big open thrills them. They love to see their hero lick the daylights out of the villain. I guess it's a safe bet that this class of picture will live forever. I give my clients a goodly supply of 'Westerns' with such stars as Leo Maloney, Neal Hart and Pete Morrison, all feature length pictures. That's my story."

WILLIAM STEINER

If the boys will step right up and hand Bill, through his distributors, a big flock of play dates on his excellent "line-up," Bill says he'll take a week's vacation in the Spring of 1926.

Eugene O'Brien and Claire Windsor in "Souls for Sables," a Tiffany Production.

Jack Clifford Signed

Vaudeville Star Will Play in Charles Ray's New Picture

Jack Clifford, vaudeville star, has been signed for an important role in Charles Ray's second picture for Chadwick Pictures Corporation. Clifford's part in this production, tentatively entitled "The Winner," is said to offer him an opportunity to appear in a character similar to that which he assumed on the stage.

Other members of the cast, who have been selected to date, are Gertrude Olmstead, J. P. Lockney, Gertrude Short, Frank Austin and Sybil Johnson.

Jerome Storm, who directed "Some Pun'kins," Ray's first for Chadwick, will again direct.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Berinstein of Troy Makes White Elephant Pay Well

Shake hands with Julius Berinstein of Troy, N. Y., who turned a veritable white elephant into a paying proposition by the simple expedient of keeping it clean and running it as though it was the highest priced theatre in town. It might be added that Mr. Berinstein comes from a theatrical family, his late father, William Berinstein, having been at the head of a chain of houses that embraced theatres in Albany, Troy, Schenectady, Elmira and elsewhere. Perhaps it all comes natural to Julius Berinstein, but anyhow it's interesting. His house is a 900-seat affair known as the Palace, several blocks removed from the business center of the city and charging a 10-cent admission.

Do you think for a minute that Mr. Berinstein gets the riff-raff simply because he charges 10 cents? Well, hardly. His house plays to the best people in Troy for the reason that it is spic and span, as cozy as the costliest house in town, with ushers that are always obliging and with a program that measures up to the best. Every week Mr. Berinstein personally inspects the house from top to bottom, even going so far as to first wash his hands and then rub his finger over the top of the lobby frames, or some other more or less inaccessible spot. If there is dust, woe be to the cleaner. Mr. Berinstein doesn't stand for any violations of a certain code of rules and doesn't hesitate to lay the offender off for a day or week, without pay. There have been instances where he has boosted some employee's pay, and then perhaps months later reduced that person when he found that he wasn't measuring up.

Mr. Berinstein doesn't stand for persons talking over the seats, or any slouching down or even so much as placing the arm over the back of the seat, three ushers and a man in front keeping their eyes open for offenders along this line. Another little thing that gives a better idea of the type of man and a reason for his success is the changing of the candelabra shades each week. Nothing much, but it simply gives a little different appearance to the interior and it all counts.

WILLIAM A. DILLON

New York State M. P. T. O. president. He's an oldtimer in the business and comes from a family long known in the theatrical world. He originally came from Cortland, N. Y., but now has the Strand Theatre, seating 1,600, in Ithaca. He has always taken an active interest in exhibitor affairs and at conventions is never afraid to "speak his piece."

Did Harry Lazarus, who runs the Auditorium in Kingston, enjoy the Fourth? We'll say he did. And he wasn't present at the big celebration either. Just fished along the Green River. Right here we'll let you in on a little secret. He used the despised worms and he a fly fisherman at that.

The good people of Albany, or at least that portion in the vicinity of the Hudson Theatre, are either automobiling or taking a nap afternoons these days, and as a result George Roberts has decided that there will be no more matinees until sometime in the early fall.

The Star in Newburgh is offering what are termed "Bargain Mondays" these days in the hopes of bracing up business a bit. The house charges 10, 15 and 20 cents and on one of the Bargain Mondays the program included "The Man from God's Country" and "Fast and Fearless."

The Gateway in Little Falls, which was recently acquired by the Schine brothers and which has been handled by Robert Wagner for some time past, closed on June 27 but will reopen early in the fall under the Schine banner. In the meantime the theatre will be somewhat altered.

Congratulate Ernest Tetrault of the Grand in Watervliet, and don't forget Mrs. Ernest at the same time. The couple were married last week and had in a few days' honeymoon. Mr. Tetrault is once more back at the theatre.

With his eyes a bit moist as he parted from an old friend, one that had stuck by him through thick and thin, through winter and summer, for the past twelve years or more, Benjamin Apple walked out of the King Theatre in Troy last Tuesday night and turned over the key to James Rose. Mr. Apple may eventually secure another theatre but there will never be a house like the old King, where he made the pile that was later lost in the American.

In what appears to be an effort to force Paramount pictures in Middletown, the Paramount company has been using one-half page newspaper ads in that city addressed to the theatre-going public of Middletown, calling attention to the fact that Paramount pictures can be seen at the Mitchell in Otisville, the Central in Goshen, the Lyceum in Florida and the Oakland in Warwick.

The city of Hudson is still small enough so that about everybody in town runs to the fire. The other day the fire alarm sounded and fully two-thirds of the people attending the matinee at one of the local picture houses ran out, inquiring whether it was "224" or "226." Theatre owners in that city have become so much accustomed to the practice that they pay little or no attention to it, probably figuring that so long as the people have paid their way into the house, they should be allowed to leave when they choose. The city is peculiar in that it has no second-run house. There are four theatres, the Star seating 373, the Park 475, the Playhouse 1,200 and the Rialto 450. Everyone runs to the house showing the picture first. Only one house has a balcony and as a result the rich man rubs elbows with the laborer.

Having accumulated something like a million or more, Louis Schine of Gloversville, one of the heads of a chain that numbers more than sixty-five theatres in New York State, decided last week that he could afford a vacation. Mr. Schine lost no time in heading for Atlantic City, where he remained over the Fourth. It was said that the vacation was the first Mr. Schine has taken in many a year.

Abe Stone, who has the Delaware and Arbor Theatres in Albany, looks like a fixture for the Capital City. He bought a new home last week, and while he will not renew his lease on one of the theatres he is now running, he will stand by with the other and may eventually be found to add another.

William Smalley leaves no stone unturned in getting after business. Here's a fair sample. In advertising in the Oneonta paper, Mr. Smalley, figuring that automobiles are like flies in central New York these days, calls attention to his theatres in Cooperstown, Sidney, Stamford and Worcester, not forgetting a dancing pavilion which he runs in Cooperstown.

The most honest exhibitor in all central New York, and this comes from the film exchanges, mind you, is Louis Scott, who runs the Opera House in Cazenovia and shows pictures once a week. "As honest as the day is long," is the way they speak of Mr. Scott, and then proceed to tell numerous reasons why. In fact, Mr. Scott has been so square with the film exchanges that even the film salesmen are frank and open in declaring that they would not take advantage of him.

Ben Stern, assistant manager at the Troy Theatre in Troy, spends about fifteen hours of the day on the job. Here's the reason. Ben's wife is spending the summer at Atlantic City. Ben shows up shortly before 10 A. M., and then works around the theatre until 11 P. M., for the simple reason, as he says, that he has "no place to go."

It never rains but it pours, for Tony Veiller, manager of the Lincoln Theatre in Troy. Mr. Veiller lives in Albany and drives his car between the two cities. Just as he reached the cemetery half way between Albany and Troy, he found himself minus gasoline. He walked a half mile and brought back a quart or so and then drove on to the next supply station, the owner of which in-

(Continued on next page)

Salesmen Worried

Buffalo, N. Y., film salesmen are becoming alarmed at the increasing number of theatre chains and declare that their jobs are threatened by the movement. Chains are springing up all over the territory and some of the boys say they won't need salesmen soon.

Western New York now has the Schine Theatrical Corporation, Genessee Theatrical Enterprise, Affiliated Theatres, Inc., the Sharondale Corporation of North Tonawanda, Western New York Theatrical Enterprises, Inc., the Shea Amusement Company of Buffalo and many others.

In fact, it now looks like a race to see which company can get the most houses in this neck of the woods.

Canada

The large theatre at Petawana, Ontario, an important military camp center of Canada, was totally destroyed by fire on July 3, thus wiping out one of the special amusement places of the war days in the Dominion. The theatre, which was a big auditorium seating several thousand persons, was of frame construction and had been erected for the entertainment of soldiers during the days when they were training for war service. It was completely equipped for the presentation of pictures and was in use this summer for the soldiers now in encampment.

Peter Gorman of Ottawa, Ontario, one of the most widely known theatre men of Canada celebrated his sixtieth birthday on July 2 when he was showered with messages and gifts from his legion of friends all over the Dominion. He was born in London in 1865 and made his first appearance on the stage in Ottawa in 1876, becoming a great clog dancer. Later he undertook theatre managing and was associated for eighteen years with the late Ambrose J. Small of Toronto, who disappeared over five years ago. Mr. Gorman is also a prominent horse owner of Canada.

Harold Vance, formerly manager of the Starland Theatre, Montreal, and previously of Ottawa, has been appointed manager of the Majestic Theatre, Ottawa, by the proprietors, Messrs. Froman and Petergorsky. Mr. Vance, who is an experienced showman of years, has decided on a policy of two distinct shows only per day at 35 and 25 cents, offering photoplays, short film subjects and vaudeville.

Manager Coplan of the Imperial Theatre, Ottawa, a large independent house of the Canadian Capital, made a distinct success with the presentation of "The Fast Worker" for three days, July 1 to 3, through special advertising stunts. One stunt was the surcharging of 24-sheet posters of the feature with a special announcement sheet drawing the attention of prospective patrons to the effect that a block of seats would be reserved for this feature and urging them to secure seats in advance because of the rush. This had direct results because the block of reserved seats was sold out at every night performance.

John T. Fiddes, veteran exhibitor of Winnipeg, Manitoba, has taken upon himself an important sideline for the summer. In addition to being the proprietor of the Playhouse Theatre, Winnipeg, he has become the director of entertainment at Winnipeg Beach, a large watering place near the city. The features there are under the personal management of Frank Wade for Mr. Fiddes. In this way, Mr. Fiddes is cashing on the people's amusement winter and summer.

Theda Bara, whose first production for Chadwick Pictures Corporation on her return to the screen is "The Unchastened Woman," directed by James Young.

Buffalo, N. Y.

Jacob Farber, Batavia, clothing dealer and owner of the new Lafayette Theatre in the town, has turned the building over to Fred M. Zimmerman, president of Western New York Theatrical Enterprises, Inc., which has leased the theatre for fifteen years. The theatre is complete in every detail. James Kelly, formerly at the Avondale, North Tonawanda, has been appointed manager.

Jake Rappaport of the Lovejoy, a popular Buffalo East Side community house, says he remembers way back when it used to be a tough job to get 'em out of the theatre while now it's a harder job to get 'em in. Jake operated a theatre when they came in at a nickel a throw and brought their lunch and bedding with them, and when, having seen the same picture all afternoon and evening, asked him if that was all.

Elmer Winegar and John Kimberley put over a tieup with the Crystal Beach company this week through which tickets were distributed at the theatres good for Movie Day at the beach. On this day a two reeler was made showing a couple enjoying the amusements at the resort. This film will be shown next week at the theatres which gave out the tickets.

Krieger Brothers of Batavia, N. Y., former exhibitors in Rochester, will, it is reported, take over the Border Amusement Company houses in Buffalo on July 15. The houses involved in the deal are Ellen Terry, Marlowe and Star.

Arthur L. Skinner, manager of the Victoria Theatre, a popular Buffalo community theatre, is on his vacation at his summer home at Point Abino, near Crystal Beach, Ontario. He is spending most of his time chasing the elusive perch in the waters of Lake Erie.

Rhode Island

A theatre that will cost approximately $350,000 will be erected in Woonsocket, R. I., by New England Theatres, Inc., a subsidiary of Famous-Players-Lasky Corporation.

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Albany, N. Y.

(Continued from preceding page)

formed Mr. Veiller that he had a flat tire. As he started to change the tire, rain began to fall. That's all, but enough is enough, according to Tony.

Like the Stars and Stripes that "were still there," Jake Rosenthal, owner of the Rose Theatre in Troy, was right on hand the other night when his son graduated from the High School. Jake is mighty proud of his son and the dimes that come trickling through the wicket at the Rose will help pay for a college education during the years to come.

Valentino's popularity had absolutely nothing to do with Julius Byck naming his theatres in Hunter and Tannersville the Rudolf. It seems that Mr. Byck's father's name is Rudolf and the houses have been named after him. Mr. Byck, who has been an exhibitor for fifteen years, was along Film Row during the week sporting a tie loud enough to speak for itself. He was accompanied by Barnet Levy, 22 years of age, who handles the house in Hunter. With more summer folks coming these days, the house in Tannersville added a player piano and violinist during the past week.

The house at Bolton Landing will not operate this summer, according to reports along Film Row. The same holds true with the one at Long Lake. Lake George's Theatre is now running full blast with Mrs. Carpenter at the helm. M. B. Riddell of the Gem in Luzerne is spending his vacation in the West.

Jake Golden conducted the finals in the dance contest which he has been running at the Griswold in Troy, with much success. Prizes were awarded last Monday night with ten dancers competing. The results of the recent screen tests will be shown on July 5, 6 and 7 and will probably pack the house to the doors.

Benjamin M. Berinstein of Elmira has been named as supervising manager of all of the Berinstein houses in that city, with George Roberts of Albany continuing as general manager of the circuit.

There were some anxious days for Uly S. Hill, managing director of the Strand group of houses in this city and Troy, during the past week. One of Mr. Hill's sons was taken to a local hospital on Tuesday, where he submitted to an operation. The boy was brave and is now on the road to recovery.

A trip through the Catskill region during the past week developed the fact that C. R. Didsbury, who runs a theatre bearing his name at Walden, is a mighty good exploitation man and extremely popular in his community. Despite the size of the place, the house operates six days a week and is doing well. The same holds true of Jack Beck, who operates the Liberty and who is also in the insurance business. When it comes to showmanship the whole region will have to take off its hat to Fred H. Starck, who has turned the Rialto in Monticello, from a liability into an asset. Mr. Starck has a very pretty theatre and isn't afraid, through newspaper advertising and exploitation, to acquaint the people with the sort of pictures he is running.

Sam Hochstim of Hudson manages to take a day off once a week, when his brother Edward, who is employed along Film Row in Albany, journeys down for the Sunday. In days gone by this selfsame Edward used to be a sprinter who could negotiate the 100 yards in ten flat.

Sam Moroze of Albany will be a new comer among the exhibitors in that city after September 15, when he takes over the Delaware Theatre, a residential house. Walter Suckno, running the Albany and Regent Theatres, will look after the exploitation of the Greater Movie Season.

Pittsburgh

Several managerial changes took place in Pittsburgh theatres the week of June 29, beginning with the resignation of Charles Johnston, manager of Harry Davis' Ritz Theatre in downtown Pittsburgh. Mr. Johnston has gone to Canada for an indefinite stay in quest of his health.

Samuel De Fazio, for two years manager of Rowland and Clark's Blackstone Theatre, has accepted a similar position at the Ritz. Incidentally, De Fazio is rounding out his fourteenth year on "the avenue," having begun that many years ago as assistant to Manager Antonoplos of the Olympic Theatre. Since that time Sam has been manager of the Minerva, of Isaac Guckenheimer's Cameraphone and later manager of Guckenheimer's Blackstone for the two years it was conducted by Guckenheimer, prior to its sale to Rowland and Clark.

De Fazio is succeeded at the Blackstone by Joseph Smouse, who for a year and a half has been manager of Rowland and Clark's Arcade Theatre in the Southside. He, in turn, is being succeeded at the Arcade by W. L. Otey, who for seven years has been manager of the Colonial, Elks' and Rialto Theatres at Bluefield, W. Va.

C. A. Wagner, manager of the Soisson and Paramount Theatres, Connellsville, is making ready for a hunting trip to Alaska. He will go in company with Charles V. Hoover of Uniontown, well-known big game hunter. They plan to leave July 24 and will remain until September.

Larry B. Jacobs, one of Pittsburgh's best known publicity men, for the past nine months doing publicity for the Browarsky Brothers' Hippodrome and Variety Theatres on the Northside, and also the Rex, East Liberty, has severed his connection with that organization, and on July 6 took up his new duties as publicity director for Loew's Aldine Theatre in Pittsburgh.

Manager E. H. Brient of the State Theatre in downtown Pittsburgh has ninety window displays to boost the showing of "The White Monkey" at the State, week of July 6. Fifty of these displays are in book stores and the balance in music shops. Ninety window displays sounds like a record for Pittsburgh.

The Rowland and Clark Theatres worked an exceptional publicity stunt at their State Theatre during the week of June 29, when "The Early Bird," starring Johnny Hines, was the attraction. General Manager A. S. Davis of the R. & C. chain announced that in an effort to swell the milk and ice fund for the benefit of the poor children of the city, with every presentation of a Rieck-McJunkin milk bottle cap at the box-office during the week he would give 10 cents toward the fund.. The idea was a great success and thousands of milk bottle caps were turned into the box office.

Louis K. Sidney, managing director of Loew's Aldine Theatre, Pittsburgh, is vacationing in Atlantic City, accompanied by his family, having made the trip in his Packard Twin Six. It is "Sid's" first vacation in seven years, and he says he is resting up prior to a great season at the Aldine.

"Bob" Lynch and "Ed" Lebby, local Hallroom Boys, paid a visit to their friend Pat Bayer, of the Family Theatre, St. Mary's, recently, and desire to report that when it comes to hospitality Pat Bayer is there with bells on. Pat raises his own fruits and vegetables, and Mrs. Bayer bakes the bread, and the Hallroom Boys say they had the feed of their life.

J. O. Hooley, who three years ago resigned the managership of the Sheridan Square Theatre in East Liberty to go West, has returned and again taken up his old duties. Hooley has many friends here who are as glad to see him return as he is to get back.

Massachusetts

Well, if here ain't another New England pioneer exhibitor going back into the picture business. Louis Brown, who built the Elm Theatre in Danvers in 1911 and then sold it in 1920, again is the owner of the property. Mr. Brown recently closed the famous old Berry Tavern in Danvers and now he's going to return to the film field. He conducted the Elm for a number of years before he disposed of it.

Abraham Goodside, owner of the Capitol Theatre in Springfield, was victorious in a suit brought against him by a husband and wife for damages for injuries, which the woman alleged she suffered in a fall while in the theatre. They sued for $6,000.

Construction work is to be started soon on a theatre to be erected in the rear of the College House at Harvard Square, Cambridge. It will seat 1,800 and cost more than $300,000. While it is expected the policy will be exclusive motion pictures, a complete stage will be built. Harry N. Stearns and George L. Dow are in charge of the project. Charles A. Newhall is the owner of the property.

No matter how hot it may be, you never see any let-up in the energy of Earle Wilson, manager of Gordon's Olympia Theatre in Lynn. He just sheds his coat, rolls up his shirt sleeves and buckles down to the job no matter what need be done.

The Blanchard Brothers of Southbridge will spend $45,000 on remodeling the Hippodrome, a structure that has been utilized as a dance hall, into a first-class theatre.

W. J. Bradford is erecting a theatre on Maple and Chestnut streets, Quincy, to cost $150,000.

Iowa

Sam Crawford, who within the past few weeks sold his interest in the Strand Theatre at Griswold, Ia., died suddenly on June 21 after an illness of one day. Apparently few if any had any inkling that he was ailing and his death was a great surprise to all his friends and relatives.

The Orpheum Theatre at North English, Ia., has been sold by B. A. Cheney to B. Graham.

Park & Mitchell have sold the Opera House at Mitchell, Neb.

E. H. Robertson of the Crystal Theatre, Scribner, Neb., and M. B. Biemond of the Liberty Theatre, Loup City, Neb., were in Omaha recently.

A. Ziehl has sold the Lyric Theatre at Jewell, Ia., to D. L. Woodworth.

B. H. Schepers has bought the Star Theatre at Calloway, Neb. M. E. Scheringer & Son were the former owners.

Jake Cohen has sold the Lyric Theatre at Valley Junction, Ia.

Mr. Miller has sold the Princess Theatre at Odebolt, Ia., to H. H. Cone.

G. H. Derry has sold the Colesium Theatre at Lamoni, Ia., to a small college in that place.

The American Legion Theatre at Leigh, Neb., has been closed.

The Colonial Theatre at Grinnell, Ia., has been closed for the summer.

A. H. Blank of Des Moines, head of a big chain of Nebraska and Iowa theatres, has plans complete to build a fine twelve-room house on one of the fashionable streets of Des Moines.

"Looks Like a Big Leaguer," says everybody who sees George O'Brien, William Fox star, in action on a baseball lot. And, although he is not, it is within the range of reason to say he might have been if it was not for the lure of the movies and the keen eyes of Tom Mix, who saw in the youthful camera toter the making of a great star and had him signed up for acting instead of "totin'." George has never forgotten Tom's boost and shows it by playing on the Mix team, one of the hobbies of the Western star in which he takes much pride. In the above photo George is all ready to go out and uphold the Mix honor in a game against a team from one of the other studios.

Kansas City

A budget of $5,000 for preliminary expenses in the Greater Movie Season campaign in Kansas and Missouri has been arranged by R. R. Biechele, president of the M. P. T. O. Kansas-Missouri; Bruce Fowler, manager of the Newman Theatre; Jack Roth, manager of the Isis, and Dave Harding of Capitol Enterprise. An extensive poster display, which will be followed by newspaper advertising, is planned. A merchant co-operative campaign is planned for Kansas City, under the direction of Jay Means, vice-president of the M. P. T. O. Kansas-Missouri.

Among out-of-town exhibitors in Kansas City last week were: M. W. Jencks, Orpheum, Topeka, Kas.; C. L. McVey, Dreamland, Herrington, Kas.; Ed Peskay, Penn Theatre, St. Joseph, Mo.; Barney Dubinsky, Tootle Theatre, St. Joseph, Mo.; Mr. and Mrs. G. H. Frey, Peoples Theatre, Pleasant Hill, Mo.; Stanley Chambers, Miller Theatre, Wichita, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.; W. H. Webber, Echo Theatre, Great Bend, Kas.

S. A. ("Dad") Davidson, Neodasha, Kas., exhibitor, finally found his way to Kansas City movie row after a long absence. He brought with him the same old smile which has won him a wide acquaintance.

An invitation which in all probability will be accepted wholesale, has been extended to Kansas City exhibitors by Roy Churchill, F. B. O. branch manager. Mr. Churchill purchased a 500-acre farm near Chillicothe, Mo., the other day and invited "all" exhibitors to come out and go duck hunting next fall.

A suburban theatre is planned for the center of a chain of store buildings to be erected at Forty-third street and Roanoke Parkway, although details of the house have not yet been planned.

St. Louis

N. Fiorita of New Orleans, La., has leased the Criterion Theatre, Broadway near Olive Street, owned by the Super Theatre Corporation of which Hector M. E. Paszemoglu is the head. Fiorita has been operating the Dream Theatre in New Orleans and takes charge of the Criterion at once. The house has 654 seats and was operated by the Famous Players Missouri Corporation before being taken over by Paszemoglu. The Super Theatres Corporation also operates the Delmar, Congress, Plaza and Yale Theatres and has received several offers for those houses. It is possible that a deal may be consummated for them in the near future.

Steele, Mo., is to have a handsome new theatre. James L. Gatling of Memphis, Tenn., has drawn plans for the house. J. W. Yarborough of Steele, Mo., will be the owner. The house will be two stories with a frontage of 50 feet and a depth of 100 feet. It will be of brick and concrete construction.

Thursday night, July 2, was Motor Boat Racing Night at the Grand Central Theatre, Grand Boulevard at Lucas Avenue, owned by Skouras Brothers Enterprises. Handsome silver loving cups were presented to the winners of the four big races held on the Mississippi River Sunday, June 28, by Joseph Mogler, president of the Motion Picture Exhibitors League of St. Louis. Spyros and Charles Skouras took an active interest in the revival of motor boat racing in the St. Louis Harbor and put up the trophies for which the racers fought. They also served as officials for the races.

A stock dividend of 80 per cent., totaling $440,000, was declared by the board of directors of the Park Circuit and Realty Company, which owns the Forest Park Highlands Amusement Park in St. Louis and Fountain Ferry Park, Louisville, Ky. Permission will be asked to raise the capital stock from $560,000 to $1,000,000. The last balance sheet of the company shows assets $1,168,854.28 and liabilities of but $160,755.

Mrs. I. W. Rodgers of Poplar Bluff, Mo., and Cairo, Ill., was in town arranging her bookings preparatory to dropping out to Colorado for several weeks' vacation. Late in August she will move over to New York to meet her son who is now touring Europe. She plans to place the boy in Missouri University when that school re-opens. He recently graduated from Western Military Academy at Alton, Ill.

Visitors of the past week included: S. E. Pertle, Jerseyville, Ill.; Henry Lory, Highland, Ill.; Jim Reilly, Alton, Ill.; J. W. Cotter, Fourth Street Theatre, Moberly, Mo., and Al McCormick, Popar Bluff, Mo.

Detroit

George Koppin has begun to extend his theatre building operations to suburban cities. He has announced plans for a 2,000-seat house, costing $400,000, to be erected in Ferndale, a thriving suburb situated on the new Woodward avenue "Super Highway" seventeen miles from the city.

Edward Ryan, assistant to W. S. Butterfield, president of Bijou Theatres, Inc., has left for Montreal and other Canadian points on a vacation trip. He will be gone several weeks.

Jules Pincket, former owner of the Grosse Point Park Theatre, will build a new house to be known as the New Flamingo on the Seven Mile Road between Gratiot and Chalmers avenue. It will open December 1 and seat about 1,500.

Lilyan Tashman in "The Girl Who Wouldn't Work," a new B. P. Schulberg production.

Cincinnati

The Palace Theatre, Cleveland, which has been playing Keith-Albee vaudeville and short film subjects twice daily since the house was originally opened some two years ago, changed its policy as of July 5 and will show six acts of vaudeville in connection with a feature picture, on the three-a-day plan, with a reduction in admission prices to 75 cents top, as compared with $1.10 heretofore prevailing. The new arrangement is to remain in effect for eight weeks, by way of experiment, after which time the future policy will be determined. The initial feature was "The Iron Horse."

Incorporation papers have been filed at Columbus by the Laroy Theatre Co., Portsmouth, Ohio, by Simon and Leona Labold, G. J. Heisel and others, in amount $100,000. Also the Weber Theatre, Dover, Ohio, $10,000.

The James Building Co., William James, president, operating a chain of houses at Columbus, Ohio, will erect a theatre on South Parsons avenue, Columbus, and another on Main street of that city, according to late building reports.

Among recent theatre changes are noted the sale of the Ball Park Theatre by Mrs. Howard Baird, the new owner being Louis Silberburg. The Rialto Theatre, Toledo, has been taken over by Mrs. Edna Bearse, while at Woodsfield, Ohio, Fred Clemens has purchased the Pleasant Hour Theatre and changed the name to the Alpine.

The projectionists at the Bijou Theatre and May's Opera House, Piqua, Ohio, owned and operated by the Piqua Amusement Co., recently quit when a strike was called. R. V. Erk, manager of both houses, states that the walk-out occurred when he refused to retain four men on the Opera House stage during a recent legitimate performance, Erk maintaining that a lesser number would be sufficient. The musicians at both houses are still on duty as this is written, and Erk declares that there will be no interruption to business, as other men have been secured to replace those who have left.

It now looks as though Gifts Theatre, located at the corner of Sixth and Vine streets, in the heart of the downtown business district in Cincinnati, is doomed, the property having recently been purchased by the Seton Realty Co., who, it is understood, will erect a department store building in the site. The house is one of the Frankel chain.

Chicago

The Chicago Herald Examiner carried a story about the success of Cooney Brothers, owners of the Capital, Hamilton, Stratford, Chatham and other theatres on the South Side. It said that about six years ago they started with a capital of $5.65 and today the circuit has property valued in excess of $2,000,000. It tells how it took Ben and Jack Cooney a couple of years to build their first theatre, the Chatham at 75th and Cottage Grove avenue, and how then the other houses were rapidly added to the chain, until the opening of the big Capital on 79th and Halsted that made movie theatre history in this city by paying from the start and using presentations and other high cost entertainment features and drawing business away from even the Loop houses.

Another huge new house is going up at 75th and Stony Island Avenue for the Cooney circuit. It will seat 3,500 and be within a short distance of Jackson Park and Lake Michigan. This house will have a large stage and the successful programs of the Capital will no doubt be followed by the new house, which will be ready for opening in a few months. In addition to the film booking office which they opened recently, the Cooney Brothers plan to open a vaudeville and booking office in the Loop and Francis Mangan will have charge of this end of the business, with Albert E. Short as musical director of the whole circuit.

The boys along the Row gave Sam Abrahams a nice send-off last week. He expects to make an extended overseas trip and before returning will visit his aged father who is living in Palestine. Sam owns the Gold Theatre on West Roosevelt Road and is assistant business manager of the Exhibitors Association of Chicago.

Abe Kohn, who has managed the Monroe Theatre, Chicago, for the past year, while the house is closed for the summer, will act as publicity representative of the Fox Exchange on Wabash Avenue.

Charley Raymond, radio manager for Balaban & Katz, has resigned and is now at Kansas City with Bruce Fowler, managing director of the Paramount theatres in that city. Raymond will handle publicity.

The Chicago trade has been advised to be on the look-out for Lester Reeves and Mrs. Graham Thatcher, who are wanted at Peoria, Ill., for the alleged collecting of tuition fees from prospective movie stars to learn the movie business. Warrants have been issued for the arrest of the pair, according to word from Peoria authorities.

Warner Brothers have sublet from Jones, Linick & Schaefer the Orpheum Theatre at 110 South State Street, Chicago, for a Loop showing of their films in this city. The house seats 791 and has an organ for musical programs. This is one of the pioneer movie houses of the city and has been used of late for extended showing of feature films by the J. L. S. circuit. Plans for a Loop location for a huge movie house will still be pushed, according to the Warner representatives on the job here.

The real estate activities of Fitzpatrick & McElroy on the South Side of Chicago continue unabated. Last week they took title from the Western Theatres Company on the property at 120th Street and Lowe Avenue for an indicated $375,000. During this year the circuit has acquired several valuable pieces of real estate on the South Side that may be of use later on for movie houses.

The Vendome Theatre Corporation on South State Street, Chicago, has surrendered its charter to the state, according to word from Springfield.

California

Manager H. W. Sherburne of the U. C. Theatre, Berkeley, Cal., recently featured the usherettes of this house in a novel revue which included violin solos, piano selections, singing and dancing. Some splendid talent was discovered and the act made a distinct hit with patrons of the house.

Getting merchants to help sell tickets proves of advantage at times in filling a theatre. H. Ceccarelli, manager of the California Theatre, Berkeley, recently lined up twenty-one downtown merchants willing to donate door prizes for the publicity received by them for the event.. In order to be eligible for a prize the theatre-goer had to purchase his ticket from a merchant participating.

Plans for the new Peninsula Theatre at San Mateo, Cal., have been changed to provide for an additional 500 seats, bringing the capacity up to 2,000.

M. E. Fulton, formerly with West Coast Theatres, Inc., has purchased the Strand Theatre at Santa Rosa, Cal.

Among exhibitors seen on San Francisco's Film Row of late have been J. W. Bascom, Pastime Theatre, Mt. Shasta City; Ed Ordway, Jr., Mother Lode Theatre, Angles Camp; W. F. Jacobs, Auburn Theatre, Auburn; Sam Du Bois, Pastime Theatre, Chowchilla; Joe Kenneaster, Mystic Theatre, Clovis; D. Pezzuto, Loring Theatre, Crockett; E. W. Fischer, Rialto Theatre, Oakdale; William Englehart, Donner Theatre, Truckee; Leo Killingsworth, Rialto Theatre, Willows, and George Roy, Reno, Nev.

P. W. Hull, of the Ely Theatre, Ely, Nev., is arranging a vacation trip to the Pacific Northwest, including a swing into Canada, and plans to be in San Francisco for the Diamond Jubilee in September.

Indiana

C. C. Cassady, manager of the Joy Theatre, Cloverdale, Ind., has leased the Roachdale Hall, Roachdale, Ind., from F. C. Rice, who is going to Michigan for his health. Mr. Cassady will run it in connection with his theatre at Cloverdale.

CAROL DEMPSTER

Featured in "Sally of the Sawdust," a D. W. Griffith Production for release by United Artists Corporation.

Los Angeles

George Russell, manager of the Hollywood Carmel, will use several acts of vaudeville during the summer. Russell said he put on the vaudeville acts to keep the school children coming to the theatre during the summer vacation.

J. J. Curl of the Larchmont has gone to Mexico for a short rest. Associated with Curl and Mark M. Hansen in the operation of the Larchmont is Alice Calhoun.

Frank L. Newman, of Kansas City, arrived in Los Angeles this week to take active charge in the management of the Paramount downtown theatres, including the Rialto, Metropolitan and Million Dollar.

George M. Clayton, manager of the Hippodrome, has had a pipe organ costing more than $50,000 installed in his house. Stanley Delmar, formerly the crack organist of the California, has been engaged to operate the new instrument.

Plans are being prepared for a three-story and basement theatre to be built by T. Beverly Keim on West Seventh street, extending through to Wilshire boulevard near Figueroa street. The structure will be erected by the Harold Arnold Company and will seat 1,200.

There has been no movement on the part of West Coast Theatres to reopen the California and Miller's Main Street house which they closed up several weeks ago. Fred and Roy Miller sold the two houses to West Coast a few months ago. After keeping them open for about three weeks they were closed by the new owners.

Oklahoma

Tom Boland of the Empress and Bob Hutchinson of the Liberty at Oklahoma City have returned from a ten days' visit to New York City, where they have been on business.

Murphee and Walling have purchased the Yale Theatre at Henryetta, Okla.

Richard Waters has purchased the Empress at Beggs, Okla.

Mrs. J. H. Taylor has purchased the Princess at Sayre, Okla.

H. G. Stettmund will open his new theatre at Chandler, Okla, in the near future.

Spot Dunbar will put in a new theatre at Chandler, Okla.

Texas

A new girl arrived at the home of Mr. and Mrs. S. E. Arledge of the Lyric Theatre, Garland, Texas, last week.

The Dent-Musselman Theatres, Inc., control fifteen theatres in Texas and are adding more daily. The Palace and Dreamland at Denton and the Connollee at Eastland, Texas, are the latest additions.

R. R. Cornes opened his new theatre at Farmersville, Texas, July 1. The new theatre is modern in every particular.

W. F. Sonneman has purchased the Bell Theatre at Temple, Texas.

Stallings & Marshall will open their new theatre at Terrell, Texas, in the near future.

Stromberg Signs Dixon

Hunt Stromberg's program for the current season is so extensive that he has signed Ralph Dixon, one of the best known film editors in the industry, to augment his editorial staff, which now includes Harry L. Decker and Harry Marker. Dixon was Thomas H. Ince's editor-in-chief for four years.

NORMA SHEARER

The Metro-Goldwyn-Mayer star is wearing this knitted sport outfit between pictures. She is now playing in "The Tower of Lies," opposite Lon Chaney.

Denver

J. J. Goodstein has departed for Philadelphia after spending several days with his three theatres in Colorado. He assumed possession of the Isis Theatre, Longmont, Col., on July 16. He also owns and operates the beautiful new Longmont Theatre of that city. Ed. Marquand, former owner and manager of the Isis Theatre, has been engaged to manage both theatres in Longmont for Mr. Goodstein. Mr. McCormick, former manager of the Longmont Theatre, has been transferred to the Palm Theatre, Pueblo, Col., where he will be publicity manager. The Palm Theatre of Pueblo, also one of Mr. Goodstein's chain, is combination vaudeville and high-class first-run picture theatre.

Something new in the way of exploitation has been just put over by Rick Ricketson, manager of Rialto and Victory Theatres of Denver. Simultaneous with the opening of the world premier showing of "White Desert," the snow picture, a snowball fight was arranged in front of one of the leading newspapers of Denver. The snow was brought from the nearby mountains and piled in the city streets. A real mid-winter fight resulted. The stunt created considerable attention, especially among the thousands of tourists now visiting Denver. "The White Desert" was filmed at the entrance of the Moffat Tunnel last winter, just a few miles from Denver.

Ed Schoelkoph is the owner and operator of the theatre at Idaho Springs, Col.

W. R. Gwynn of Longmont provides picture entertainment in the Park Theatre, Estes Park, Col.

In Monitou two theatres are enjoying good business. They are the Cameo and the Manitou theatres.

Thomas Berta, one of the owners and managers of the Rialto Theatre, Rocksprings, Wyo., spent a few days in Denver visiting his film friends before leaving for Chicago, where he will spend his vacation with close relatives and friends.

Other exhibitors visiting the city during the past week were Ed Schoelkoph, operating the Opera House, Idaho Springs, and Millard Peterson of Flagler, Col.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Lem Stewart, in His Latest Portfolio, Emphasises the Value of Good Display

IT is to be regretted that space does not permit us to give in full the latest "portfolio" sent by Lem Stewart to the Paramount Theatres managers. Moreover Lem had only a sufficient quantity to supply his immediate needs, and cannot comply with any requests for copies.

Lem's portfolios are issued at irregular periods. They cover some phase of the work he is anxious to bring to the attention of the managers of Paramount theatres, and are gotten out in uniform size that they may go into the tickler files supplied each house. The present portfoli carries 36 pages of examples of good and poor advertising work, 22 of which are good examples, four mixed and ten just plain bad. Taken in combination they are a complete exposition of advertising technique, but to use them all would clog this department for several weeks, and we have to content ourselves with two examples which bear out Lem's contentions.

In his introduction to the good advertising Lem sums up his opinion in these words:

"These advertisements are good because they adhere to the rule of simplicity so essential in the art of newspaper advertising. They are good because they have unity. They are good because both copy and illustrations are arranged in orderly fashion. They are good because most of these ads are excellent in proportion."

In his comment on the poor examples is found this comment:

"These ads create a decided impression of carelessness, almost a hopeless attitude on the part of the advertiser.

"No matter how large or small the town in which your theatre is situated, no matter how restricted the facilities of your newspapers, there is really no excuse for the publication of ads of the following character.

"Any manager, who with reasonable effort cannot get better results than those illustrated on the following pages, should discontinue newspaper work.

"Space costs money. Used as follows, it represents a total waste of cost and effort."

That last paragraph should be set in larger type. Space that does not bring in a return on the investment is not worth the money it costs. It is a waste and not an aid.

Too, Too Much

Most of the poor spaces are too full. They are packed with cut and type matter. It may be likened to a man who pays for a five minute long distance telephone call and then talks so rapidly, that he may say all he wants to, that none of it is understood.

An advertisement too full of type, or which is so stuffed with large spaces that the suggestion of too much is conveyed, is wasteful because none of it will be read. The title may possibly get over. Nothing else will. Since the title alone gets over, it would be more profitable to discard the rest and ensure a proper display for that title.

But discarding the rest of the type will probably give room for two or three clean-cut sentences that *will* sell.

That is what Lem is trying to drive home. Look these two examples over. Don't you think that you would be more apt to *read* the Empty Hands space?

Your Best Baits

People are not compelled to read your advertising. They must be coaxed, and white

TWO EXAMPLES FROM LEM STEWART'S PORTFOLIO SHOWING GOOD AND POOR SPACES

The collection on the right are smaller in scale than the "good" example on the left, but this is rather in favor of the poor examples since the reduction makes them look cleaner than they are actual size where the excess of ink gives visual offense. Looking at the poor example you do not see anything you want to read. The good space is clean and inviting. It does not have to be large.

space, clean set type and good cuts are the best bait.

This is what we tell, week after week in the last two pages of this department. It is what Lem tells in his portfolio. We have been telling the same story for nearly fourteen years. And still we get plenty of mighty poor displays of what Lem very happily calls the "hopeless attitude."

We do not imagine that he expects to revolutionize the work of his managers, but we do believe that these hints will bring improvement. They will because the theatre managers under Mr. Franklin must listen to the word of the home office.

The outsiders, for whose benefit we reproduce these displays and for whom the regular department is conducted are not compelled to listen to what we have to say. And many of them give the matter small thought.

Why Not Try?

BUT—if Lem Stewart, with his letters of advice can cut the advertising appropriations of his theatres nearly fifty per cent. in one year, don't you think it is worth while reading this department more thoughtfully?

Lem more than halved advertising costs in a single year. You, too, can cut your costs if you will read and *study* the examples we reproduce week after week.

Don't read with blind eyes, don't listen with deaf ears just because Selling the Picture cannot fire you if you do not follow the suggestions. Get in line with the progressives. Save money while making more money.

Follow out the Stewart formula of simplicity, unity and arrangement, and you can cut your bills and increase your bank deposits with one movement.

Cliff Lewis Gets Hearst Publicity

Zander the Great is the first Marion Davies picture to be played at the Strand Theatre, Syracuse. Other picures have been played, but not at the Strand, and the Telegram, the Hearst paper, gave no particular cooperation to the theatre.

Cliff knew it was different in other towns, and figured that the Strand had something coming to it, so he went after the publicity, and got a lot of it.

Naturally he used the orphan matinee. That's right in line with the idea of the picture, and he worked two well-advertised parties, with motor transport and all the other trimmings, but that was just a starter.

He got an eight column cut, done by Fay King, to illustrate one of the orphan parties and then he persuaded the Mayor and other local notables, including some of the members of the local stock company, to see the picture, get photographed in the lobby, alongside one of the Zander lobby cards, and this gave him a number of good stories with a real local interest.

Get a gallon of paint for your September lobby.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

Two musical incidents, an Al St. John Comedy called "The Iron Mule" and the Topical Review together with the feature photoplay, "The Teaser," featuring Laura La Plante and Pat O'Malley, made up a show of two hours and seventeen minutes. One hour and seventeen minutes of this was required for the feature picture, while the comedy ran twenty minutes and the Topical Review took up its accustomed eight minutes. This left thirty-two minutes for the musical presentations.

Each of the four deluxe performances opened with sketches from "Cavalleria Rusticana" by Mascagni. As the action of this opera takes place in front of a church, a large transparent church window lighted from back wall by light blue box lamps with one spot of magenta was used. A black cyclorama masked in the window. On the small production stage were steel blue and light blue spots. The larger stage in blue and two navy blue Mestrum floods from the projection room on orchestra. The opening number of this presentation was "Vio la Sapete" by a mezzo soprano; next came "Duet" by soprano and tenor; followed by "Intermezzo," played by the orchestra of the theatre; and then closing with "The Prayer," sung by a mixed quartette, when all spots and floods dimmed off with the exception of three overhead light blue spots on the singers who were kneeling. Twelve minutes for this incident.

Following the Topical Review came an incident programmed as "Impressions of the Foreign Vogue in Songs." This presentation was made up of five selections having their origination in shows of foreign extraction. First was "Titina," danced by premiere danseuse in abbreviated French costume, with baritone also in French costume, joining in at the chorus. This was done "in one," the chorus being sung twice by the baritone as the dancer danced it. The second was "Katharina," danced by six girls in Russian costume and sung by a tenor also in Russian costume. This was on "in three" with back drop typical of "Chauvis Souris." The third selection was a special arrangement of "Indian Love Call" and "Rose Marie" played by the famed Mark Strand Orchestra. An orange flood from the projection room covered the musicians, while an amber flood from the dome lit the purple spangled curtains closed across the production stage. The concluding selection of the "Foreign Impressions" was "The Parade of the Wooden Soldiers" by ten members of the ballet corp, costumed as in the original show "Chauvis Souris" production. This presentation required twenty minutes altogether.

The foregoing music, from the "Cavalleria Rusticana" selections through to the Topical Review and including the foreign songs, was picked up by microphone direct from the stage on Sunday night of the week and broadcast through Station WNYC as the first portion of the regular Sunday night concert through that station.

Played to Fathers

Most managers made much of Mothers' Day, but not so many put in a good word for the old man, when he had his innings. R. T. Newton, of the Capitol Theatre, Little Rock, Ark., entertained the veterans at the Confederate Home at a performance of Proud Flesh. As he was not open on Sunday, the guests came Monday, arriving in cars supplied by a local auto livery. Each guest was presented with a necktie and made to feel that he was welcome, and the stunt won very favorable comment.

A Warner Brothers Release

A PRE-RELEASE DISPLAY FOR TRACKED THROUGH THE SNOW COUNTRY FROM LONG BEACH

The ballyhoo truck and the lobby display used by Otis Hoyt, of Hoyt's Theatre, Long Beach, Cal. The central picture shows the detail of the lobby display seen at the left. The whole proved a most inviting appeal on a hot June day. Most of the frames in the lobby are for the vaudeville acts, with an improvised poster for the picture. Keep this idea for later use.

A Producers' Distributing Release

PARADED CHARLEY'S AUNT FROM STATION TO THEATRE

Not only that, but Leo G. Garner, of the Isis Theatre, Bristol, Va., persuaded the merchants to join in the demonstration for the advertising they could get out of the stunt. It went with a bang, and the entire town hustled in to see it.

Paraded Auntie in a Tennessee Town

Parading a film can is not wholly a novelty, but Leo G. Garner, of the Isis Theatre, Bristol, Va., added a kick by persuading some of the local merchants to banner their cars and join in the parade which escorted the cans of Charley's Aunt from the station to the theatre by the most roundabout way. That first car, for example, tells that "Evison's Boot Shop makes walking easier," while giving the largest lettering to the film.

Mr. Garner started in a couple of weeks in advance with a set of teasers, one and two inch singles in the shape of letters addressed to Charley and signed "Your Aunt." These announced that she was about to visit him, and threw in some local quips, such as the hope that she would find the main street less muddy than it was on the occasion of her last visit.

There was nothing in these to connect the ads with a film or the theatre; though the public may have had its suspicions, and they ended with a single three (placed upside down), which invited the public to "Join the big parade Monday morning and welcome Charley's Aunt, who arrives on Train No. 4 at 11 A. M."

To make sure of a parade, Mr. Garner also inserted a classified advertisement for 100 boys, to apply two hours before the parade. He knew better than to hire them Saturday. He got them Monday and herded them down to the depot with a lot of card banners. The boys helped to string out the line, and both Charley and his Aunt were impersonated by local talent to give color to the affair. It put the farce over to a cold weather business. Practically everyone saw the parade and most of them viewed the picture.

The week before Mr. Garner put over So Big with co-op double truck. Most of the spaces hooked to the title with such suggestions as that your building deterioration would not be So Big if you used a certain brand of paint. It held business up for a three day run.

Fred Meyer Pays Patrons Who Buy

Fred S. Meyer, of the Palace Theatre, Hamilton, Ohio, has another brand new one, all bright and shiny. He sprang it in the last issue of the monthly magazine which serves him in place of a program.

This magazine is a regular issue of about 50 pages, running up to one hundred pages or more for specials, and carries a raft of merchant advertising. This stunt ties to this advertising, but it can be worked just as well on a four pager as on a fifty.

The idea is very simple. You make purchases from any three advertisers. You send the receipts for sales and the clipped ads to the Palace, and you get a free ticket.

There is no red tape and no stipulation as to how large the purchases must be. You can get anything from a plate of ice cream to an automobile, and most anything in between.

The main idea is to show that the magazine is not only read but studied, and we presume that the merchants are given a practical demonstration of the pulling power of the ads in the form of their receipts. But apart from this, the tickets are singles, and seldom come in without at least one paid admission.

Gave Patrons Chance on a Darkened Kiss

Earl Settle, of the Palace Theatre, Muskogee, Okla., used the candy kiss idea for A Kiss in the Dark, but he dressed it all up in ruffles and flounces and made a production on it.

In the first place his kisses were tied to the cards in such a fashion that it replaced the word in the title, the printing merely giving "A (space) in the Dark."

These were given out for two days before the opening, being distributed to the patrons by four little girls while the lights were full on.

When the youngsters got back to the stage, the lights all went off for thirty seconds when a slide was flashed bearing merely the title. Then the house was dark for another thirty seconds.

From the sounds it appeared that many of the patrons were able to take a hint. It might not do in all houses, but Settle knew his patrons. It's a great stunt if you can work it, and a lot better than just shooting out the enveloped kisses.

Because of Rin-Tin-Tin, Harry Hardy played up dogs at the Alhambra Theatre, Charlotte, N. C., for The Lighthouse by the Sea.

Eighty dogs were entered in a contest in which prizes were offered for the dog most like the star, the largest, smallest, prettiest and ugliest dogs. The dogs were blanketed and paraded through the business section before being judged and Mr. Hardy got a big advertising kick for five dollars, plus the cost of the blankets, which was very small.

A Fox Release

THE INFERNO IS SCARCELY A HOT WEATHER TITLE

But W. T. Murray, of the Rialto Theatre, Atlanta, put it over with a red lobby and some very realistic flats, the centre one of which masked the box office. Openings in the side pieces were draped with red cloth and high lighted.

Had Real Wine Trucks for Clara Bow Picture

Most of the lobby and street displays on Wine have been more or less in the nature of jokes; old wine boxes and empty bottles, but over in London they still have real wine, and the European agency tied in an Italian importer, Molinari, to the exploitation on this picture.

A Universal Release

THIS TRUCK ADVERTISES REAL WINE AS WELL AS THE PICTURE

This is a truck used in London to advertise the wines imported by Molinari, and Mike Simmons tied it up to the showing of the Clara Bow picture in its various London bookings. It is shown here working for the Rialto Theatre. Can't be done here.

A Universal Release

THE LOBBY DISPLAY

The large cut on this page shows the delivery truck used by the concern carded for a showing of the picture at the Rialto Theatre, while the smaller shows an advertising dummy bottle and some fancy chianti flasks which were displayed in the lobby of the Rialto. The dummy bottle is twelve feet tall and the necks of the larger flasks run them up almost eight feet.

Snake in An Apple Improved a Cutout

Making the cutout from the 24-sheet on Eve's Secret the lobby attractor for the Rialto Theatre, Augusta, Ga., C. F. Creslein cut out the outline of the apple, pasted tracing cloth over the opening and tinted the cloth with transparent aniline color.

Back of this he set a shadow box, in front of which a cut out snake's head moved slowly back and forth in response to the urging of a geared down motor. The effect was striking and brought the passers by to a dead halt. That's the advantage of an animated display, no matter how simple the animation. People will stop and think instead of passing without being fully conscious of the display.

This was the only special stunt used on this title, but it was a material aid to business and found its reflection in the box office receipts.

A Paramount Release

MADE AN IMPROVEMENT ON THE CUTOUT FROR EVE'S SECRET

Charles Cresline, of the Rialto Theatre, Augusta, Ga., cut out the apple, re-covered the hole with tracing paper and in a shadow box back of it set a snake's head, which squirmed around with considerable realism. No trouble and a big help.

Stuffed House With an Unusual Display

Charles H. Amos, of the Garing Theatre, Greenville, S. C., did so much business on Oh Doctor! that he was a bit surprised himself. He expected a good house but not a near-record.

His chief appeal was a battered old Ford wreck with a cutout of Reginald Denny bouncing out of the driver's seat. Over against the lobby wall a cutout nurse stretched out her arms to make a catch. A card on the car read: "If your pretty nurse is leaving because you are well, get smashed up again. Oh Doctor!"

This was backed by a window in a drug store with Denny in bed tended by his nurse. The remainder of the space was taken up with hospital supplies and the suggestion that if you got in a smash the store could minister to your comfort.

It's just another example of the fact that you make the most business with the biggest displays, but you have to back it with a good show.

Showed the Book

In addition to using the cutout of Mary Brian from the 23-sheet of The Little French Girl, Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., used a shadow box banner above the entrance. This was painted in brilliant colors and had for a centerpiece a reproduction of the picture on the insert card, flanked by two cutout copies of the book with Miss Brian's picture on the jacket.

A Paramount Release

BORROWED TWO STILLS TO ADVERTISE CONTRABAND

A small outfit was shown in the lobby of the Colonial Theatre, Tacoma, and this 300-gallon hustler was perambulated on a truck. As a further stunt the sheriff appointed Manager H. B. Sobottka a special deputy to guard the stills.

Was Given a Badge to Guard a Display

Using stills to advertise booze plays is nothing new, but there are still some new angles to the old stunt. H. B. Sobottka, of the Colonial Theatre, Tacoma, Wash., found one the other day when he came to advertise Contraband.

In spite of its nearness to the Canadian border, Tacoma has a fair supply of bootleggers, and Sheriff Desmond has them in assorted sizes and shapes.

Mr. Sobottka borrowed a small one to set up in the lobby of the Colonial, with the statement that "This is a contraband moonshine still confiscated by the Sheriff. See Mr. Contraband here Wednesday."

In addition he had a still of 300 gallon capacity, capable of running off a hundred gallons of white mule a day. This he mounted on a truck and perambulated about town with "for the history of this still see Contraband, Colonial, Now."

The kicker is found in the fact that the manager was appointed a deputy sheriff during the period of exploitation that the stills might with propriety be left in his custody, and this was good for an additional news interest.

Keep This Idea for Next Mothers' Day

Although Louis P. Kramer, who handles the publicity for Universal in the Chicago, thinks that his biggest stunt was hooking the Tribune to an exploitation stunt, we like better his stunt for Mothers' Day.

The Tribune has been tied to contests before, but never to an out-and-out exploit. Kramer arranged to have Carl Laemmle toss a baseball from the uncompleted tower of the new Tribune building, thoughtfully placing a member of the Chicago White Sox underneath to catch it. The drop was 460 feet; close to the record of 524 feet.

It was a good stunt and won yards of real reading, but it was a nine-day wonder and it was all over. On Mothers' Day flowers were tied to the corner lamp posts in many parts of the city above cards reading: "From Carl Laemmle, President Universal Film Co., to the Mothers of Chicago." They will remember that long after the baseball stunt is forgotten.

Here is something you can do next year, if you paste this up now. Get them up near the churches and you'll reach half the town with the least effort.

Added News Reel to Lobby Trailer

When he came to advertise Man and Maid at the Strand Theatre, Pasadena, Charles McManus built a cage for a projection machine that threw on a miniature screen the trailer for the Elinor Glyn picture, and also a brief news reel. The machine was threaded to run continuously, and with a black proscenium it could be seen clearly enough even in the daytime.

He had a pair of attractive side signs painted and used ribbons to connect the main show to these side announcements, as shown in the cut.

Some managers may object that the box takes up rather too much lobby room, but Mac found he had plenty of space to get them up to and past the box office, and that was all he needed.

Another Paper

Add Harper Theatre Topics to the growing list of useful house organs. It is a four-pager gotten out by the Harper Theatre, Detroit, mostly program and press agent stuff, but with enough house material to make it worth while.

The house runs six changes a week, and one of the issues features a letter from a patron who attended five of the six shows the previous week, and liked them all.

Nothing works harder for a house than a well-edited house organ, and the Topics qualifies in this class.

Two Good Ones for Take a Chance

Getting a lobby display on take-a-chance week, when you cannot advertise star or play, is one of the problems on the stunt. D. Roscoe Faunce found the answer in a jack-in-the-box in the lobby.

The clown was eccentrically mounted on a wheel so that it rose and fell, the lid of the box working from the same wheel. It gave a lobby display that held interest and yet spilled no secrets.

Even better was a distribution of put-and-take tops to the guests at the various business luncheons. They were tied to small cards urging the recipient to take a chance the following week, but most of them started in right there and then. In quantities the tops cost only thirty cents a dozen and there was not one that did not earn its cost many times over.

The picture was The Goose Hangs High, which got away with an awkward title.

A Metro-Goldwyn Release

HOW McMANUS FRAMED A DAYLIGHT SHOWING IN PASADENA

Charles F. McManus framed this stunt to show the trailer on Man and Maid and threw in a short news reel for bait in the lobby of the Strand Theatre. Note how the ribbons carry the glance from the miniature screen to the side displays.

Got a Fine Display at a Minimum Cost

Getting a gateway and steps built gave Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas, a fine display at a cost of only $25.50. The display was planned by his assistant, Don Harkleroad, and as it can be changed for repeated use, the cost really is less than this, just as this cost is kept down because the backing window was already in the prop room.

The steps, pillars and gates cost $25 and the two insert cards represent an outlay of fifty cents. The potted plants were borrowed, as was the cutout, which looks familiar, though we cannot place it.

In order to get the details the picture was made a close-up and does not show how the display dominates the entire lobby, while taking up very little real room, since both entrance and exit doors are left free.

A few pieces like this are a real asset to the careful decorator, and we think that at the price it is a real bargain. It made more than that much extra business for The Little French Girl and is all profit for its next use.

A Paramount Release

A STRIKING LOBBY THAT COST ONLY $25.50

This was planned by Don Harkleroad, assistant to Harry Gould at the Hipprodrome Theatre, Fort Worth, Texas. This does not include the cost of the window, which was already in the prop room and the plants and cutout were borrowed.

Real Estate Page

One of the oddest hook ins was worked on Classmates at the Fairfax Theatre, Miami.

A real estate company took a page to announce that the jungle scenes were made on their new development and offered 500 free tickets to the show to those who applied at their offices. The jungle stuff in Classmates did not look exactly like a nice home site, but it seemed to be worth while bragging about and the company got 500 people to hand circulars to.

Tied to Ice

There was a cool suggestion to the hook up arranged for Frivolous Sal at the Knickerbocker Theatre, Nashville, Tenn. A furniture store gave over a window to a display of refrigerators with a sign reading:

"Mount Rainier, always clad in snow, with its wonderful ice caves, is the background for much of the action of Frivolous Sal at the Knickerbocker but Mount Rainier itself is no mightier for your food refrigeration than a White Frost refrigerator."

Stills or cutouts could have been used to advantage, but the card was the only connection, whereby both the house and the store lost a part of the value of the stunt.

Rocked the Boat

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., made a banner on Janice Meredith showing Washington crossing the Delaware. A small motor gave the boat an up and down motion which greatly enhanced the effect of the design. American flags were displayed at either end of this shadow box and a large medallion of Miss Davies hung from the bottom into the lobby space. An essay contest for school children also helped to put the picture over.

Poster Uses

On The Lighthouse by the Sea A. S. Grist, of the Strand Theatre, Asheville, N. C., used two poster helps.

One was a 24-sheet across the house front, spotted from across the street. The other was an eight foot cutout of the dog from another 24-sheet, which was mounted and placed in the lobby two days in advance, being moved from the corner to the centre when the picture opened. Both contributed toward better business.

A Paramount Release

HIGH HATS FEATURED GRIFFITH IN GREENVILLE, S. C.

Charles H. Amos used a large hat on the lobby floor, smaller ones on the banner above the Garing Theatre and perambulated a flat outline hat about the streets to give emphasis to the Hi Henry worn by the new comedy star.

Semi Centennials

At the first matinee of Old Home Week at the Sterling Theatre, Greely, Col., the doorman had instructions to admit without ticket any person who stated his or her age as over fifty and who reasonably looked the part.

The old folks made so much talk that business was good that evening and all of the following day. If you work it, try it on a picture you are certain the old folks will like.

Built a Building

To get over the idea of The Shock Punch D. Roscoe Faunce, of the Strand Theatre Birmingham, Ala., built a section of a structural steel building; a crossbeam extending across the lobby, with two uprights near the centre. Between these was a skyline of a city.

A cutout of Dix stood on the crossbeam while the lower part of the painting showed a falling workman. It looked interesting, so the customers invested in tickets.

Poor Typography Marks Phantom Ad

This advertisement is from a San Francisco newspaper, but it looks very small town. The cut is strong, but the inserted lines are about as poor as they get them. That top bank is a wretched display of all caps that

A Universal Release

VERY POORLY SET

do not get over well below the third line. In the lower section there is a poor spacing which brings the "supplementary" directors name down to where it appears that he is the supplementary director of the Curran Theatre, and at the same time makes you look close to see where the picture is being played. The Phantom of the Opera is an unusual production, but here there is no suggestion of bigness. Rather it might be a very ordinary picture, taking a large space only because there was a large cut. That cut should not have been used in this space. It does not permit a proper display of the type, though such typesetting as this does not deserve a display. A cut that size needs another column down the side, and two would be better.

Victoria Capitol Likes Half Pages

The Capitol Theatre, Victoria, B. C., seems to be going in for half page displays or even more than an exact half. This layout on A Thief in Paradise is a cross page twelves on a 22-inch column. The ad man has not made the usual error of filling his space too full of cuts. With a play so replete with hokum he has plenty to talk about, so he picks out the one cut he thinks will make the most noise and uses that to attract attention to his type talk about the rest of the punches. And he further avoids error by putting these in so that they are not too closely packed. It is a most inviting space. You come upon it with a feeling that it must be interesting, and you are apt to read it all where precisely the same copy, set in large faces to fill the entire area, would turn the reader away with the text unread. A ten or twelve point type is just as easy to read as an 18 or 24, provided it does not have too much of the larger sizes to fight, and the twelve will give room for white space that will make it easier to read the lines. Breaking up the punches with boxes and banks gives a further isolation which makes for emphasis and there are so few large lines that they all get their full effect. Even in the lesser details there is shown an appreciation of the niceties of layout that mark the adept. In the reduction the square sided cut will not look as crude as in the original, where the cropping seems rather abrupt, but you may be able to note that on the left and at the bottom a two point rule borders the cut. This is very simple, but it materially improves the appearance of the cut. The right hand side does not so greatly matter, but where the head is cut through on the left the raw cut looks unfinished and the border rule supplies a badly needed touch; a point to keep in mind for your own possible use, but remember, too, that to make a U of the border will not be as effective as this L. The Capitol is to be congratulated upon a very intelligent piece of work.

Far Too Much Copy Overshadows Cut

This is a good attractor cut on Sans Gene, but the Century Theatre, Baltimore, hurts the effect with too much copy. That cut works best where it is permitted to dominate the space, and here it is just the cut tail to the type dog, and it can't wag. Sans Gene should not require so much selling, and some of

A MOTION PICTURE BOOKING ACHIEVEMENT!
CENTURY THEATRE
This, the latest and greatest picture ever made by Gloria, is the talk of the motion-picture world. We have been fortunate in being able to play it simultaneously with its New York grand premiere, for which performance every seat has been sold for five dollars each
...HOWEVER...
The Century regular popular prices will prevail during this
—ENGAGEMENT—
Gloria the lamdrem gazes down upon the scenes of royal splendor that are to become part of her life when the Emperor Napoleon makes her a duchess!
GLORIA SWANSON
IN "MADAME" SANS GENE
From the International Stage Success by Victorien Sardou and Emile Moreau
You laughed at Gloria's comedy antics in "Manhandled"—you'll howl with delight at "Sans Gene."
GLORIA, Dancing, Clowning, Wheedling, Loving, Thrilling as Never Before!
ADDED ATTRACTION
EUGENIO CIBELLI
POPULAR VICTOR RECORD VICTOR
Assisted by GEORGE WILD, Conductor
CENTURY SYMPHONY ORCHESTRA

A Paramount Release

TOO TALKATIVE

this could have been put into light italic with decided benefit, notably the reference to the five dollar opening in New York. This is to emphasize the "regular prices" line just below, but the five dollar bank overshadows the local prices to the point where the latter is lost. This display would have been very much better had there been more white space and less talk. This suggests that the house was afraid of the picture and was using every argument to get it over.

CAPITOL
ALL THIS WEEK
Now!
A Colorful Pageantry of Beauty
CAPITOL
AT USUAL PRICES
The Screen's Most Astounding Eye Feast in an Electric Revelation of Dramatic Intensity!
From the Novel "The Worldlings" by LEONARD MERRICK
Ladies! He'll Steal Your Heart He Knows How! Come—Watch Him!
Imagine if you can, a picture with the most hair-raising thrills, the most lavish settings and gowns, romance to set your blood tingling, love scenes more alluring than any Elinor Glyn has ever written about—It all awaits you—
And You Will See—
A polo match—Blondes vs. Brunettes—an aeroplane honeymoon, divers fighting for pearls, an undersea dance, Frisco's Bohemia. The most astounding revelation of originality and beauty ever conceived
SEE!—
Divers fight the perilous China seas for pearls
Fashion's playground A polo match of picked beauties—Blondes vs Brunettes—in bathing suits
The undersea dance—symbol of man's eternal quest
'Frisco's Bohemia—and Hawaiian dancing maids performing in an artist's studio.
The most astounding revelation of originality and beauty conceived
FEATURETTES
Sunshine Comedy "Roaring Lions at Home"
Hodge Podge Novelty Reel
He steals kisses from honeyed lips···
All ladies love him···because he knows how to steal
He holds the key for any heart···
A Thief in Paradise
With— AILEEN PRINGLE RONALD COLMAN DORIS KENYON
Michelin at the Organ

A First National Release

A NICELY DISPLAYED HALF PAGE FROM VICTORIA, B. C.

Panel Sales Talk Is Circle Appeal

Getting away from the old style, the Circle Theatre, Indianapolis, is using paneled sales talk, with no paragraph deeper than four lines. Most of them are three and you will be surprised to find that the average reader

Colleen Moore in SALLY
A First National Picture
Sally's In The Movies Now!
What A Joyous Easter Attraction This Is
THE biggest hit of musical comedy—the biggest hit because its laughs and tears can never be forgotten!
COLLEEN MOORE brings it to you—and she's Sally—and oh! what a wonderful Sally our pretty Colleen makes.
LEON ERROL helps the laughs along—and if you've ever seen Leon you'll laugh at the mere mention of his name.
DON'T miss Sally—there may never be another like it! It's the best picture Colleen has ever made
A Music Master Cinema Overture
"FRANZ LISZT"
BAKALEINIKOFF
Easter Fashion Revue
HOPE HAMPTON
CIRCLE NEWS
NEWSPAPER FUN
CIRCLE
Coming Sunday, April 19th
PRISCILLA DEAN
On The Stage — "A Cafe In Cairo" — On The Screen

A First National Release

PANELED TALKS

will study four three-line paragraphs where the same copy in eleven solid lines would be passed over. This space is 175 by 3, rather too deep for the best effect, but the small features get their own panel and take up more room than really is necessary. It is essential to the best selling that all features shall be mentioned and displayed, but it can be done in smaller space than this with the same effect. The lettering on the cut is rather weak. With such a title to sell, it should get every possible aid, and yet the "Sally's in the movies now" is much more prominent than the larger letter in the cut and probably does most of the selling of the title. This seems to be a local drawing rather than a lift from the press book. The sketch is clever—decidedly so, but the title is the more important, since many sales can be made on the titles to those who are not interested in the star.

Inviting Aspect Is Aid to an Ad

Working with plan book material, Frank H. Burns has turned out an exceptionally sightly display for the Beacham Theatre, Orlando, Fla. We particularly like the placement of the selling talk. That and the oddly costumed figure should sell a star not so well known as Miss Talmadge. It apparently is

Norma Talmadge
The LADY
Norma Talmadge's stirring portrayal that carries her to greater heights than ever before—and which wafts you with her to the heights of love and drama. The play gave New York its last year's sensation—the picture will remain the nation's sensation.
TODAY AND TOMORROW
Beacham

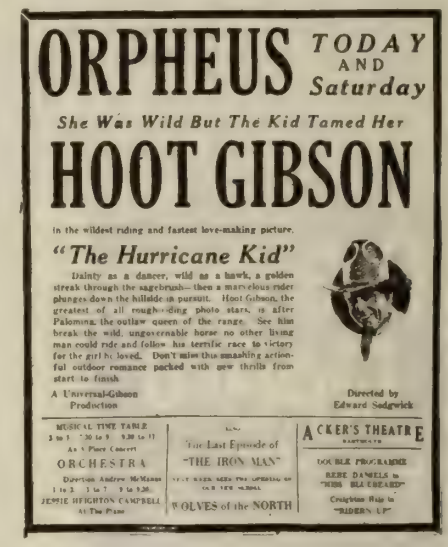
A First National Release

ANOTHER FROM BURNS

made up of two casts from the same mat, for if you look closely you can see that the loop of the "g" has not been cropped from the shadow of the figure, and the same loop in the name has not been completely routed. Evidently the title rested too closely against the name to fit in with Mr. Burns' ideas, so he separated them slightly, with excellent effect. Most managers prefer the compact cut with the title and illustration set together, so this cut supplies a general demand, but when it is desired to separate them, it can be done with a gain in effect and at small cost. This is where the mat is superior to the cut. You can have two or more casts made and cut them to suit where you might hesitate to destroy two purchased cuts. We are using a number of displays from Mr. Burns because we believe that they supply unusually good models for small town use. For that matter they do not differ materially, except in size, from those used by the Loew houses in Washington, D. C., where space is more costly. But this is a three nines, more than double the usual Washington space. If you get a mat from the exchange that seems to carry excess baggage, it is simple enough to crop away the excess. There is still a general demand for the "strong" cut with a lot of detail, but managers are coming more and more to realize that the heavy cuts are not as good sellers save for melodramas. For more polite presentations there is far more appeal to the light, well displayed illustration.

Good Composition Helps This Layout

It would have been very easy for the compositor to have mussed up this four ten and a halfs from the Orpheus Theatre, Halifax, N. S. Had that bank of copy been set in the usual all capitals, it would have been an almost total loss. As it stands there are few all-cap lines and it is one of the most readable displays we have had in a long time. The copy is well done, but the best copy would have been useless had it been too difficult to read, so it is the combination of copy and composition which makes this stand out above the average. That advertisement should sell on its merits, and if you are not looking for theatre advertisements, we think that the "She was wild" line will catch and hold the inattentive. It would not, had it been set in all capitals. A novelty is that


ORPHEUS TODAY AND Saturday
She Was Wild But The Kid Tamed Her
HOOT GIBSON
in the wildest riding and fastest love-making picture.
"The Hurricane Kid"
Dainty as a dancer, wild as a hawk, a golden streak through the sagebrush—then a marvelous rider plunges down the hillside in pursuit. Hoot Gibson, the greatest of all rough-riding photo stars, is after Paloma, the outlaw queen of the range. See him break the wild, ungovernable horse no other living man could ride and follow his terrific race to victory for the girl he loved. Don't miss this smashing, action-ful outdoor romance packed with new thrills from start to finish
A Universal-Gibson Production
Directed by Edward Sedgwick
MUSICAL TIME TABLE
ORCHESTRA
JESSIE HUGHTON CAMPBELL At The Piano
The Last Episode of "THE IRON MAN"
WOLVES of the NORTH
ACKER'S THEATRE
DOUBLE PROGRAMME
REBE DANIELS in "MISS BLUEBEARD"
Creighton Hale in "RIDDEN OUT"

A Universal Release

INTELLIGENTLY SET

panel in the lower right hand corner, which sells the offering at a sister house in one of the outlying towns. It sells the suburbanite his own show and also sells him on the Orpheus in case he is coming to town. For this reason it is more useful in the space it occupies than it would be in a separate space, and has the additional advantage of swelling the general measurement.

Usual Form Is Good as Always

There is not much to be said about this space from Loew's Palace Theatre, Washington, D. C. It is about the usual form, and the reason we run these is because this is a particularly good form. We think that if the Loew circuit should inaugurate a prize contest the Washington houses would be en-

A Paramount Release

GOOD, AS USUAL

titled to at least the first, second and third prizes, for they get uniformly good results week after week through sticking to a general style but varying the cut and copy placement to suit the material at command.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

MAINTAINING INTEREST IN PRESENTATIONS

DIVERSITY in presentations is not only an absolute necessity but is the keynote of any successful program. The producer often finds himself confronted with a problem when he follows a week-to-week plan in devising, and subsequently mounting these divertisements because the complete production lacks the elements sufficiently strong to contrast the current presentation with the one that preceded it.

Sometimes we live so close to our work that our productions suffer as the result. We often find ourselves in a rut as the outcome of such a cramped field of operation, and after a while our artistic sensibilities become calloused to the point where we simply change the costumes, rearrange the sets, but basically give nothing new.

There should be a wide range in the character of the various presentations produced, and too much emphasis cannot be laid on the point that the successful producer will schedule his productions weeks ahead, in the same manner as the exhibitor books his pictures.

The presentations demand a great amount of time in their preparation in order that they may be truly representative of this newer art of the theatre, and any producer who permits carelessness, haste, or indifference to enter into his methods of preparation will soon find himself upon the shoals of unpopularity. It is really lamentable the opportunity which so many producers have had to put over the presentation and failed to grasp. They have had large amounts of money, excellent staffs to assist them, and a willing public, but no program can succeed unless it is devised and produced along the lines which bespeak originality, an ever-increasing and changing novelty, and above all, the elimination of monotony which comes about naturally with a diversified program.

It is suggested that the producer make a few notes as to the various presentations he intends to feature during this season. The subject matter may be obtained from so many sources that are widely different, and if he will only prepare a schedule and adhere to it, he will find that the interest in his programs and offerings will increase, not only with the audiences, but will prove attractive at the box office.

There are so many scenes from Grand Opera, musical comedy, a bit of suggestion from some of the older plays which can be brought in and pantomimed or paraphrased. There are so many opportunities offered by folk-lore, and stories of the nations throughout the world, of peoples in all climes; poetry is teeming with suggestions, musical compositions are overloaded with ideas; take a trip through the art galleries or consult art books, magazines, and you will be surprised with the suggestions which will come flooding in upon you. Then by using your ingenuity as a showman you will be able to combine ideas, to take your suggestions and using the original ideas, develop something that will not only embrace the artistry, beauty, poetry of the production, but will carry with it the popular accord.

JAZZ-OPERA IDEA DEVELOPED IN SCORE

MOTION pictures have always had two dimensions, and more recently the stereoscopics have given them a third, but Broadway today houses the motion picture of four dimensions, with Sound being this dimension. This all refers to the "Beggar on Horseback," which is now being played at the Criterion Theatre in New York, having really one of the few perfect musical scores ever heard which was created by Dr. Hugo Riesenfeld. Josiah Zuro, Director of Presentations for the Riesenfeld theatres (who, also, conducts the orchestra at the Criterion) is the authority for the statement that this score is the first jazz opera idea this country has ever had.

The score is entirely in jazz except for a few sentimental love themes, and as the particular picture is a jazz fantasy, the pulsating rhythm of this new American music provides the correct background for the photoplay.

The various characters are identified with themes which are indicative of their temperaments. Throughout the picture these themes are played against each other in the same way that dialogue is used on the stage. For instance, in that part of the picture which portrays Neil's dream, the themes are distorted, introduced in strange moments just as they would be in real dreams. The wedding ceremony is made grotesque by use of a syncopation rhythm; the score breaks into sudden, unexpected effects; particularly striking is the brief bit where the composer is seen dozing off to sleep, a few bars of "Rockabye Baby" weirdly arranged are tossed from instrument to instrument, and played a little lower each time to suggest the gradual approach to sleep, until with a subdued crash of chords Neil finds himself with a silk hat on his head, and his dreams broken.

Various instruments are made use of backstage to achieve unusual results. There are several jazz bands playing back of the screen, and these are heard when the band in the restaurant below Neil's apartment starts its activities and destroys his inspiration. The harmonica is heard from backstage, and when the symphony in the picture is played a real piano plays a solo from the wings, and the score ceases temporarily.

Not the slightest gesture or mood is overlooked in this remarkable accompaniment. Facial expressions are given a new significance. The very sound of voices is heard. Musicians generally are commending Dr. Riesenfeld for his score, and Mr. Zuro for his conduction in one of the most outstanding musical accompaniments in the motion picture theatre.

Big First Run Presentations

CAPITOL THEATRE
New York City

Featured Picture: "The White Desert"
(Metro-Goldwyn-Mayer)

Music

Overture: "Zampa" by Herold, Capitol Grand Orchestra with David Mendoza conducting. Dr. Melchiorre Mauro-Cottone at the Capital Grand Organ plays "If Flowers Could Speak" by Nama Zucca. Pietro Capodiferro, First Trumpet of the Capitol Grand Orchestra, renders solo "Columbia" by Rollinger.

Divertissements

Three numbers are programmed and are presented in one setting which is a conventional garden set. A corner of a set house is down extreme left with a balcony effect on a buttress platform set on stage, two French doors which lead from the house onto the balcony. Upstage a platform runs across from right to left with two balustrades with large posts at center marking about a 6-ft. opening. The post is surmounted with an architectural motif "winged lions." Three steps covered with grass mat lead from platform down to stage at center opening. Four sapling trees with green leaved tops are equally distributed on the platform with a superabundance of foliage on the downstage side of the balustrade, and completely surrounding the base of the set house left. A marble garden bench is extreme left center with a rustic seat up right center. A sapling tree down extreme right. Black cyc used to back. The foliage border is used. Green foots with light blue floods, purple and green from the sides are used to highlight the various scenic units. Magneta and canary and some amber is brought in from the sides to highlight the platform area. Various characters are dressed in colonial and pre-Victorian costumes. The following program is offered:

(a) Mlle. Gambarelli, Prima Ballerina, and Aaron Tamaroff, "Serenade."

(b) Capital Ballet Corps with Gambarelli, Dorris Niles, "Gavotte."

(c) Caroline Andrews, assisted by Frank Moulan.

RIVOLI THEATRE
New York City

Featured Picture: "The Lucky Devil"
(Paramount)

Overture Dansant

A novelty is offered this week in the overture spot with the introduction of Margaret Severn & Company in "Music and Visualization" assisted by the Rivoli Orchestra, Willy Stahl, conducting. A very simple setting is used which has been designed by Joseph Urban, and in the first scene a black draped arch in a true arc is upstage. Transparency is hung in folds over the opening with a pink and blue sky to back, and in the foreground up right between the transparency and the drop bay trees are silhouetted. A large green moon is visible at lower right of the arch. Amber and canary with green foots and flood are used on the dancers who appear in the conventional filmy draperies. The second part is done in front of the curtain close-ins with red and white highlighting the characters. Third scene is worked full stage with the black cyc, black close-ins covering the opening of the arch. White spot is used on the dancer. In the last scene the close-ins over the black draped arch are opened suggesting a Venetian scene. Two festoons of Japanese lanterns are let down in one which carries a predominance of primary colors. The end of a gondola appears extreme left of the arch which also carries festoons of ribbons with here and there some Japanese lanterns. A spile cluster is extreme right of the arch. Light blue flood with the sky drop tinged blue and rose, the dancers working in amber spots highlighted from the side in the warmer tones. Characters appear in Venetian costume; spirited finale:

Scene 1. Moods of the Dance—Ensemble.
(a) "Silver Hoops," MacDowell.
(b) "Love's Joy," Kreisler.
Margaret Severn
(c) "Bubbles," Brahms—Ensemble.
(Before the Curtain)

Scene 2.
(a) "Fair Rosmarin," Kreisler—Margaret Severn.
(b) "O Marie," Italian Folk Song—Portia Cooper.

(Before the Curtain)

Scene 3 Mardi Gras
(a) "Merry Peasants," Ponchielli — Ensemble.
(b) Finale—Margaret Severn and Ensemble.

In the dance artist ensemble: Gladys Patterson, Elizabeth Collins, Miriam Schakelton, Beatrice Neal, Comfort Collins and Portia Cooper. Jeanne Ponselle, Pianiste.

Entire Dance production by Maryon Vadie.

Settings by Joseph Urban. Masks by W. T. Benda.

The Jazz Maniacs

Riesenfeld's second Classical Jazz Festival not only correctly emulates the spirit of Jazz, but proved to be a popular number. A film trailer is done in cartoons which carries a few humorous titles such as "the world being made safe for maniacs, etc." is flashed on the screen, and this is followed with "a Jazz craze has swept the country, and everybody's doing it." A framework with a slider opening in center is led down which resembles bars in an asylum. The lights come up revealing a jazz band dressed in all manner of ridiculous costumes, each inmate doing his own particular lunatic stuff. Setting is simple, black cyc with two large painted posters at angles on the back drop right and left. A few compo-board set pieces, such as the tip of a Russian cathedral up left, a figure of a soldier up center. The small piano up right center is camouflaged in highly colorful garb, etc. A traffic semaphore directly center. A large gas pipe in the form of a chandelier is hung in left center on which one of the characters does several acrobatic gyrations. A fantastic chandelier of compo-board hangs down right center with candles protruding in all directions. This is tipped with small lamps in amber tone. Blue, magenta and canary and amber are shot in from the sides on the various numbers. The selections being punctuated with the character of "Napoleon" calling for "Lights" following every number. Lights flash off and then on for the next change. Characters use various facial make-ups hurriedly adjusted. One young lady dancer makes an appearance wearing a Benda mask of "A Silly Girl." She sits in a bath tub which has a sail on it and is mounted on travellers and paddles her way across stage from right to left. She reappears and does a dance. The center section of the white bars is drawn up leaving an arched opening.

MARK STRAND THEATRE
New York City

Featured Picture: "The Lady Who Lied"
(First National)

Music

The overture, "Gems of Friml," a selection from the compositions by Rudolph Friml played by the Mark Strand Symphony Orchestra, with Carl Edouarde conducting. Kitty McLaughlin, Soprano, sings "L'Amour Toujour L'Amour." The singer appears dressed in Colonial costume in front of the framework of French windows with an hemispherical cap which is set against black patent leather drop; the outline of the white framework being very effective against this background. A leaf cluster is right and left of the windows. Amber flood from top with amber and canary from the sides are used to highlight the set with a pink spot used on the soloist.

The Clown and the Music Box

Edward Albano, Baritone, dressed in clown costume of white, appears in front of close in and sings "Harlequin" by Sanderson, working in a white spot. Conclusion of number curtains open revealing top of a large music box which occupies about two-thirds of the space of the stage. Music box is painted to resemble a balcony framework with a gold center bearing an artistic design. A large crank is left of the box; on the top Mlle. Klemova poses in white ballet costume with blue bows on her hair and back. Albano turns the handle and the dancer does a mechancial doll dance to Laidow's "Music Box," as the clown kneels beside the set piece. Black plush used to back with the legs of the patent leather being gathered together in folds right center and left center over the black. These are highlighted with green, magenta, amber and purple from the sides which are very colorful. White spot is used on the dancers. Red borders are on. White spot is used on the singer with amber from the left highlighting the dancer. At the conclusion of the dance the song of the baritone is again resumed for finale.

The Prologue

One of the most colorful stage settings which we have been privileged to see at this theatre is offered this week in a very atmospheric arrangement, as an introduction to the featured picture. The setting which is mechanically simple is very massive in its appearance and extremely effective. A four-arch leg drop with long narrow openings is hung down in one. Back in three there are four set pilasters with

spans giving a triple-arch effect. A platform is back of the arches down in one upon which the various characters work. Two railed gangplank arrangements are right center and left center which run from the platform in one to the platform back of the arches upstage. The tip of a gondola is seen left of center. Four Venetian lanterns with amber and magenta lamps hang in the down stage arches. Two pilot lights on standards are placed, one down right and one up left. Gold fabrics are used to back the setting and these are tinted red at the top with a blend down to canary. Ambers and greens with blues mixed are shot in from the sides. A strip in canary and amber is at the base of the drop in one which highlights the characters as they appear on the platform, and the second group of arches is well arranged to give effect of space, as though water was in evidence. The various characters appear in Venetian carnival costumes, Luigi Guffrido, Tenor, sings "Serenata" (Toselli) following which the Ballet Corps and Ensemble enter and dance as the spirals fall from the top, and pom poms wave and the general carnival spirit is maintained.

COLONY THEATRE
New York City

Featured Picture: "Cyrano De Bergerac" (Atlas)

Music

The Colony Melody Masters, with E. Chas. Eggett, conducting, play Massenet's "Phedre." The musical settings for the picture have been especially arranged by Dr. Edward Kilenyi.

The Mystic Voice

Thie feature is held over for the third week. The mysterious singer renders Cadman's "At Dawning." A slightly different lighting effect is used with a full stage screen hung down in one upon which a cloud effect in deep blue tone is thrown against a sky of rose and canary.

The Prologue

We must again commend the Colony for an excellent prologue to a picture. The Colony is surely taking a step in the right direction and offering presentations which are not only worthy of the name, but are correctly arranged along the fundamental lines of this newer art. The prologue to the picture which was conceived and staged by Howard W. McCoy, Managing Director, was given a correct technical production with the assistance of J. De Rosa, as technical director, and Harry Shaw, as production manager. The subject is about the only thing which could be used for a prologue to this picture, and it not only created the atmosphere but it counterparted the colorful scenes which the picture revealed. It is suggested that other theatres playing this picture use the Colony idea as their prologue. We doubt whether this idea could be improved on in this instance. The setting reveals a garden which consists of a set house extreme right detailed as a flat running on an angle up stage with a jog carrying off. A practical balcony facing on stage with two stained glass windows highlighted from inside with canary. The vivid colors of the windows contrasted with the deeper tones of the set. Below the balcony is an arched door with a backing which is tinted red. A hedge row running from the corner of the set house up stage at right across to left. Two large flowering trees up right center and left center with a large stunted trunk of a tree and green foliage up center. There are several smaller trees scattered about the stage to dress and a profusion of foliage banks masking the hedge-row and used in various decorative positions. An amber moon box is visible through the blue cyc up center. Foliage border hung down in one. At the rise an old friar carrying a lantern appears at right and crosses stage disappearing left. Renee & Lora-Frances & Jeannette appear and render an incidental ballet arranged by B. Bernardi. After their exit three characters made up to resemble the principal actors in the picture, Roxanne, Christian and Cyranno appear. First come the two men from right, Mr. Mario Alvarez as "Christian" stands center and sings "Si Mes Vers Avaient Des Ailes" by Reynaldo Hahn, as "Cyrano," played by Mr. Arthur Tracey, stands in the arched door-way beneath the balcony. Presently Miss Virginia Johnson as "Roxanne" appears on the balcony and with Mr. Alvarez sing the duet by Gounod, entitled "Duo D'Amour." Blue foots with light blue and green and white from the sides highlight the various colors of the set which is rich in natural pigments.

RIALTO THEATRE
New York City

Featured Picture: "The Happy Warrior" (Vitagraph)

Music

The Rialto Orchestra with Frank Tours, as Guest Conductor, plays the various musical motifs, used to interpret the scenes of "Mendelssohn," one of the Famous Music Master Series produced by James A. Fitzpatrick. This is one of the first of the pictures produced by Mr. Fitzpatrick in his series, and while it has been shown before it still retains interest. Another version of Riesenfeld's Classical Jazz is offered.

Tandy Mackenzie, Tenor.

This singer, dressed in tuxedo, appears in amber spot in front of the light gray fabrics which are toned blue, green, and sings the following numbers:

Lullaby from "Jocelyn," Goddard.
"Mother O' Mine," Frank Tours.

Miriam Lax

This popular soprano appears in a very charming gown of white with rhinestones, in front of a simple setting which consists of a large oriental panel with a mosaic silver base bearing the figure of a spread winged crane in white, with the light gray fabrics carrying off from right and left of center. A pink spot is used on the singer.

Dance Divertissement

Marley, Alma, Frances and Marguerite dressed in white lace dance costumes with silver thread spangles and trimmings, appear in a setting which is a full stage view of the oriental panel used in part as the backing for the previous number. The panel is a large square silver background done in silvered mosaics, spotted with reds and blues bearing a large gold border. A white spread winged crane is painted center over a cluster of flowers in a design and color of asters. White and canary is used on dancers.

EASTMAN THEATRE
Rochester, N. Y.

Featured Picture: "Are Parents People" (Paramount)

Overture: "Pomp and Circumstance," Edward William Elgar.

Eastman Theatre Orchestra, Guy Fraser Harrison, Conducting.

Organ Recital: "Bits of Jazz," "Why Do I Love You?" "Sweetheart of Sigma Chi," "When My Sweetie Walks Down the Street," "Collegiat," Robert Berentsen.

Stella Bloch, Danseuse

(a) Duncan Dances: 1. Minuet from G. Minor Symphony, Mozart. 2. Country Dance, Weber, Miss Bloch.

(b) Tenor Solos: 1. "Ah, Moon of My Delight," Liza Lehmann. 2. "Till I Wake." Amy Woodforde-Finden, Douglas Steade.

(c) Javanese Dances: 1. Lady of the Court. 2. Kembang Katjang, Miss Bloch.

(d) Tenor Solos: 1. "Mah Lindy Lou," Strickland. 2. "My Old Kentucky Home," Foster, Mr. Steade.

(e) American Negro Dances: 1. Folk Dance of the Nineteenth Century. 2. Folk Dance of Today, Miss Bloch.

Music Masters Series, Mendelssohn.

CAPITOL THEATRE
Chicago

Featured Picture: "Grounds for Divorce," (Paramount)

Capitol Grand Orchestra, Albert E. Short, Conductor.

Overture: "Aida," Verdi.

"Celeste Aida," (Heavenly Aida) played by Robert Summerhill, Trombonist.

"Verona," in a classic dance interpretation.

Mr. Charles Hart, in a stage creation of "The Midnight Waltz."

Banks Kennedy at the Organ playing, "Don't Bring Lulu."

"Georgette," the vivacious dancing violinist.

Bobby McLean, World's Champion Ice Skater, with Jimmy Bourke and Edna Blue in "Tons of Ice." Assisted by the Capitol Ice Ballet.

Rivoli Policy Creating Interest

New York's moviegoing populace is looking forward with great interest to the new jazz policy which will be inaugurated by Hugo Riesenfeld at the Rivoli next week starting Sunday. Just how the Ben Bernie jazz orchestra will fit into the picture theatre entertainment scheme has aroused much discussion and rumors are flying thick and fast around Times Square. Mr. Riesenfeld, when questioned on the subject, stated that the performances will be radically different from those now in vogue and all designed primarily to "fit" the picture production. For instance, next week the film attraction contains scenes showing all the leading New York night clubs and cabarets. The stage and musical background will be appropriate and centered around the Ben Bernie Organization. Popular entertainment, according to Riesenfeld, is to be the rule at the Rivoli.

Additional Reviews can be found on page 331.

A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

"IN A MONASTERY GARDEN"
An Overture Feature
A Moving Picture World Presentation
Devised by Colby Harriman

THE presentation which we are offering this week is one suggested by a musical composition of the same title. While the composition is not a recent one it carries with it such elements as will enable its transition to the stage in a manner to serve as a presentation and also as an overture feature.

It also affords an opportunity for the introduction for a male ensemble and while there is a more dignified and serious note than usually found in stage offerings, it is not amiss nor detrimental to the program to occasionally inject such themes into a program, as we have found by experience that with the occasional offering of such a presentation the approval is quite universal.

The setting has been devised in a manner which will lend itself not only to an excellent lighting treatment, but affords a mechanical progression which is devised with the thought of novelty.

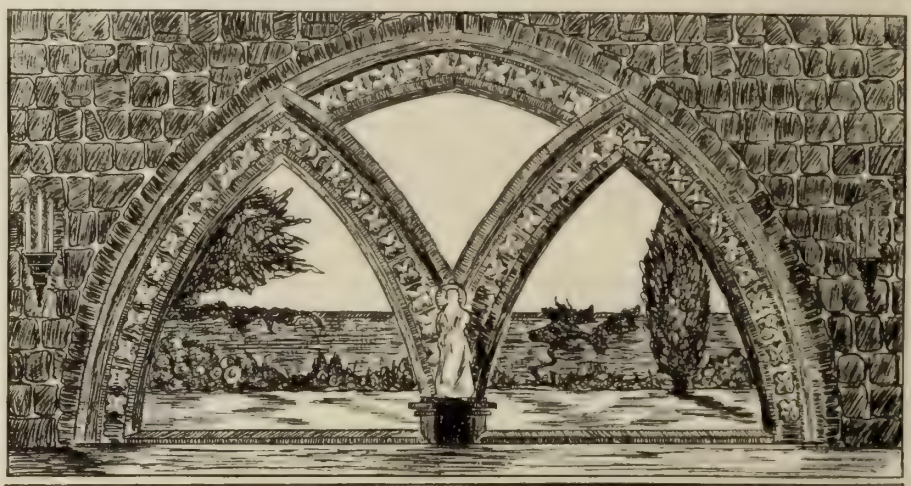
The pen sketch represents a section of a monastic court with entrance from the cloister hall into a beatiful and colorful garden. The action suggested and which is detailed in musical composition should be carried on with the dignity and impressiveness which the music suggests.

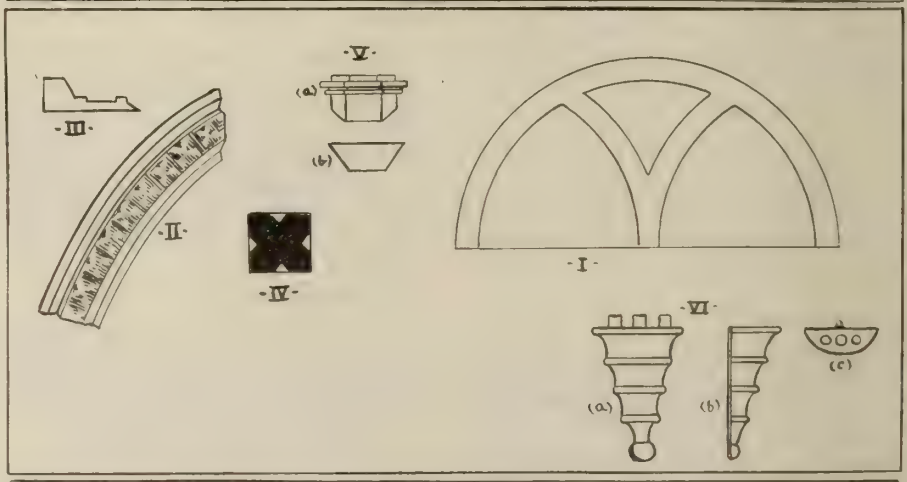
A platform 1 ft. high and about four ft. wide should run across the entire opening in one. Steps can be placed at extreme right and left of the platform so that the characters entering will give the effect of coming down from an upper room. A scrim should be hung in folds at the curtain line in front of the platform and this is to be taken away as the action progresses, which is suggested later on in the details.

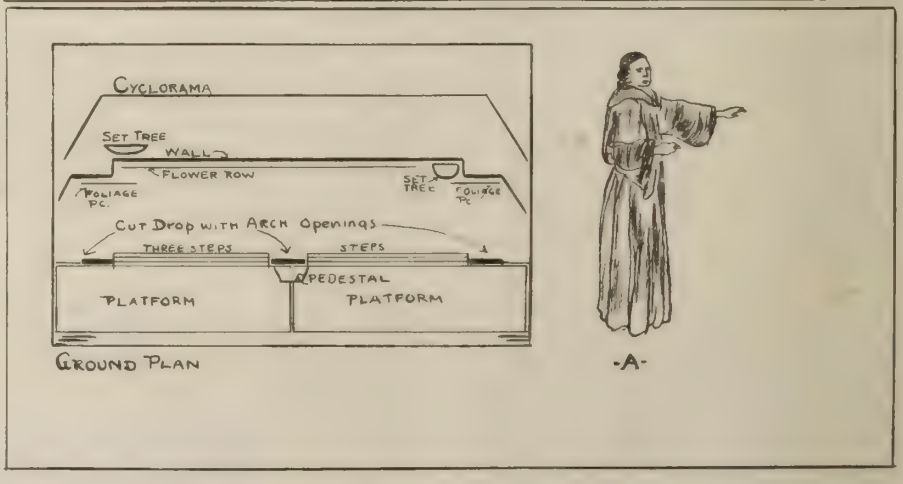
A cut drop with arched openings is hung at one back of the platform. The 3-step pieces are placed in the opening leading from the platform upstage so the characters entering from down in one will pass through the opening, and give the effect of going down into the garden. A wall should be placed well upstage running across extreme right to left with the ends raked to mask. A set tree should be placed on the downstage side of the wall up left, another set tree on the upstage side of the wall up right. A flower row should be placed down stage side of the wall and foliage pieces right and left downstage. Blue cyclorama to back and mask.

Scenic Details

Fig. 1 is the tracing outline in which the drop should be cut to give the effect of the arch. If an arched drop is already listed in your scenic inventory it would not be necessary to cut another drop for this particular scene, as two strips sewn together to form a "Y" could be made and fastened to the center of the opening, and this could be fastened to the







bottom batten of the entire drop. If desired, the entire arch can be made of compo-board or contrasted, but the cut drop arrangement will be effective and less expensive.

In Fig. 2 is a detail of the treatment of the arch with Fig. 3 showing the various angles and thickness to be emphasised by the artist. Fig. 4 shows the outline of the star-rosette motif which can be painted and shaded in a manner to suggest thickness.

In front of the arch should be a low pedestal as indicated in Fig. 5 upon which the statue of the Virgin or a patron saint can be placed. Pedestal should be about 2 ft. high and wide enough to mask the bottom of center truss.

(a) Represents the front of the pedestal showing the various sections in its construction and (b) shows the outline of the top of the pedestal.

At right and left of the arched opening a candelabra base is attached to the drop. This can be made as indicated in Fig. 6. Fig. (a) shows the front elevation of the candelabra base and (b) the side. These can be made by taking a strip and screwing smaller strips in a horizontal position to give the various sections, and covering the openings with canvas in forms as indicated. It can be fastened to the wall with a ring at the back of the candelabra. Three small tubes can be fastened into the top of the base as indicated in (c) and three candles made of paper with a small candle power lamp to tip.

Scenic Treatment

The Drop: This should be painted to give the effect of stone-work in gray and reddish brown tone. Particular attention should be given to the highlighting of the various trusses which comprise the arch. The various thicknesses being gradually highlighted and the decorative motif in the center of the archways clearly defined and shaded. The openings in each archway and in the area over the head of the statue should be cut out and the back faced with strips so as to eliminate any rolling of the edges. The pedestal upon which the statue or image stands should be painted to resemble old marble. The treatment in the garden must be very colorful so as to form a contrast to the heavier tones in the foreground. The garden wall should be painted gray-green tone with the foliage set pieces carrying a predominance of reds, yellows and a variety of greens. A flowering tree should be up right with a light green tree up left. A medium blue cyclorama highlighted with a suggestion of pink for the background.

Lighting Treatment

At the rise everything down with the exception of the blues in the foots and first borders which should be down next to last point so as to give a haze. The candles should be lighted right and left of the arched opening with an amber tip. Through the scrim can be seen the deep blue of the sky which silhouettes the upper part of the arches and the trees in the garden. As the action progresses an amber spot off right is placed to throw a shaft of light across stage to left center highlighting the right side of the statue on the pedestal. At this point a blue should be brought up from a baby spot on the left side of the statue. The lighting in the garden should gradually ascend through the morning tones; the flower row being highlighted with canary and green and a rose tone given to the blue cyc. Spots should be placed to highlight the various foliage pieces draped about the walls, the set trees, and to flood the area of the garden between the arches and the wall. A cloud effect can be used to advantage on the cyc.

Costume

The ensemble is garbed in the dress of Friars as shown in Fig. A. The brown garb should be used. Sandals should be worn and the general make-up of the players should be that to emulate in wings, etc., the appearance of Friars.

STRATFORD THEATRE
Chicago

Featured Picture: "Light of Western Stars"

"Sometime," A Stratford Presentation. The Boy, David Reese; The Girls, Fern Anderson and Dorothy Hughes.

Jenny and Nylin. A sensational acrobatic skating novelty.

Leo Terry at the Organ. The Celebrated Film Comedian, Smiling Billy Mason.

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Let us help you with your production schedule for this season and show you how to cut down costs.

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Mr. Harriman

Note: Beginning a series of weekly reviews on valuable books to producers and musical directors. We shall be very glad to put you in touch with the publishers of these excellent aids.—Harriman.

INSTRUCTIVE COSTUME DESIGN, by Emil Alvin Hartmann, is a book which should be in the workroom of every producer. It is an authoritative textbook in which the rudiments of costume design are explained in simple non-technical language.

The foreword of the book, sections of which I am taking the liberty of reprinting, seems to me to contain in a nutshell the elements which constitute it:

"This is a book of practical helpfulness, of practical information and definite instructions in the matter of Costume Design. No effort has been made to go into any lengthy discussion of the history of costumes through the ages, particularly the history of the female costumes through the ages, for the reason that libraries and museums, especially during the past few years, have provided ample means for the student to become familiar with this phase of the subject. The real value of the work lies in its concise instructions, and profuse illustrations of the method of teaching the subject of Costume Design. Throughout the book the author has endeavored by precept and illustration to have the student actually do the things that are suggested—to have the mind, the eye and the hand work in unison, doing the practical design step by step while the theory is being learned."

Within this book we find an interesting treatise on the subject of Costume Design, with valuable information on how designs are made—the elements of a costume design—how these theories may be intelligently put into practice and applied in proportion to the human figure. The entire category runs in an instructive way from the days of the Ancients up to our own times. There is an interesting and valuable chapter on the study of color, particularly as applied to the various types, also chapters on millinery design, etc. All these phases are set down by a man who knows intimately the possibilities and limitations of Costume Design, and of all the books which I have ever seen relative to this particular subject, this book will prove a boon to the producer in the intelligent designing of costumes for the various productions offered.

A color type chart is added which will also prove of helpful interest.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

IS LOVE EVERYTHING? (6,000 feet). Star cast. Very fair subject with a good appeal. Pleased our audiences. Tone, good. Sunday, yes. Appeal, ninety per cent. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

F. B. O.

AIR HAWK. (5 reels). Star cast. Very good picture but did not pull patronage. Disappointed with its business getting. Tone, fair. Sunday, no. Special, no. Appeal, seventy-five per cent. Middle and working class, city of 25,000. Admission, 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. Fred's latest and it's a good one. Comedy in it will make them howl. Silver King better than usual. Good appeal. New print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. A good picture for a one-day run. Action, thrills and comedy usually combined in all his recent pictures. My bunch likes westerns, with a good amount of comedy. Tone good. Print new. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. Another good western that will please most anywhere. Has a good touch of comedy all through it and a fine ending that sent them away happy. Tone, fair. Sunday, no. Special, no. Appeal, ninety per cent. Town and country class town of 700. Admission, 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

BROKEN LAWS. (6,413 feet). Star, Mrs. Wallace Reid. A good picture that will please most people. Only the dream in the picture spoiled it for me and most other people. Tone, okay. Special, no. Good appeal. All classes, town of 1,800. Admission, 10-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

EVELYN BRENT PICTURES. We have played "Silk Stocking Sal" and "Midnight Molly" here. The attendance increased at each successive showing and we believe that Evelyn Brent's pictures will please our audiences. F. A. Verdon, Capitol Theatre, Staten Island, New York.

FIGHTING SAP. (5,138 feet). Star, Fred Thomson. These are not great big specials. Just common pictures which will please twice as well and bring in twice as much money as any special. They are the bread and butter for small towns the best buy in pictures. Farmers and town class, town of 800. Admission, 10-25. Firkins & Laws, Crystal Theatre (200 seats). Moravia, Iowa.

FORBIDDEN CARGO. (4,850 feet). Star, Evelyn Brent. A good Saturday picture. I ran it with the "Go-Getters" and a two-reel Mack Sennett comedy. Fair attendance. Program pleased. R. A. Preuss, Arvada Theatre, Colorado.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. A good program picture that should bring you money. Pleased the majority. Tone, okay. Special, no. Fair appeal. All classes, town of 1,800. Admission, 10-25. Miss Zelma Campbell, Colonial Theatre, (450 seats), Moulton, Iowa.

HIS FORGOTTEN WIFE. (6,500 feet). Star, Madge Bellamy. A splendid drama that will suit most any audience. Would suggest to play comedies last on this one. Tone, okay. Sunday, no. Special, yes. Appeal, ninety per cent. Farm and town class, town of 400. Admission, 10-25, 15-35. A. H. Higley, Rushmore Theatre (260 seats), Rushmore, Minnesota.

JIMMIE'S MILLIONS. (5,167 feet). Star, Dick Talmadge. Athletic stunt picture that the younger generation eat up. Especially the boys. Always speed, thrills, and romance in all his pictures. Print good. R. A. Preuss, Arvada Theatre, Colorado.

LAUGHING AT DANGER. (5,441 feet). Star, Richard Talmadge. Fine stunt picture. They all like this boy; a hard and conscientious worker. Picture was fast and cleverly worked out. If you want action, here it is. Good tone. Appeal seventy-five per cent. Yes for Sunday, no as special. Draw all classes, town of 6,000. Admission, 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

LAUGHING AT DANGER. (5,442 feet). Star, Richard Talmadge. About the average of this star's pictures. Weak plot but full of stunts. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes, town of 3,000. Admission, 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MIDNIGHT MOLLY. (6,000 feet). Star, Evelyn Brent. A new star and a winner in the type of picture Priscilla Dean played in for Universal. Put a girl in an underworld story and she will go over. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MIDNIGHT MOLLY. (6,000 feet). Star, Evelyn Brent. Another good crook picture for this star. My help are asking when her next is booked. Also, patrons always say "good" on all her pictures. So they must be worthy of mention. "Silk Stocking Sal" was the one she made the biggest hit in. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MILLIONAIRE COWBOY. (4,841 feet). Star, Lefty Flynn. Good. Some different than most of the western pictures. Had some favorable comments. Tone, good. Sunday, yes. Not a special. Good appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PERILS OF PARIS. Star, Pearl White. Pearl White is very good in this picture but it is made by a foreign company. Better look before you book. No complaints here about it. Special, no. Fair appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RIDIN' COMET. Star, Yakima Canutt. The star, Canutt, played his part well, but the story did not take well; it did not hold the interest of the crowd. Good tone, yes for Sunday but not as special. Appeal sixty per cent. J. M. Blanchard, Lone Rock, Kossuth County, Iowa.

RIDIN' COMET. Star, Yakima Canutt. A good thrill western with a good story and some wonderful thrills. This boy is a comer if they don't start to dress him up in claw-hammer coats and make him a town dude. Good tone, fair appeal. Yes for Sunday, no as special. Draw miners and railroad class, town 3,500. Giles Master, Strand Theatre, Gallup, New Mexic.

SPEED WILD. (4,700 feet). Star, Maurice Flynn. A real good picture. Small, but nevertheless holds the attention of audience and they seemed to like it as well as his previous westerns. Tone, good. Special, no. Print fine. R. A. Preuss, Arvada Theatre. Arvada, Colorado.

STEPPING LIVELY. (5,317 feet). Star, Richard Talmadge. Fair action picture, but prints in very bad condition from Boston office. No excuse for this, as we pay a very good price for these pictures. Dick isn't as fast as when he was with State Rights. Tone, fair. Sunday, no. Special, no. Appeal, fifty per cent. All classes, town of 6,000. Admission, 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. Splendid westerner. As usual with all Thomson's drew very good and gave satisfaction. My audiences are always better when a western picture is on the program. Tone, good. Sunday, yes. Hardly a special. Good appeal. Small town class and farmers, town of 1,800. Admission, 10-30. R. Kuhn, Kuhn Theatre (250 seats), Lebanon, Oregon.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. A fine western picture. I have played the entire series and they have pleased the fans. Thomson is great. Tone, fair. Sunday, no. Special, yes. Fine appeal. Town and country class, town of 7,800. Admission, 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. Two days to good business. Picture only fair. Draw general class, city 35,000. Admission, 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. (And his beautiful horse, Silver King, is worthy of praise). Thomson not as popular as Mix; but must say he is a comer and his stories are getting better right along. Good tone. Good paper—print from this Exchange always first class. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. Hardly think this one pleased the western fans as well as some of his others, but the ladies liked it. Our patrons like to see a lot of action out of Silver King. Fred is some boy and draws well for us and we like him. Tone, okay. Sunday, yes. Special, no. Appeal, ninety per cent. General class, town of 3,600. Admission, 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

VANITY'S PRICE. (6,124 feet). Star, Anna Q. Nilson. Many favorable comments received on this picture. Tone, good. Sunday, yes. Special, no. Ninety per cent. appeal. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

WHITE FANG. (5,800 feet). Star, Strongheart (dog). Agreeably surprised by this

one's pulling power at the ticket office. Did not exploit it much, but the crowds came for two nights just the same, and enjoyed what they saw. A very good picture; suitable for any type house. Tone all right; appeal excellent. Yes for Sunday and as special. Draw mixed class, town 1,500. Admission, 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

WHITE FANG. Drew well; pleased all who saw it. H. Youngren, State Theatre, Two Harbors, Minnesota.

WHITE FANG. (5,800 feet). Star, Strongheart (dog). A real tonic for the box office during the summer months. A good northern picture by Jack London. Beautiful scenery. Very good box office attraction. Good appeal. Tone, good. Paper couldn't be better. Print new. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHITE THUNDER. Star, Yakima Canutt. This boy is a comer and this picture pleased all who saw it. If your crowd like westerns give them these as they are all good. Tone, good. Sunday, yes. Special, no. Railroad class and miners, town of 3,500. Admission, 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

First National

CHRISTINE OF THE HUNGRY HEART. (7,500 feet). Star, Florence Vidor. Another picture of the eternal triangle type. Altogether too long and dragged out. The type of story a small town does not fall for. Tone, okay. Sunday, yes. Special, no. Poor appeal. All classes, town of 3,000. Admission, 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DADDY. (5,738 feet). Star, Jackie Coogan. A dandy program picture that is all okay for any house. Good story, good acting. Kids will sure like Jackie in this one. Tone, good. Sunday, yes. Special, no. Town and country class, town of 700. Admission, 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

ENCHANTED COTTAGE. (7,120 feet). Star, Richard Barthelmess. Splendid acting, but not one bit of entertainment in the seven reels here. Tone, okay. Sunday, yes. Special, no. No appeal here. Small town class, town of 1,000. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

HEART OF A SIREN. (6,705 feet). Star, Barbara LaMarr. Big stars in a small picture. Supposed to be a special, but lacks every essential except players. Box office small and story tame. Just go by. No tone. Appeal fifty per cent. No for Sunday. Draw all classes, town 6,000. Admission, 10-20-30. Frank H. Wotten, Park Theatre (600 seats), Lebanon, New Hampshire.

HER HUSBAND'S SECRET. (6,190 feet). Stars, Moreno, Miller. Would class this as a fair program offering; not much to it. A. Mitchell, Dixie Theatre (small town patronage), Russellville, Kentucky.

HER NIGHT OF ROMANCE. (7,211 feet). Star, Constance Talmadge. A delightful comedy which should have been on six instead of eight reels. Very good light entertainment. Tone, okay. Sunday, yes. Special, no. Appeal, ninety per cent. Small town class, town of 1,000. Admission, 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

IDLE TONGUES. (5,447 feet). Star, Percy Marmont. A very true adaptation of the famous novel "Dr. Nye" by Joseph C. Lincoln. Not an extra good bet for a small town as it lacks action, but it is one nice little picture and your intelligent fans will appreciate it. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes, town of 3,000. Admission, 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

IF I MARRY AGAIN. (7,401 feet). Star, Doris Kenyon. Although I personally thought that this was rather dragged out, yet it seemed to please the audience and that is what counts, after all. Doris is certainly a beautiful woman and is destined to become a real star some day. Tone, okay. Sunday, yes. Not a special. Fair appeal. All classes, town of 3,000. Admission, 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Between Ourselves

A get-together place where we can talk things over

Summer time attendance in the small town is bound to drop—if you don't work extra hard to keep the house cooler than outdoors and furnish exceptional entertainment.

The pull of the search for a cool spot; the plentiful outdoor sports; the prevalence of automobile owners. These work against you.

If ever a small town man needs good shows he needs them to keep his house off the red ink side of the book in summer.

That's why Straight From the Shoulder keeps digging at you to shoot in the dependable tips.

If a fellow can select a strong, cool-atmosphere picture for his feature; if he can choose his comedy, serial or other short subject with the feeling that it will round out the show, send the folks away in a frame of mind that disposes them to come again, he's a whole lot better off than if he just takes the feature and the short subject as it happens to come.

Shoot in tips, folks. This is the time the lemons go better in lemonade than on your screen.

VAN.

IN EVERY WOMAN'S LIFE. (4,258 feet). Star cast. I cannot say too much about this production. It has everything and if I could buy pictures that would please my audience as well as this, then I would be happy and sitting pretty. Make some more like this. Mr. Exhibitor grab this one. Tone, good. Sunday, yes. Special, yes. Good appeal. All classes, town of 1,200. Admission, 10-25. J. E. Lewis, Everett Theatre (8,000 seats), Middletown, Delaware.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,750 feet). Star, Alexander Carr. I do not believe this one will please the average audience. It didn't give much satisfaction here. Some of the comedy was good and a great deal of it went over their heads. Don't promise too much. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes, town of 3,000. Admission, 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). A very good picture. Pleased all who saw it but did not do enough business to pay rental in two nights. Not worth extra rental to us. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Farmers and town class, town of 800. Admission, 10-25. Firlkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. This is Dickens' immortal story, with Jackie Coogan in the role of Little Oliver, an inmate of the poorhouse, supported by Lon Chaney as Fagin, the fence, George Seigmann as Bill Sykes, Gladys Brockwell as Nancy Sykes, and Lionel Belmore as kind-hearted Mr. Brownlow, gives you a fine picturization of Dickens' famous characters, in a drama of life in old London Town. Whether your patrons are lovers of Dickens or not, they should like the human story anyway. By all means, don't overlook this one. Draw city and country class, town of 3,000. Admission, 20-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

ONLY WOMAN. (6,700 feet). Star, Norma Talmadge. A very good picture which pleased everyone who saw it; and one of the few that pulled a better house the second night than the first. Good tone and appeal. Yes for Sunday and as special. Draw miners and railroad class, town 3,500. Admission, 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Colleen Moore is a great favorite here and this is one of her best pictures. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Farmers town of 200. Admission, 10-25. J. M. Blanchard, Community Theatre (200 seats), Lone Rock, Iowa.

SANDRA. (7,905 feet). Star, Barbara La Marr. Will please LaMarr fans. About the same as all her pictures. Too much love scenes and not much action. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes, town of 3,000. Admission, 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SO BIG. (8,562 feet). Star, Colleen Moore. Very good. Better than story which it did not follow too closely. Fine cast. Well acted and directed. Should go anywhere. Tone, okay. Sunday, yes. Special, no. Appeal, eighty-five per cent. Small town class, town of 1,000. Admission, 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

SUNDOWN. (9,000 feet). Star cast. This is a picture that is quite different. It offers much in natural settings, and the cattle, well it looks like they had them all and then some. It's a big western of a better and cleaner type, will appeal to all classes. Pleased my patrons. Tone, good. Sunday, yes. Special, yes. Fair appeal. All classes, town of 1,200. Admission, 10-25. J. E. Lewis, Everett Theatre (8,000 seats), Middletown, Delaware.

Fox

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. The first Jones I ever ran here and it seemed to please as much as any western drama. I think Jones is fair but I don't think he will ever be a big favorite here. That's simply my impression. Tone, okay. Sunday, yes. Not a special. Good appeal. All classes, town of 3,000. Admission, 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. A poor Jones picture. Not liked. Fair business. General class, city of 35,000. Admission, 25-35. C. D. Buss, Strand Theatre (700 seats). Easton, Pennsylvania.

CYCLONE RIDER. (6,672 feet). Star cast. A fine bet for a small town. Action galore. The auto race is a pip. If your audience likes action, give them this one. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes, town of 3,000. Admission, 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DAUGHTERS OF THE NIGHT. (5,470 feet). Star, Alyce Mills. A story extolling the merits of the telephone central. Very much overdrawn, for they do not make them that way and in most places they are "cussed" instead of praised. Story is a fast-moving melodrama and has lots of pep, but does not draw well. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

DICK TURPIN. (5,229 feet). Star, Tom Mix. A costume picture with plenty of action; but we didn't do as much on this as his regular westerns. Tony, as Black Bess, dies in the last part of the picture, and the kids were all downhearted. Tone, good. Print, good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FLAMES OF DESIRE. (5,438 feet). Star cast. Don't promise much when you run this

In summer, make everything count for you. Let the people KNOW about your well-selected program. Don't skip the short subject. Tell them what a laugh-bringer you have; let them hear about the next episode of the serial.

And help the other fellow to decide when to step heavy and when to lay back on the advertising.

Send in your dependable tips on every picture you show—features, short subjects!

SEND TIPS ON EVERYTHING.

one; nothing to it, and you will probably pay a special price for it, as that is the only way I can buy Fox pictures. Draw big city type, admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FLAMES OF DESIRE. (5,438 feet). Star, Diana Miller. Didn't do anything to speak of on this. Picture didn't seem to have much drawing power. The public are seeing too much hot stuff such as "Flames." R. A. Preuss, Arvada Theatre, Colorado.

FOLLY OF VANITY. Star cast. A fair picture which seems to please the King Neptune shots are wonderfully done, and offers some beautiful settings which are quite different from anything yet offered. It will please in the most of theatres while the story is weak. Tone, fair. Sunday, yes. Special, no. Fair appeal. All classes, town of 1,200. Admission, 10-25. J. E. Lewis, Everett Theatre (8,000 seats), Middletown, Delaware.

GOLD AND THE GIRL. (4,512 feet). Star, Buck Jones. Buck's are all pretty good—that's what his regular followers say. They are small productions; Buck can stand big ones, regular specials! He's there! R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GOLD HEELS. (6,020 feet). Star, Robert Agnew. Plugged this Saturday night and it pleased mostly all. A race track classic, based on "Checkers" with good appeal. Print new. No as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HEARTS AND SPURS. (5 reels). Star, Buck Jones. Here's Buck Jone's latest and it's a peach. The comedy in it is a scream. The whole cast does excellent work. Fine little picture. Print new. Tone, good. R. A. Preuss, Arvada Theatre, Colorado.

HUNTED WOMAN. (4,954 feet). Star, Seena Owen. A northern picture by James Oliver Curwood. Good picture for the summer months as it is taken in far cold north. Beautiful scenery. Tone, good. Special, no. Print, new. R. A. Preuss, Arvada Theatre, Colorado.

LAST MAN ON EARTH. (6,899 feet). Star, Earl Foxe. A snappy show, and it's very different from the usual run of films. Some of my patrons got such a kick out of it that they came back on the second night to "Ha ha" again. It can be classed and sold to patrons as a novelty special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LAST MAN ON EARTH. (6,899 feet). Star, Earl Foxe. An enjoyable eyeful; comedy touches very good. Pleased my patrons. Some of the posters are a little loud and the girls look well fed, but there are enough of the quiet kind of posters to use if preferred. Draw mixed class, town 1,500. Admission, 10-25. John McGill, Community Theatre (500 seats). Port Orchard, Washington.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. A corking good western. First time I have shown Mix in a long time and it went over with a bang. Mix is there, believe me, and he has a wonderful horse in Tony. Step on this one, boys. She will stand it. Tone, okay. Sunday, yes. Special, no. Fine appeal. All classes, town of 3,000. Admission, 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

OH YOU TONY. (6,802 feet). Star, Tom Mix. A very good Mix, lots of laughs and the race is a real thriller, but seven reels is too long. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Working class, town of 2,800. Admission, 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

RAINBOW TRAIL. (5,251 feet). Star, Tom Mix. This is the sequel to "Riders of the Purple Sage," and it's a knockout. Another Zane Grey story that's a big box office attraction. Tone, good. Print, new. R. A. Preuss, Arvada Theatre, Colorado.

RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. Dust off the empty seats for this one. It will no doubt bring in the dough for the small town exhibitors. A Zane Grey story with Mix and Tony and a good supporting cast. Print, new. Good appeal, tone good. R. A. Preuss, Arvada Theatre, Colorado.

SOFT BOILED. (7,054 feet). Star, Tom Mix. A real good Mix picture that drew poor business for us. Tone, fair. Sunday, no. Special, no. Appeal, ninety per cent. Town and rural class, town of 1,028. Admission, 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

Metro-Goldwyn

BEAUTY PRIZE. (5,759 feet). Star, Viola Dana. This is about the same as all her pictures. Nice little program offering. Nothing big about them but yet they seem to please. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes, town of 3,000. Admission, 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BEAUTY PRIZE. (5,759 feet). Star, Viola Dana. A fair picture to a certain class but hasn't a general appeal and at times is draggy. Would say just an average program and that's all. Tone, okay. Sunday, yes. Special, no. Appeal, fifty per cent. General class, town of 3,600. Admission, 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

DADDY'S GONE A-HUNTING. (5,851 feet). Stars, Percy Marmont, Alice Joyce. A great love drama. Very sad, and a bit heavy. By the man who made "Humoresque." Print, good. Tone, not so good. No as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DIXIE HANDICAP. (6,905 feet). Star cast. Four days to very good business. Picture is the best race horse story screened, in my opinion. Draw general class, city 35,000. Admission, 25-35. C. D. Buss, Strand Theatre, (700 seats), Easton, Pennsylvania.

JANICE MEREDITH. Star, Marion Davies. We ran this in tie-ups with school and broke even. It's box office appeal is weak but a better production is hard to find. It is great. Tone, good. Sunday, yes. Special, yes. Appeal, one hundred per cent. Farmers and town people, town of 800. Admission, 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

MARRIED FLIRTS. (6,705 feet). Star, Conrad Nagel. Will pass as a program picture. Another "jazz" picture. Heavens knows the market is full of such pictures. They don't draw now. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes, town of 3,000. Admission, 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MONSTER. (6,435 feet). Star, Lon Chaney. A weird comedy-drama that drew well on advertising Lon Chaney. Some enjoyed it fine, while others didn't care for it at all. Johnny Arthur is a new one, and is good in this. New print. No as a special. R. T. Preuss, Arvada Theatre, Arvada, Colorado.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. Pleased one hundred per cent. I can't see why any house shouldn't enjoy this one. Buster hasn't been popular heretofore but now they want more. The kids sure liked it. Tone, okay. Sunday, okay. Appeal, one hundred per cent. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

PRAIRIE WIFE. (6,487 feet). Star,

Yakima Canutt, the F. B. O. Star in "The Human Tornado."

Dorothy Devore. Sounds great, doesn't it?—but boys, don't expect too much. Patrons expected to see Perils of the Plains, and a wonderful Romance of Pioneer Life. Didn't flop, but it didn't please. Paid too much. Good print. As special, never. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

PRAIRIE WIFE. (Star, Herbert Rawlinson). I personally did not see this one but from what I heard about it, it seemed to please. It is a semi-western. Don't promise too much and then you will not disappoint anyone. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes, town of 3,000. Admission, 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RAG MAN. (5,908 feet). Star, Jackie Coogan. One of Jackie's better ones. Had a good crowd of kids and that's about all, as we had a beautiful storm that evening. Still everyone seemed to enjoy it. Not much profit as Jackie's pictures come high. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes, town of 3,000. Admission, 15-25-35. T. L. Barnett, Finn's Theatre, (600 seats), Jewett City, Connecticut.

RECOIL. (6,800 feet). Star cast. Not up to other Rex Beach stories. Just a fair picture. Tone, poor. Sunday, no. Special, no. Appeal, sixty per cent. Farmers and town class, town of 800. Admission, 10-25. Firkins and Laws, Crystal Theatre (200 seats), Moravia, Iowa.

SEVEN CHANCES. (5,113 feet). Star, Buster Keaton. Not as good as "The Navigator" but well received by patrons. A good entertaining comedy. General class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

SEVEN CHANCES. (5,113 feet). Star, Buster Keaton. Here's a good laugh producer in six reels with Keaton surrounded by 7,777 brides. Book it. It's all comedy and some of it is a riot. Print new. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Colorado.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Barbara LaMarr. Must say that this picture was quite a drawing card in my house and everyone enjoyed it. Buy it right and it will draw for you. Tone, fair. Sunday, no. Special, no. Good appeal. Town and country class, town of 7,800. Admission, 10-25. Herbert Tapp, Hippodrome Theatre, (460 seats), Sheridan, Indiana.

SILENT ACCUSER. (6 reels). Star, Eleanor Boardman. Raymond McKee and the dog "Peter the Great" are in the cast also. This one proved a very satisfactory picture for us and our patrons complimented us on it. Metro should make more like it if they want to sell the little fellow. Tone, okay. Sunday, yes. Special, no. Appeal, ninety per cent. General class, town of 3,600. Admission, 10-20. William A Clark, Sr., Castle Theatre (400 seats), Havana, Ill.

SINNERS IN SILK. (5,750 feet). Star, Adolphe Menjou. A very fine society picture with a good moral. Every flapper should see this one. Menjou certainly does fine work. Conrad Nagel and Eleanor Boardman also good. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Paramount

CALL OF THE CANYON. (6,982 feet). Star, Lois Wilson. Another Zane Grey picture. The name drew a crowd if nothing else, but this one was a good one. Tone, okay. Sunday, no. Special, no. Fair appeal. All classes, town of 1,800. Admission, 10-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

FEET OF CLAY. (9,746 feet). Star, Rod LaRoque. Pleased only fifty per cent. of my audience which was very limited on both nights of playing. Tone, fair. Sunday, no. Special, no. Fair appeal. Town and country class town of 7,800. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

FORBIDDEN PARADISE. (7 reels). Star, Pola Negri. About Pola's best but that's not saying much. Pola is certainly a dead one here. I hardly gross rental on any of her junk and this was no exception. Tone, okay. Sunday, yes. Special, no. No appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FORTY WINKS. (6,186 feet). Star, Ray Griffith. A feature comedy that is very entertaining. Griffith is jake for the part he has. Is bound to please all classes. Print excellent. Yes for Sunday, special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GOLDEN BED. (8,594 feet). Star, Rod La Rocque. A special in price only is my opinion of this one. There are some big scenes all right, but it could have been cut down a couple of reels and it would have been much better. DeMille's pictures do not draw here for some reason. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GOLDEN BED. (8,594 feet). Star cast. A very good one although the reports that I have read didn't say so. The old saying still holds good, "If it's a Paramount it's the best in town." Tone, okay. Special, yes. Good appeal. All classes town of 1,800. Admission 10-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

LIGHT THAT FAILED. Star, Percy Marmont. A fair picture. Tone, good. Sunday, yes. Appeal, ninety per cent. Robert W. Hines. Hines Theatre, Loyalton, South Dakota.

MADAME SANS GENE. (9,994 feet). Star, Gloria Swanson. A picture for first run theatres, where they will appreciate it. No good for town theatre. Made an awful flop for me. You may get $5.00 a chair in New York, but in small town don't raise your admission price. With my patrons it was just a picture. Fair tone. Yes for Sunday. Draw all classes, town 1,200. Admission 10-25. J. E. Lewis, Everett Theatre (800 seats), Middletown, Delaware.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. Fine story, photography, acting and sets, but my what a flop at the box office. Paramount stung me on price. I worked hard and gave them my house time and overhead for three days in order to show Rudy. Never again. Tone, fair. Sunday, yes. Special, no. No appeal. Small town class and farmers town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

NEW LIVES FOR OLD. (6,796 feet). Star, Betty Compson. A real good picture. I say "good" because when a picture pleases my patrons a hundred per cent. then it deserves honorable mention, and this did that very thing. A picture which offers Miss Compson a rare chance and she takes advantage of it. Good tone and appeal. Yes for Sunday and as special. Draw all classes, town 1,200. Admission 10-25. J. E. Lewis, Everett Theatre (800 seats), Middletown, Delaware.

When it's hot, humid, sticky. When the sun keeps the people off the street in the daytime and the showers hold 'em home at night—you cerainly need to know what pictures you can consider sure-fire.

Dependable tips are the only positive information. Watch how the tips on pictures you have run agree with your experience, then follow those tip-senders.

And of course you can't follow if the tips stop.

That's why everybody needs to keep on shooting in the stuff—now more than ever!

On features. On serials. On comedies. On the News reels. On the instructive film that is INTERESTING.

SEND TIPS ON EVERYTHING.

NIGHT CLUB. (5,721) feet). Star, Ray Griffith. A farce comedy that kept them laughing the biggest part of the time. Good tone and appeal. No as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

NORTH OF 36. (7,908 feet). Star, Lois Wilson. My patrons well pleased with this picture and it contains much of real entertaining interest. Tone, good. Sunday, no. Special, no. Appeal, ninety per cent. Town and country class town of 7,800. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

NORTH OF 36. (7,908 feet). Star cast. If you have not booked this one boys—you're "back numbers." It's as good as "The Covered Wagon," in photography, suspense and plot, and has thrills throughout the story. A splendid lesson in Texas history, visualizing the great Southwest in the early days of the Lone Star State and featuring a great cattle drive through a hostile Indian territory to North of 36. Can't be beat in romance and adventure. A superb cast. Get it quick, fellows, it's wonderful. Draw city and country class, town of 3,000. Admission 20-50. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

NORTH OF 36. (7,908 feet). Star, Lois Wilson. A far better picture than "The Covered Wagon." It should bring you money if the rent on the picture isn't too high. Tone, okay. Sunday, yes. Special, yes. Good appeal. All classes town of 1,800. Admission 10-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

OLD HOME WEEK. (6,780 feet). (By George Ade.) Star, Thomas Meighan. Ran this on Saturday night and the K. K. K. had quite a doings here, so didn't do as well as expected. Patrons reported good on this. Now print, tone good. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

PETER PAN. (9,593 feet). Star, Betty Bronson. Enjoyable picture for young and old. The kids, however made up most of my three days showing of this picture and in consequence account of paying Adolf a big price for it, made no profit, just about broke even. Adolf does not have to worry where his money is coming from as long as us small country boys are working for him gratis. Small town class and farmers town of 1,800. Admission 10-30. R. Kuhn, Kuhn Theatre (250 seats), Lebanon, Oregon.

SACKCLOTH AND SCARLET. (6,732 feet). Star, Alice Terry. Another picture to give the advocators of censorship something to talk about: this picture, "Open All Night" and "Man Who Fights Alone," from Paramount has created a sentiment for censorship among our better patrons; first reel-and-a-half "very indecent" (remarks from patrons leaving show). If you run this, look it over first and cut out the first reel or more and you will have a fair show. Draw middle class and had very bad business. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

SHOCK PUNCH. (6,151 feet). Star, Richard Dix. Here's a dandy, one that will please them—and a good one for your Saturday program. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SHOCK PUNCH. Star, Richard Dix. All Dix pictures please and as usual majority of fans were satisfied. A picture with a good punch. Tone, good. Special, no. Good appeal. Mixed class town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

SPANIARD. (6,676 feet). Star, Ricardo Cortez. Proved a splendid attraction for me and audiences liked Cortez in his role as the Spaniard. Tone, okay. Sunday, yes. Special no. Good appeal. All classes city of 95,000. Admission 40-50. Guy O. Kenimer, Arcade Theatre (1152 seats), Jacksonville, Florida.

SPANIARD. (6,676 feet). Star, Ricardo Cortez. Very good. A. Mitchell, Dixie Theatre (small town patronage), Russellville, Kentucky.

TOO MANY KISSES. (6,750 feet). Star, Richard Dix. This star certainly goes over with a bang. He's coming fast, and is very popular here. Good title, good business. Lots of fast action in this one. Tone, good. Sunday, no. Special, no. Eighty per cent appeal. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

TOP OF THE WORLD. (7 reels). Star, Anna Q. Nilsson. Fair program. Good acting of two stars, it's chief merit. Fair entertainment. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five per cent. Small town class town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

Producers' Dist. Corp.

ROARING RAILS. (5,753 feet). Star, Harry Carey. Splendid picture. Not altogether a western but a picture of real interest nevertheless. Tone, good. Sunday, no. Special, no. Good appeal for those who like Carey. Town and country class town of 7,800. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

ROARING RAILS. (5,753 feet). Star, Harry Carey. Wherever Carey is a favorite, this will please. It has a good theme, railroad story. Something which always pleases here. I would class it as a very good program offering. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SILENT SANDERSON. (4,641 feet). Star, Harry Carey. Western theatres and family theatres can't go wrong on Carey. The Producers Distributing Corporation Carey's make the F. B. O. Carey's look like comedies. I only hope that they continue to keep up the good work. Tone, only fair. Sunday, no. Special, no. Appeal, eighty per cent. Masses city of 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

SILENT SANDERSON. (4,641 feet). Star, Harry Carey. Very fair western drama. Story of the Yukon, where men are men, etc. Box office, medium. Fair tone, appeal sixty per cent. No for Sunday or special. Draw all classes, town 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 setas), Lebanon, New Hampshire.

STOP FLIRTING. (5,161 feet). Star, Wanda Hawley. A fair comedy-drama which gets a little tiresome and ends up something like a serial. Pleased about sixty per cent. Good tone. Yes for Sunday, no as special. Draw miners and railroad class, town 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

TIGER THOMPSON. (5,700 feet). Star,

Harry Carey. A good clean western with plenty of action, well photographed. Just enough comedy and Harry's popularity remains in its dominate position with our patrons. Even the "western shunners" come to see Carey. Tone, good. Sunday yes. Special, no. Appeal, one hundred per cent. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. About the same as all his pictures and are good bets for a small town. Nothing big but will pass as the average western program offering. It seems to me that there are not as many good westerns on the market today as in former years. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WELCOME STRANGER. (6,618 feet). Star, Florence Vidor. A great picture and one of the best that we have ever shown. Well acted and well directed and full of good comedy so what more would you want. Tone, good. Sunday, yes. Special, yes. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

United Artists

THROUGH THE BACK DOOR. Star, Mary Pickford. Here is an old one that our patrons enjoyed much more than some of her later pictures. A dandy story and good acting. Tone, good. Sunday, yes. Special, no. Good appeal. Town and rural class town of 1,029. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

Universal

RIDGEWAY OF MONTANA. (4,842 feet). Star, Jack Hoxie. A pretty fair western feature that played to light business. This star does not draw here. Tone, fair. Sunday, no. Special, no. Fair appeal. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

RIDING KID FROM POWDER RIVER. (5,727 feet). Star, Hoot Gibson. Everyone seemed to enjoy this one so it must have pleased. Hoot is becoming quite popular here for some unknown reason, as he never used to be. He has had some good stories lately. Maybe that's the reason. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. J. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RIDIN' THUNDER. Star, Jack Hoxie. Here's a good western that will keep them howling. The kids think Hoxie's great in this one and he actually does a little real work outside of posing. Tone, fair. Sunday, yes. Special, no. Appeal, seventy per cent. All classes city of 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

ROARING ADVENTURE. Star, Jack Hoxie. About as poor as all his stories. He does not draw a bit here now and I don't know as I can blame the people. I consider him the poorest western actor on the screen today. Tone, okay. Sunday, yes. Poor appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SMOULDERING FIRES. Star, Pauline Frederick. This is a good picture and pleased a small audience. Have had too much sex stuff lately and my people are getting tired of it. Tone, good. Sunday, yes. Special, no. Fair appeal. Small town class and farmers town of 1,800. Admission 10-30. R. Kuhn, Kuhn Theatre (250 seats), Lebanon, Oregon.

TAMING THE WEST. (5,304 feet). Star, Hoot Gibson. This is the best western that Gibson has made and is very good and is a picture that will please everybody as it is full of good comedy. Tone, good. Sunday, yes. Special, yes. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

TORNADO. (6,576 feet). Star, House Peters. One great picture of the northern woods and lumber camps. Very interesting story and

Mary Pickford and her director, William Beaudine, who directed "Little Annie Rooney," a United Artists picture.

the acting of entire cast is excellent. Scenes of the storm are very vivid and realistic. All in all, an extra good picture. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WESTERN WALLOP. Star, Jack Hoxie. All to the mustard; pleased the patrons. Always does. This is the kind of picture they want. Hoxie always good. Tone, good. Sunday, yes. Appeal, ninety-nine per cent. Middle and working class city of 25,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

WINE. (6,220 ft.) Star cast. A real, honest-to-goodness picture and when you run this, step on it. Boost it for all it's worth. New print. God tone. Appeal ninety-five per cent. Yes for Sunday and special. Draw big city class. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Vitagraph

SCHOOL FOR WIVES. Star, Conway Tearle. Good picture, heavy drama, and made for the better class. Picture is a little far fetched, he who refuses to touch, 200,000,000 dollars because it was ground out of the poor. They don't make those kind. Tone, good. Sunday, yes. Special, no. Appeal, sixty-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

TWO SHALL BE BORN. (6 reels). Star cast. Good picture but failed to draw as it should. Tone, good. Sunday, no. Special, no. Appeal, eighty per cent. Middle and working class city of 25,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

WILDFIRE. Star, Aileen Pringle. This is a very fine race horse picture. We played it right out of can, and had nothing but good reports from the audience. We will be sorry when the Vitagraph Exchanges are no more, and we receive wonderful treatment from them, out of Boston. Tone, good. Sunday, yes. Special, yes. Appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Warner Brothers

RECOMPENSE. (7,400 feet). Stars, Monte Blue, Marie Prevost. If Will Hays put a ban on "Simon Called Peter" then why the devil did "Recompense" get by? More kicks on this picture than on any we have run before. Booked for two days, had to pull it off after first two shows. Ministers and Calamity Howlers on my duster for having shown such a picture. Somebody promote among the producers, "Cleaner and Better Pictures!" H. D. Wharton, Pastime Theatre, Warren, Ark.

THIS WOMAN. Star, Irene Rich. Fair picture of the program type. Miss Rich gives a very creditable performance; rest of the cast good. Picture appealed to the feminine sex. Box office, medium. Fair tone. Appeal seventy-five per cent. Yes for Sunday, no as special. Draw general class, town 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Comedies

BOY FRIEND. (Educational). Star, Larry Semon. A real good comedy and one of Larry's best. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

BROTHERS UNDER THE CHIN. (Pathe). Star, Stan Laurel. Just a fair comedy. Stan Laurel comedies are Pathe's poorest to my notion. Not in a class with "Our Gang" comedies. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

FAMILY LIFE. (Educational). This one is a wow, a laugh a second, the laughter was so loud and good natured that they nearly tore the building apart. Working class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

MEET THE MISSUS. (Pathe). Star, Glenn Tyron. A comedy that pleased although it is very tame compared to some of the slapstick comedies on the market. Print new. Yes for Sunday. Draw big city type. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MONSIEUR DON'T CARE. (F. B. O.) Star, Stan Laurel. A burlesque on "Monsieur Beaucaire" and it is a knockout. Laughs from start to finish and that's just what you expect in a comedy. Print new. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NECK AND NECK. (Educational). Good comedy. Business very poor. W. D. LaFerry, Roseville Theatre, Roseville, Georgia.

NIP O' SCOTCH. (Fox). A real good slapstick comedy. Print new. Draw big city types, admission always ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NOBODY WORKS BUT FATHER. (Fox). This is a good comedy but don't expect it to be anything like the old song, "Nobody Works but Father." Print new. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RADIO RIOT. (Fox). Like most of Fox's comics only fair. A few laughs now and then. Working class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

RUMMIES AND RAZORS. (Vitagraph). Star, Harry Semon. (Re-issue). Just a good one-reel comedy. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SOUTH OF THE NORTH POLE. (Pathe). Spat Family. Not as good as they used to be but it will go over. Print new. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FIRE TROUBLE. (Pathe). "Our Gang." Have run several of these Gang comedies and

Fill In Tear Out Send Along

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title .....**Producer** .....**Star** .....

My report .....

.....

Audience appeal.....**Suitable for Sunday?**.....**A Special?**.....

Signature of Exhibitor.....

Theatre .....**No. Seats**.....**Town** .....**State** .....

they are thoroughly enjoyed by all. They always supply plenty of laughs. If you have one, let the kids know it and they will bring the grownups. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

TROUBLE MAKER. (F. B. O.) Star, Jimmie Aubrey. Aubrey is noted as a laugh producer, but this is about the worst he has made so far. Due to using very old gags. Print new. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

UPON THE FARM. (Fox Imperial). A very good comedy and a laugh from start to finish. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

UPON THE FARM. (Fox). A fairly good two reel comedy but nothing like as good as the Van Bibber series. Fox comedies as a whole are very good. All classes city of 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

Serials

INTO THE NET. (Pathe). Ran the first chapter and it starts off good. Believe this one is going over although have had some bad experiences with serials. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

INTO THE NET. (Pathe). Star, Jack Mulhall. Have just finished this serial and want to say that it is good. I never thought much of serials but must admit that this one has increased the business. I recommend it to any exhibitor. Tone, okay. Sunday, yes. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RIDDLE RIDER. (Universal). Star, William Desmond. I have played four episodes of this serial and it's going like a house afire. Consider it the best serial bet with the exception of "Into the Net" that I have ever run. The director knows his business, and puts in the punch, that brings them back again. Also a good company to do business with. Tone, good. Sunday, no. Appeal, eighty per cent. All classes town of 6,000. Frank H. Wotton, Park Theatre, Lebanon, New Hampshire.

Short Subjects

BY HOOK OR CROOK. (Pathe-Sportlight). This should appeal to the men who like fishing as there are some very beautiful scenes on the lakes and brooks. Print new. Good appeal, suitable for Sunday. Big city draw. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FOX NEWS, NO. 70. This has several views of Tom Mix's visit to Baltimore and the crowds in these views prove Mix is very popular here. The balance of this reel has interesting subjects. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GO-GETTERS. (F. B. O.) (12 capters—each complete story). Just finished this subject and must say they are good. "Pacemakers" sure to follow. Prints fine. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

PATHE REVIEWS. This review is good enough for any program as a "filler" and it will make plenty of friends: Pathecolor in this reel is very beautiful. Yes for Sunday, very good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Independents

BORDER JUSTICE. (State Right). Star, Bill Cody. Fair western, rather on the blood and thunder order but when they like westerns it will make good. Tone, good. Sunday, yes. Special, no. Fair appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

CRACKERJACK. (C. C. Burr). Star, Johnny Hines. (7 reels). Johnny's latest and it's another good one. Boys, if you haven't played Johnny's other two "The Speed Spook" and "The Early Bird," do so now. They are bound to make money for you. Good tone, very good appeal. Print couldn't be better. R. A. Preuss, Arvada Theatre, Colorado.

DRUMS OF JEOPARDY. (State Right). A good program picture. Good tone. Appeal ninety per cent. Yes for Sunday but no as special. Draw farm and country class town 1,000. Admission 10-30. Robert W. Hines, Boyd's Hall Theatre (550 seats), Bowdle, South Dakota.

FIGHTING THE FLAMES. (State Right). Star cast. Good fire picture. Have seen better fire scenes but not often. Tone, good. Sunday, yes. Special, yes. Appeal, seventy-five per cent. Conservative class city of 23,000. Admission twenty-five cents. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

GAMBLING WIVES. (State Right). Star, Marjorie Daw. Just fair, well acted and well directed but not much of a story. Tone, good. Sunday, yes. Special, no. Railroad class and miners town of 3,500. Admission 10-25. Giles Master, Strand Theatre, Gallup, New Mexico.

GIRLS MEN FORGET. (Principal). Star, Patsy Ruth Miller. Two days to good business. A flapper story liked by the majority. Draw general class, city 35,000. Admission 6,000. Frank H. Wotton, Park Theatre, Lebanon, New Hampshire.

MAN FROM RIO GRANDE. (State Right). Star, Art Mix. A very poor attempt to imitate the inimitable Tom Mix that will send the audience away with a bad taste in their mouths. No tone. Sunday, no. Special, no. Appeal, thirty per cent. All classes city of 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

NIGHT SHIP. (Gotham Production). Star Mary Carr. A good action picture. Would class it as a good program offering. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

OH BILLY. (State Right). Star, Billy West. Just a fair comedy a little overdone. Print new. Fair appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PLAYGROUND. (State Right). First time here, well liked. Working class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

RECKLESS RIDIN' BILL. (State Right). Star cast. The star in this one is unknown but he is fair and will satisfy western fans. It is very good story. Print new. Tone, okay. Sunday, no. Special, no. Fair appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RIDIN' MAD. (State Right). Star, Yakima Canutt. Aside from some very good stunts by the star who surely can ride a horse but cannot act. This is only a fair picture. It takes more than stunts to make a picture. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RIDIN' WEST. (State Right). Star cast. Another one of those good westerns. Never fails to please our patronage. Tone, good. Sunday, okay. Appeal, ninety-five per cent. Middle and working class city of 25,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

RUSTLERS AND ROMANCE. (Arrow). Star, Yakima Canutt. Only fair, is my opinion of this one. Very weak plot. The only redeeming feature of it was the riding of Canutt. That boy can ride but you must have more than riding to make a picture. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

THROUGH THE FLAMES. (State Right). Star, Richard Talmadge. Good little picture: nothing big, but all right for program show. Good tone and appeal. Yes for Sunday, no as special. Draw small town and farmers, town 600. Admission 10-20, 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The White Desert"

Unusually Tense Drama and Tremendous Thrill of Avalanch of Snow in Metro-Goldwyn Feature

Reviewed by C. S. Sewell

Under the title "The White Desert" which to the average mind conveys no idea of the real nature or locale of the story and in fact will probably suggest to many that it is another sheik picture, Metro-Goldwyn is offering a tensely dramatic story of railroad building in winter through the heart of the snow-covered mountains of the West.

Courtney Riley Cooper supplied the story and Reginald Barker directed; both have many successes to their credit, and as it reaches the screen this picture should prove a thoroughly entertaining film for the majority, and taking into consideration its snow stuff should prove considerably above the average as a hot-weather attraction.

This picture by no means depends on its atmosphere, however. In the first place the big scene is a tremendous and absolutely new thrill. Pictures with big flood scenes that sweep everything before them have become commonplace, but here we have similar destruction wrought by a terrific avalanche of snow. It seems as if millions of tons come sliding down the mountainside; you actually see it in huge cataracts falling over the sheltered place in which the principals are imprisoned, and in another scene it seems to entirely engulf and bury a score of workmen. Oh boy, here is a real thrill that will bring you to the edge of your seat.

While this scene comes fairly early in the picture it does not anti-climax what follows, but rather serves as a forceful basis for a lot of stirring action. It is here that the real drama commences, with the camp marooned from outside help, all wires down, and without food and with a blizzard raging. Director Barker has admirably succeeded in putting over the tenseness of the drama and by a number of skillful touches shows the tremendous nervous tension of the characters while they are just waiting to be rescued, unable to do anything and slowly starving.

When one after one the leading characters start out for help and are brought back frozen and finally the hero and his brave but week companion who is spurred on with the necessity of obtaining milk for his new born babe, finally succeeds in summoning help you feel with them the thrill of accomplishment against terrific odds.

We don't recall a picture in which the entire atmosphere of the production is better sustained. There is snow, and more snow and the chilly breath of winter in practically every scene, the mountainside and entire landscape is covered deeply and there are excellent sequences showing tremendous locomotive snow removers bucking and ploughing through heavy drifts.

While the story is forceful and dramatic enough without it, a melodramatic sequence which packs a good punch has been introduced for good measure, in which the villain attacks the girl and she keeps him at bay until the hero's arrival by throwing a pan of boiling water in his face.

While Pat O'Malley has the leading role, Claire Windsor and Robert Frazer as well as the others in the cast all give excellent performances, but it is really the tenseness of the drama and the thrill of the avalanche that are the big points.

Cast

Robinette	**Claire Windsor**
Barry	**Pat O'Malley**
Keith	**Robert Frazer**
Foster	**William Eugene**
Mrs. Foster	**Priscilla Bonner**
Runt	**Snitz Edwards**
Doctor	**Milton Rose**
Buck	**Matthew Betz**

Story by Courtney Riley Cooper.
Directed by Reginald Barker.
Length, 6,464 feet.

Story

Work is being rushed on a tunnel through the mountains. Keith is the engineer in charge and Barry is the superintendent. Both are in love with Robinette, the president's daughter. Winter comes and Barry warns Keith that the blasts are too big and are liable to loosen the snow above, but Keith anxious to make a record does not heed the warning. Finally a tremendous avalanche slides down the mountain side hurling about half of the camp over the cliff, destroying the commissary and telephone lines. A blizzard adds to the plight of the marooned party. Keith goes out to try and get word through but fails, then Barry decides to go, and Robinette confesses her love for him. During all this time the nerves of the men who have been without food and awaiting death are on edge, the tension becoming terrific. Barry gets word through and a relief train after bucking the heavy snows finally arrives. Barry gets to Robinette just in time to save her from the attack of a maddened brute whom she has blinded by throwing boiling water in his face.

Features Reviewed In This Issue

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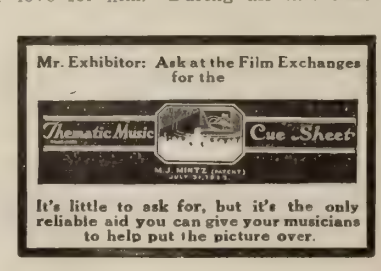
Lucky Devil, The (Paramount)
Little Giant, The (Universal)
Passionate Youth (Truart)
Texas Trail, The (Prod. Dist. Corp.)
White Desert, The (Metro-Goldwyn)


Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music
Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"The Lucky Devil"

Author Who Wrote Wallace Reid's Breezy Stories Supplies a Sure-Fire One for Richard Dix

Reviewed by C. S. Sewell

Remember the breezy and delightful auto-racing comedy dramas in which the late Wallace Reid scord such big hits? Well, Byron Morgan who wrote those stories is the author of "The Lucky Devil," Richard Dix's newest starring vehicle for Paramount.

After having appeared in a wide variety of roles, Dix, for the first time since he became a box-office magnet, appears as a real racing driver, piloting a speed wagon in a big road race.

The plot is of the same type as the previous Morgan stories, which means that there is plenty of action to keep up the interest. The opening flash shows Dix as a man of the great outdoors, the camera moves back and you see it is a display in a department store. Dix wins a big auto in a raffle and despite the fact that it has proved a hoodoo starts for California. The hoodoo follows. He is mistaken for the real owner, is robbed and gets in bad with the "Girl's" aunt but through the girl's assistance manages to enter a big race and wins both race and girl.

While possibly it is not quite as snappy and spontaneous as some of this author's previous stories, it keeps moving at a good fast pace and contains a lot of situations that are sure-fire with an audience. There is a pleasing romance with just the right amount of pathos and sympathy for the girl and hero when they go broke. Some good roadside scenes show the way the "hoodoo" seems to be always after Dix as one thing after another happens to him. There is a good snappy ring fight with a real "pug" Gunboat Smith in which Dix is subjected to some pretty good mauling and it is a relief to find he does not knock him out but he does stay the two rounds necessary for the prize money.

The auto race occupies quite a large part of the film and to sustain the interest there is considerable by-play, the destruction of a cart on the roadside, splashing of mud on nice clean clothes, the efforts of the spectators to watch the whizzing cars resulting almost in St. Vitus' dance and amusing touches even though they are familiar devices to get laughs.

There is good pep in the race itself, for in addition to the natural interest of a contest of this kind, thrills are provided by the efforts of two "dirty" drivers to ditch the hero's car.

One punch scene shows several cars in collision and another has them running into a pile of bales of hay on the roadside.

A decidedly novel and clever finish which introduces a pleasing but rather improbable touch is the winning of the race by Dix running his car backwards over the finish line just ahead of the other fellow.

We believe "The Lucky Devil" while it may not appeal to the blase and sophisticated patron will prove splendid entertainment for the majority of patrons and they will want to see Dix in more pictures of this type.

Cast

Randy Farman.....Richard Dix
Doris McDee.....Esther Ralston
Her Aunt.....Edna May Oliver
Rudolph Franklyne.....Anthony Jowitt
Professor .....Joe Burke
Mrs. Hunt.....Mary Foy
Sailor Sheldon.....“Gunboat” Smith
Sheriff .....Charles Sellon

Story by Byron Morgan.
Scenario by Townsend Martin.
Directed by Frank Tuttle.
Length, 5,935 feet.

Story

Randy, employed in a department store as demonstrator of a camping outfit longs for a big auto on display and wins it in a raffle. Starting West he comes upon Doris McDee and is attracted to her, but her Aunt does not like him. He learns they are going to Nampa to get an inheritance from her uncle. Randy is robbed but manages to reach Nampa and learns that Doris' inheritance was only a delusion of her uncle who is insane. Both are "broke." Doris sells her flivver to get money for Randy to enter a big auto race. Despite crooked work on the part of other drivers Randy finally gains the lead when his gears are stripped in an accident, but he manages to win by crossing the finish line in reverse, and of course, wins Doris also.

"The Happy Warrior"

J. Stuart Blackton Makes Faithful Translation of the Hutchinson Novel For Vitagraph

Reviewed by Epes W. Sargent

If your patrons liked "The Clean Heart," they will like "The Happy Warrior," for it is cut off the same cloth to the same pattern, and has been transferred to the screen with the same care that marked the earlier presentation, preserving more nearly the flavor of the novel than do most screen translations.

The present story carries a trifle more physical action as the director has made the most of the fight at the circus; so much, indeed, that the action sags from that point through contrast. The fight comes too early to aid in building up a climax, but it is glorious while it lasts. This has been built up to a high pitch, and held from too much stress through a comedy relief in the fight between the fat lady and the living skeleton.

If your patrons like A. S. M. Hutchinson's stories, they will like this, for Mr. Blackton has used every technical resource to enhance the production. When Egbert goes to trial he sees his accusers distorted in the trick mirrors used at amusement resorts, there are shadow scenes, silhouettes through canvas, and once, when Ralph is standing on his head, he sees the clergyman upside down as naturally he would. Nothing has been left undone. But if you do not like the unusual types and the familiar nit-wits of Hutchinson novels, this is no better than the others.

Malcolm McGregor does well with Ralph and Mary Alden is forceful and effective as his aunt. Olive Borden is almost appealing as the circus girl, but Alice Calhoun is handicapped by her thankless role. Anders Randolph, as the circus owner, is the one nearly human character in this assemblage and stands out forcefully in his few scenes. Otto Mattieson as the vengeful servant gives a remarkable character study; about the best of the lot. The rest do the best they can with what they are given.

The Cast

Ralph ..... Malcolm McGregor
Dora ..... Alice Calhoun
Aunt Maggie ..... Mary Alden
Stingo Hannaford ..... Anders Randolf
Ima ..... Olive Borden
Rollo ..... Gardner James
Egbert ..... Otto Mattieson
Mr. Letham ..... Wilfrid North
Mrs. Letham ..... Eulalie Jensen
Audrey ..... Andree Tournier
Foxey Pinsent ..... Jack Herrick
Ralph, 8 years old ..... Philippe deLacy
Rollo, 10 years old ..... Bobby Gordon

Story by A. S. Hutchinson
Directed by J. Stuart Blackton
Length, 7,865 feet.

The Story

The Lathams are suddenly raised to the peerage through the death of a distant relative. The claim is disputed by the unacknowledged widow of the late lord. In her weakened condition she seeks out her sister and dies, leaving her baby to the care of its aunt, Maggie. The latter holds the papers determined to wait until Rollo, son of the Lathams comes of age. Meanwhile Ralph defends Rollo from the bully. Not only does a strong friendship spring up between the two boys, but Ralph has won the attention of Stingo Hannaford, proprietor of a circus, and joins as its star boxer. Another member is the bully he thrashed. Once more the bully attacks Rollo, who has come to visit Ralph, and Ralph comes to the rescue and is knocked out by Pinsent, who is stabbed by Egbert. Ima, Stingo's daughter, nurses Ralph through brain fever. Stingo gives up the circus business for horse trading and sends Ralph to the Argentine for stock. Several years later he comes home to find that Dora is to marry Rollo. The aunt thinks this a good time to wreak her vengeance. Ralph starts off to win the title and the girl, but his better nature prevents him. Egbert, escaped from prison, takes the proofs to Rollo but Ralph follows in an effort to prevent him. Egbert shoots Mrs. Letham and commits suicide, and Ralph finds that he loves Ima.

GOERZ

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"Passionate Youth"

Divorce, Parental Neglect and Jazz Are Outstanding Elements of Melodrama Offered by Truart

Reviewed by C. S. Sewell

With such well-known players in the cast as Beverly Bayne, Frank Mayo, Pauline Garon and Bryant Washburn, Truart Films is offering under the sensational title "Passionate Youth" a melodramatic production which deals with parental divorce and neglect of a growing daughter by an ambitious mother.

The title suggests jazz, and there is considerable of it in this picture, with scenes of drinking parties in restaurants, wild parties at home and dancing in bathing suits in the moonlight, but the majority of the action is carried on by the older members of the cast and it is really the mother who is the center of the story.

The plot covers a lot of ground starting out with the father as a minister in a small church and his wife sharing his lot until she becomes ambitious for her daughter just budding into womanhood. She strikes out and succeeds but in so doing leaves her daughter to her own resources with the result that she ends in shooting a worthless man who has been playing with them both, and having to face a trial for murder.

The constantly changing situations and introduction of new characters develops lines of action that are not always carried out to their conclusion nor are the underlying motives always explained, this lack of smoothness results in the story at times becoming involved and somewhat confused and a number of the situations are more convenient in developing the plot than convincing.

The leading players all give capable performance though Frank Mayo does not seem quite at home as the minister. In addition Carmelita Geraghty gives a good characterization as a gold-digger whose line of action is never clearly explained.

With its jazz angles, a murder and trial scene and the stressing of the parental neglect theme this picture will probably prove a fairly pleasing attraction and rate at the box-office as an average program offering.

Cast

Mary Rand ..... Beverly Bayne
John Rand ..... Frank Mayo
Henrietta Rand ..... Pauline Garon
Bruce Corbin ..... Bryant Washburn
Peggy D'Arcy ..... Carmelita Geraghty
Jimmy Wellington ..... Ernest Wood
Deacon ..... James McElbern

Story and Scenario by E. Grubb Alexander
Directed by Dallas M. Fitzgerald
Length, 6,400 feet.

Story

Both John Rand and Mary his wife have graduated as lawyers, but John has entered the less lucrative profession of the ministry and Mary willingly shares his lot until their daughter Henrietta grows up. Mary finally persuades John to allow her to get a divorce so that she can get a professorship of law. She later enters into partnership with Bruce Corbin and falls in love with him. She meets with success and is finally elected district attorney. Bruce, however, proves untrue and falls in love with Henrietta. To save Henrietta, Mary demands that Bruce marry her under threat of exposure account of his participation in a crooked deal. Henrietta when she learns of Bruce's engagement to Mary shoots him and is tried for murder. In the meantime John's divorce is discovered by his flock and he is asked to resign. Pleading that he be allowed to aid in the defence of his daughter he produces a gold-digger,

reggy, who saw Jimmy Wellington shoot Bruce in jealousy. Jimmy afterwards was killed when he ran into a tree. Mary realizes her neglect of Henrietta made the whole affair possible and she and John become reconciled and remarry.

"The Lady Who Lied"

Stone, Valli and Naldi in Colorful First National Adaptation of Typical Robert Hichens Story

Reviewed by C. S. Sewell

Those familiar with the novels of Robert Hichens will recognize as typical of his style the story that is unfolded in First National's "The Lady Who Lied" adapted from his novel "Snake-Bite." There is the atmosphere of the Sahara Desert although in this instance it is Algiers and not Egypt that serves as the locale of most of the action, and, as in some of his other stories the feminine element of the romantic triangle is a married woman.

Opening in Venice during a carnival, switching to a small North African town and then to scenes on the desert including a tent that is gorgeous enough for a prince and finally introducing an attack of the native tribesmen on the caraven, the production is colorful.

The plot moves forward smoothly but too much detail and deliberateness of tempo causes the interest to lag at times and the film could stand cutting to considerably less than its present length.

All of the leading roles are well handled. Most of the action falls on Virginia Valli as the wife, and Lewis Stone as the "other man" while Edward Earle as the husband is of scarcely less prominence. Nita Naldi's work is effective as an adventuress described in the subtitle as "a woman of the night" but she appears only in a few scenes. It is a polite type of domestic problem story with practically no vigorous drama until the big situation is reached. Then the story becomes melodramatic when the other man is bitten by a snake just as the doctor husband is about to "have it out with him" and he refuses to use his professional skill unless the wife assures him there is nothing between them. Here is where the title comes in for she lies to save him.

While there is no hint of unfaithfulness on the part of the wife, this is not the type of story that will appeal to certain classes of patrons, for Lewis Stone who really has the leading "heroic" role is pictured as deliberately plotting to win the wife away from her husband. This alienates sympathy for him; nor is there any strong appeal in the unhappy wife's plight for the husband is not a bad sort of fellow after all.

Cast

Horace Pierpont.....Lewis Stone
Fay Kennion.....Virginia Valli
Sir Henry Kennion.....Louis Payne
Fifi.....Nita Naldi
Alan Mortimer.....Edward Earle
Merton.....Leo White
Adapted from Robert Hichen's Novel "Snake-Bite."
Directed by Edwin Carewe.
Length, 7,111 feet.

Story

Horace Pierpont, a very wealthy American traveler, during a carnival in Venice wins the love of Fay Kennion, but when she sees another woman in his apartment she abruptly breaks the engagement and marries her former sweetheart Dr. Mortimer, stationed at a small town in Algiers. Pierpont learning where Fay has gone, follows and arranges a trip over the desert taking Dr. Mortimer along as his physician. Dr. Mortimer finally becomes suspicious and when a poisonous snake bites Pierpont refuses to save him. Fay, lies bravely to save his life and denies she loves Pierpont. Mortimer saves him. Later she confesses the lie but promises to send Pierpont away and they keep their promise. A year later Pierpont again meets Fay in Venice and learning that Dr. Mortimer was killed when the Arab troops attacked the caravan, all obstacles to their marriage is removed as Pierpont has explained that the appearance of Fifi in his apartment was a frame-up on her part for revenge.

"The Little Giant"

Glenn Hunter and Edna Murphy Excellent in Universal—Jewel Comedy—Drama

Reviewed by Sumner Smith

The cry has gone forth tha tthere are all too few pictures attractive to those small town audiences who are tiring of jazz stuff. If this is true then "The Little Giant," a Universal Jewel with Glenn Hunter and Edna Murphy, ought to prove successful in towns as well as cities. It depends, not upon melodramatic thrills or imposing backgrounds or forced comedy, but upon a certain humanness that originally was found in the Hugh McNair Kahler story from which it is adapted. Pathos and comedy are deftly mingled by Director William Nigh, the acting is excellent, and so the picture may be classed as one that does not miss fire in its striving toward realism.

The story is a fine vehicle for the undoubted talents of engaging Glenn Hunter, and the star does a great piece of work. He has the audience laughing at him one moment, and the next nursing a heart ache. Miss Murphy is an able foil, especially where pathos succeeds comedy, doing some of her best work in the dramatic scene where the youthful sales manager turns against her and the world.

David Higgins as the aged peddler with the rapid-fire line of conversation is fully as successful as Hunter in stirring the sympathies or the humor of the audience. He fits in the part like a glove. Jim Bradbury, Jr., and Jean Jarvis contribute a lot of comedy, most of it of the semi-burlesque type, but their antics never detract from the realism of the picture. Miss Jarvis is especially funny as the dumb, staring servant girl. The other players are all capable.

It may be said that "The Little Giant" holds up a mirror to life and then does a few legitimate tricks with the mirror, making it a bit concave or convex at times, to enhance the appeal of the mirror characters. It's a good, clean picture of unquestioned entertainment value, and it ought to please every type of audience.

Cast

Elmer Clinton ..... Glenn Hunter
Myra Clinton ..... Edna Murphy
Uncle Clem ..... David Higgins
Brad ..... Jim Bradbury, Jr.
Olga ..... Jean Jarvis
Royce ..... Leward Meeker
Mrs. Dansey ..... Louise Mackintosh
Mr. Dansey ..... Thomas McGuire
Mr. Enfield ..... Dodson Mitchell
Dr. Porter ..... Peter Raymond
Adapted by William Nigh from Hugh McNair Kahler's Story
Scenario by Walter De Leon
Directed by William Nigh
Photographed by Sid Hickox
Length, 6,850 feet

Story

Elmer Clinton, raised from childhood by his uncle, Clem Bixby, an itinerant peddler, wins the post of sales manager with a washing machine company and tries scientific selling. Royce Enfield, son of the owner of the company, who is jealous, flatters Elmer into thinking he is a "little giant" and surrounds him with a crowd of rum-loving spongers. Elmer and his wife live beyond their means. The washing machines apparently do not sell. Uncle Clem comes to live with the Clintons and sells many machines on the sly. Royce is discovered intercepting the orders and destroying them. Elmer and he fight. Elmer turns the fast crowd out of his house, forgets snobbishness and really goes to work, engaging Uncle Clem as sales advisor.

"The Texas Trail"

Usual Fast Action with Comedy Angle Heavily Stressed Characterizes New Harry Carey Western

Reviewed by C. S. Sewell

Following one of the formulas of the regulation Western, Harry Carey in "The Texas Trail," his newest picture for Producers Distributing Corporation, is cast as the foreman, the girl as an Eastener and there is a mortgage on the ranch. Theft of money to prevent foreclosure supplies the villainy; efforts to recover it afford opportunities for building the romantic angle and together they provide basis for the action.

There is, however, one material point in which this story differs from the ordinary run; this is in stripping from the star in the opening scenes the usual heroic glamour. He is first shown submitting tamely to being held up by bandits much to the disgust of the heroine, and the subtitles poke good-natured fun at the type of hero who fights a mob of men single-handed. While this is much more in accordance with real life it is a question as to whether hard-boiled western fans will like to see their illusions so shattered, although before the film is finshed the hero fully establishes his right to this classification.

Just to the extent that the heroic angle is subordinated is the comedy element built up. The earlier reels are all fashioned with this idea in view to such an extent that at times it seems amost like a burlesque on the conventional Western. There are some cleverly devised situations here and quite a lot of laughs and Harry Carey, particularly in a scene where he masquerades as a woman, reveals unsuspected comedy ability.

It is seeing the girl he loves in trouble that awakens the fighting spark in this easy-going cowboy and when he gets started the action is fast and furious enough to suit anyone, culminating in a smashing, even if familiar, punch scene where the villain in a fight falls over a cliff.

Harry Carey has a congenial role while dainty little Ethel Shannon scores as the girl, especially in the scenes where she dons a cowboy costume and poses as a bandit. Claude Payton makes a particularly convincing villain. Scott R. Dunlap has given the story good direction and the continuity is smoothly developed.

While this method of treatment may not appeal to some dyed-in-the-wool western fans, for the majority it has the element of novelty and with its effective comedy angle plus the usual fast action should provide good entertainment for the average patron.

Cast

Pete Grainger.....Harry Carey
Betty Foster.....Ethel Shannon
Foster.....Charles French
Dan Merrill.....Claude Payton
Ike Collander.....Sidney Franklin
Adapted from Novel "Rangy Pete" by Guy Morton.
Directed by Scott R. Dunlap.
Length, 4,720 feet.

Story

Betty Foster, an Easterner, goes West to visit her uncle. Filled with romantic ideas of the heroism of the cowboys she is dis-

(Continued on page 342)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Daddy Goes A Grunting"

(Pathe—Comedy—Two Reels)

While Glenn Tryon is the star of this Hal Roach two-reel comedy distributed by Pathe, little "Husky" Hanes, a clever baby about two years old, practically steals the picture. This is a domestic comedy of married life in which hubby, who is a chronic grouch, gets a lot more than he bargained for and learns a valuable lesson when wifey gets tired of his nagging and goes away, leaving him to take care of the baby. He scalds his feet in a tub of hot water, loses his clothes and wrapped only in a towel, falls down the dumbwaiter shaft and shocks the other tenants of the apartment house. Then he rushes out in this garb and climbs the fire escape to rescue baby who keeps dropping flower pots on his head and finally creates a regular bedlam of excitement when he believes he has been poisoned. Everybody gives him a different medicine and he, of course, finally does get sick. Amusing situations filled with good gags follow one another at break-neck speed, so that you are not over one smile or laugh before there is another. Never a let-up in the fun from start to finish. There is some slapstick, but it is mostly good gags and situations and should prove above the average as a laugh-getter with most fans.—C. S. S.

"Hot and Heavy"

(Educational—Comedy—Two Reels)

Eddie Nelson has the lead in this Jack White-Mermaid Comedy directed by Stephen Roberts. His supporters are Otto Fries, Ford West, Phil Dunham and Estelle Bradley. Circumstances lead the hero to be engaged as bouncer in a noisy restaurant, superseding a very husky individual. He also acts as waiter for a party of the select on a slumming trip, and manages, through the use of familiar gags, to keep constantly in hot water. His troubles reach a climax with the return of the original bouncer, and then the real fun begins. Before this bouncer's return, which occurs near the end of the picture, the fun has been rather ordinary and forced. But when Bouncer No. 1 starts chasing Bouncer No. 2, audiences will be treated to a real spectacle. A chase across roofs culminates in the husky being trapped on a long pole stretched between two houses. This is rolled along the roofs until it drops, with the man still clinging to it, to smaller buildings and then to the top of an auto. It's a good stunt and it gives the picture a needed punch. There also are some scenes of very attractive kittens.—S. S.

"Pathe Review No. 29"

(Pathe—Magazine—One Reel)

This interesting issue of Pathe Review shows the different animals in the zoo being fed and what appeals to each species; "Submarine Salvage" pictures the way in which sunken treasures are recovered by the diver using an under-water torch to burn a hole in the hull so that the grappling hooks can be attached. San Francisco is the subject in the series of American cities presented in Pathecolor.—C. S. S.

"Shorts" Reviewed In This Issue

Battle of Wits, A (Universal)
Daddy Goes a Grunting (Pathe)
Discord in "A" Flat (Universal)
For the Love of a Gal (Pathe)
Hot and Heavy (Educational)
Pathe Review No. 29 (Pathe)
Polo Kid, The (Universal)
Sneezing Beezers (Pathe)
Travel Treasures (Educational)
When Men Were Men (Pathe)

"Discord in 'A' Flat"

(Universal—Comedy—One Reel)

In the newest of Universal's "Sweet Sixteen" comedies starring Arthur Lake, he is shown as trying to learn how to play the violin. His father keeps him busy by hammering on the floor whenever he stops. Dad goes out and a mischievous little boy comes in and keeps up the hammering, leading Arthur a merry chase. The kid gets a razor and cuts up everything in sight including the telephone wire when Arthur is talking to his sweetheart Marceline. Eddie the rival appears on the scene and finally the kid breaks the violin. Arthur is jubilant until his father appears with a new violin he has won at a raffle. There is not as much "pep" and it does not measure up to the majority of the series.—C. S. S.

The House of FEATURETTES

"EVOLUTION"

A Red Seal Special.
The most timely film of the decade.
Everybody is talking about it.
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GET YOUR DATES!

HUGO RIESENFELD had booked it for the RIVOLI beginning July 12th.

Dramatic! Intriguing! Authentic!

Eighteen months in production by the URBAN-KINETO CORP.

Edited by MAX FLEISCHER.

In five absorbing reels. Get it while "Evolution" is a front-page story.

"A good program must have novelties"

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EDWIN MILES FADMAN, Pres.

"Sneezing Beezers"

(Pathe—Comedy—Two Reels)

A burlesque on the romantic mythical kingdom type of dramas is this two-reel Mack Sennett offering directed by Del Lord. Billy Bevan is cast as a taxi driver who is engaged to carry the ex-king, now a lunch wagon owner, back to his country in which they kill off the kings every few days. Madeline Hurlock is the king's daughter, and John J. Richardson the chief villain. Bevan, finding the country too exciting, hides under a canvas and finds himself inside the gas bag of a balloon in which the king and his daughter have taken refuge with the jewels and money. He cuts his way out and the balloon falls. The villain follows in an aeroplane, all land in the snow country among the Eskimos and there is much skiing, etc. These two reels consist of a conglomeration of exceedingly fast-moving situations filled with typical Sennett comedy, a lot of it is novel and there are several situations that are not only amusing slapstick, but very cleverly handled as well. Well up to the Sennett standard, this comedy should prove thoroughly satisfactory for the average patron who likes rough and tumble, fast-moving comedy.—C. S. S.

"The Polo Kid"

(Universal—Comedy—Two Reels)

Eddie Gordon is starred in this comedy and not only is it the best in which he has appeared but one of the most amusing that has been produced by Century in quite some time. The opening gives the impression that Eddie is a polo player but it develops that he is a street cleaner and what seemed to be his mallet is in reality a broom. There are a number of laughs in the scenes where Eddie, utterly oblivious to the presence of a horse crawls under it, in and out between its legs, in attempting to sweep up waste paper. After this episode the comedy follows familiar slapstick lines with Eddie getting in bad wth a big politican when he jabs his back in attempting to retrieve a piece of paper and knocking him into a lake rescues him with a harpoon. Eddie saves a girl's life and of course it develops she is the politician's daughter and there is considerable "rough-housing" before matters are straightened out. A novel finish shows Eddie being rewarded by the politician tearing up paper for Eddie to sweep up. Most audiences will find this quite an amusing offering.—C. S. S.

"Travel Treasures"

(Educational—Magazine—One Reel)

Lyman H. Howe Hodge-Podge No. 36 takes the spectator all over the earth in the form of a loose-leaf record. The photographs are represented as being on the leaves of an album and the art work, this time without any still-to-action effects, is generally effective. The photographic bits show the United States, England, France, Italy, Japan, China, Russia, Egypt and Australia. Two of the most interesting are those of a mammoth dredger in the Panama Canal and laborers in China.—S. S.

"A Battle of Wits"

(Universal—Comedy—One Reel)

More than the usual amount of heart interest is injected into this Universal western starring Josie Sedgwick. Her brother is accused as a horse thief and hounded by the villain who uses this as a club to try and make Josie marry him. The real thief is captured and the villain severely whipped by the sheriff who is in love with Josie. Edmund Cobb appears as the hero. Miss Sedgwick has a chance to masquerade in boy's attire and indulge in strenuous Western stunts including some fine riding. It is up to the standard of the series and should prove a satisfactory attraction where Westerns are in favor—C. S. S.

"For Love of a Gal"

(Pathe—Cartoon—One Reel)

A typical Paul Terry offering is this subject in which the familiar mouse in his flivver has his girl stolen from him by a rival in a big car. The girl is then kidnapped by a band of pirate cats. The mouse gets in a cannon and is "shot" aboard the boat and with his trusty sword kills the whole crew. Finally it is blown through the air and in falling keeps on going right through the Earth, landing in China. There are as usual amusing and clever imaginative and utterly impossible situations and it is up to this cartoonist's usual high standard as a merrymaker.—C. S. S.

"When Men Were Men"

(Pathe—Cartoon—One Reel)

Paul Terry has taken the caveman as his principal actor in this highly amusing Aesop's Film Fable. The caveman makes prehistoric monsters work for him and steals his bride in the approved fashion. The familiar cat is of course present. It is very funny and cleverly drawn.—S. S.

"The Texas Trail"

(Continued from page 340)

gusted with Pete, her uncle's foreman when he calmly submits to a hold-up and the robbery of $10,000 necessary to pay the mortgage on the ranch. Pete, gives up his job saying Betty will try and run the place. Betty overhears a ranch hand say that Merrill has the money and it will be shipped in a box of dried apples and leading the cowboys she holds up the post office but gets the wrong box as Pete has spilled paint on it and substituted another. Pete captures Betty in her bandit make-up and agrees to help her. She takes matter in her own hands, however, and is arrested. Pete gets her out of jail. Merrill, the real bandit follows them to the hills and there is a fierce fight ending with Merrill's being thrown over a cliff and killed. Betty has in the meantime recovered the money to save the ranch and springtime finds her engaged to Pete.

"Cyrano De Bergerac"

Rostand's Immortal Story of a Beautiful and Pathetic Love Offered in Fine Italian-made Film

Reviewed by C. S. Sewell

Edmund Rostand's beautiful love drama "Cyrano De Bergerac," a classic of literature and the stage, has reached the screen in a production made in Italy and offered in this country by Atlas Distributing Corporation.

There is probably no more touching story in all literature nor one with greater beauty of lines or delicacy and cleverness in its shafts of wit, and it has long been a favorite vehicle with the world's greatest actors in all civilized countries as a supreme test of their ability both because of the possibilities and the limitations of the role.

Frankly a whimsical story, a clever creation of the author's brain, it has as its hero a man who is pictured as one of the greatest swordsmen of his times who was also a poet, a wit and a philosopher and altogether a delightful character but who had one great handicap, a large mis-shapen nose that rendered his appearance grotesque. Like other men he loved, but because of this deformity refrained from declaring his love, and it is hard to conceive of a more pathetic situation than that which the author has devised wherein he takes the opportunity offered by the infatuation of a handsome but dull-witted young nobleman for the same girl. Through this man he poured out second-handed his tremendous love.

The original story has been faithfully followed and the unhappy ending preserved, for Cyrano, even after the young noble has discovered his great love and sacrificed his life, feels honor bound to keep silent through the years and only when he is old, poor and mortally wounded does he betray what has always been in his heart. But no other outcome would be in keeping with the whole spirit of the story.

Although it is a costume picture, laid in Paris in the seventeenth century its theme is one that is confined to no period or race in its deep tug at the heart strings and correspondingly even though the entire cast is composed of French and Italian players whose names mean nothing to the box-office, the magnificent performance of Pierre Magnier in the title role is one that any one who likes fine acting will enjoy. Despite the handicap of the exaggerated make-up so sincere and altogether superb is his work that he makes this whimsical character real and keeps you absorbed in his portrayal.

The entire film is photographed in color and apparently a hand-colored or stencil process was used, but aside from being out of the ordinary and resulting in a few scenes of real beauty, it adds litle to the attractiveness of the film and even at times is disconcerting when the color does not register with exactness.

Those who have seen the stage play or read the original story will naturally miss the absence of the voice and much of the beauty of the lines although some of the latter have been used as subtitled. While there are big battle sequences and mob scenes with thousands they are overshadowed by the story.

This is an ambitious undertaking and thoroughly creditable reults have been achieved. While it is a question as to whether it will be appreciated by the masses it should prove a delight to intelligent patrons.

Cast

Cyrano ..... **Pierre Magnier**
Roxanne ..... **Linda Moglia**
Christian ..... **Angelo Ferrari**
De Guiche ..... **Umberto Casilini**
Ragueneau ..... **Alex. Bernard**
Duenna ..... **Gemma DeSanctis**

Based on play by Edmund Rostand
Directed by Augusto Genina

Story

Cyrano, one of the greatest swordsmen in Paris in the seventeenth century was pretty much of a bully and everyone was in awe of him. Brave, a poet, wit and gentleman, he was of actually grotesque appearance because of a misshapen nose. His cousin Roxanne was the belle of Paris. Cyrano loved her but realizing his deformity hid his love. The opportunity came to pour out what was in his heart when a handsome nobleman, Christian, who was bashful and slow of wit sought to woo her. Cyrano taught him clever phrases and wrote his love letters for him and finally Christian married Roxanne. Christian and Cyrano were sent to the front during the war and Roxanne visited them. Christian learning of Cyrano's love urged him to confess it and allowed himself to be killed. Honor, however, sealed Cyrano's lips. Years later, Cyrano still as brilliant and clever as ever was reduced to poverty. Once a week he visited Roxanne. Finally although set upon by enemies and nearly killed by exercising supreme will power he managed to get to Roxanne. In reading out loud Christian's last letter, Roxanne realized that it was Cyrano's words and pretty phrases that had won her love. Cyrano, feeling the approach of death struggled to his feet and with sword in hand and wit on his lip fought the grim reaper until he finally succumbed to his wound.

Buck Jones, the William Fox star (right) in a scene in the Wm. Fox special, "Gold and the Girl.

Fox Announces Release Dates on First Fifteen 1925-26 Supreme Attractions

PARDONABLE pride is evident in the announcement by Fox Film Corporation of the exact release dates for its "supreme attractions" to be distributed to exhibitors during the first four months of the 1925-26 season.

Totaling fifteen, the releases for August, September, October and November will stand comparison with any lineup of pictures in the history of the industry for entertainment value and box-office promise, Fox insists.

Starting on August 23 with "Lightnin'" a John Ford production based on John Golden's record-breaking stage play, these fifteen attractions seem to exclude the possibility of duplication in anything that goes to make success.

Following "Lightnin'" is a Tom Mix starring vehicle, "The Lucky Horseshoe," which Tom is now making for release on August 30. This is Tom's first picture following his sensational tour of Europe and the United States. It is from an original story written by Robert Lord, and like all Mix pictures for the coming season it has an exceptional cast of screen luminaries in the supporting roles.

Billie Dove has the leading feminine role in "The Lucky Horshoe" while an unusual novelty is the appearance in the cast of Ann Pennington of Follies and dimpled knee fame. Others are J. Farrell MacDonald, Malcolm Waite, Clarissa Selwynne and J. Gunnis Davis.

"Kentucky Pride," a romance of the race track and the Blue Grass country, is the third Fox release, with September 6 as the date set. This is another John Ford production. In addition to a great cast of human actors, it brings to the screen in their first dramatic picture such equine heroes as Man O' War, Negofol, Morvich, Fair Play, The Finn and the brood mares of these great stallions and their offspring. J. Farrell MacDonald, Henry B. Walthall and Gertrude Astor have the leading roles.

"As No Man Has Loved," the screen version of the literary classic, "The Man Without a Country," by Edward Everett Hale, which was directed by Rowland V. Lee and had a Broadway run, is the Fox release on September 13. This production has been nationally advertised and has been endorsed by almost every veterans' organization in the country.

"The Wheel," another of the John Golden Unit of Clean American Productions, follows the Lee masterpiece on the release schedule. Victor Schertzinger directed "The Wheel" with a cast of unqustioned merit, including Harrison Ford, Claire Adams, Mahlon Hamilton, George Harris, Clara Horton and Margaret Livingston and David Terrence. The release date is September 20.

A Buck Jones starring vehicle, either "Timber Wolf" or "Durand of the Bad Lands," will share September 20 with "The Wheel."

The concluding September release, on the 27th, month is "Havoc," another Rowland V. Lee production. It is based on the international stage success of the same name and was adapted to screen form by Edmund Goulding, who made an extensive tour of the battlefields of France in order to assure realism in the battle scenes.

"Havoc" is a story of trench life and high London society in the stress of wartime. George O'Brien, Madge Bellamy, Margaret Livingston, Walter McGrail and Leslie Fenton have the leading roles.

After many successful pre-release runs which have caused it to be anxiously awaited, "The Iron Horse" will be released for first runs on October 4. Exhibitors are thoroughly familiar with this production and nothing further need be said at this time.

On October 11, Fox will release two productions which deserve more than passing attention. The first is "Thunder Mountain," from the Golden play, "Howdy Folks." This is being directed at the Fox West Coast Studios by Victor Schertzinger, with Leslie Fenton, who has recently been awarded a long term contract with Fox, in a prominent part. Alec Francis is playing a mountain minister.

The other release on this date is a Tom Mix picture, as yet untitled, which will be directed by Emmett Flynn.

John Griffith Wray's first picture for Fox will be released on October 18. It is titled "The Winding Stair," from the successful novel of the same name by A. E. W. Mason.

Another Golden, "Thank You," also directed by John Ford, is scheduled for release on October 25. George O'Brien has the leading role in this production, which marks the debut of Jacqueline Logan in Fox pictures. Alec Francis plays the role of the impoverished minister. An all star cast supports the principals.

"Smiling" George O'Brien's first starring vehicle for the coming season, "The Fighting Heart," is the November 1 release. This is based on Larry Evans' story, "Once to Every Man," and Billie Dove supports the star. This is still another Ford production.

A distinct novelty will be offered exhibitors by Fox on November 8, the date set for the release of the screen version of Owen Davis' stage play, "Lazybones." In this production, Charles (Buck) Jones, Fox Western star, enacts the title role.

Incidentally, "Lazybones" is Frank Borzage's first production under the Fox banner. The cast includes Madge Bellamy, Leslie Fenton, Jane Novak and Zasu Pitts.

The screen version of Channing Pollock's play, "The Fool," which was directed by Harry Millarde, is the last of the early season releases, with November 15 as the date set for distribution. This production is another that scored tremendously during pre-release runs on Broadway and elsewhere.

To Direct "Dance Madness"

Harry Rapf, associate studio executive at the Metro-Goldwyn-Mayer studios, has just announced the signing of Irving Cummings to direct "Dance Madness," an orginal story by S. Jay Kaufman and Max Marcin.

Howard Greer (left), creator of Paramount fashions, takes the foot measurement of Patsy Gribble, one of the twelve shoe models who appear as one of the features of "The Trouble With Wives," which Malcolm St. Clair directed for Paramount with Florence Vidor, Tom Moore, Esther Ralston and Ford Sterling in the featured roles. Ford Sterling (right) searches for the Cinderella foot among the Models, who, reading left to right are: Maracaline Ferrar, Margaret Francisco, Marcella Arthur, Opal Evans, Billie Wilding, La Verne Lindsay, Nita Cavalier, Thelma Barron, Barbara Clayton, Viola Marvelle, Patsy Gribble and Ludmila Daiger.

Corinne Griffith, Kenneth Harlan, Nita Naldi and Edgar Norton in "The Marriage Whirl," a First National picture.

Richard A. Rowland Gives Two "Unknowns" a Chance

IN accord with his recently announced plan to encourage obscure talent, Richard A. Rowland, General Manager of First National Pictures, has picked two unknowns for the cast of the new Milton Sills starring picture, "The Knockout," which is now in production in the Canadian logging camps at Beauchene, Canada, about 150 miles north of Ottawa.

They are Lorna Duveen, formerly an extra and now Milton Sills' leading woman in "The Knockout," and John Philip Kolb, one-time electrician and cable-hoister, who was snatched from the wheel of a truck to assume the role of "Black Jack" Ducane, one of the most prominent roles in this picture.

Lorna Duveen's meteoric rise overnight from extra to leading woman is another astonishing shift of fate. After bits in two comedies which never were released, Miss Duveen came to First National Studios as an extra in "The Necessary Evil." Later she was cast in Milton Sills' first starring picture, "The Making of O'Malley"—merely as a "walk on."

But she attracted notice in both appearances. When the search started for a leading woman for Sills' next vehicle, Richard Rowland and Earl Hudson, after a preliminary test, decided to give Miss Duveen a chance.

John Philip Kolb was driving a truck when Rowland discovered him. Kolb's advent in pictures reads like a fairy tale. Discharged from the Biograph Studios, where he was employed as electrician, because he was continually loitering to watch the actors, Kolb secured a job hoisting cables with the New York Edison Company. Just when the casting directors had despaired of finding the type the script called for in "The Knockout," that of a young Titan, Rowland happened on the six-feet-seven giant by the merest chance, and tendered him one of the most important roles.

No Appointments Now

There has been much speculation in the business end of the industry as to whom E. A. Eschmann of First National would appoint to fill the district managership vacancies in his field force. Information now comes from Mr. Eschmann that he will not make these appointments until the fall. In the meantime he will leave the business matters that customarily devolve upon the district manager, on the shouders of the branch managers in the districts where there are vacancies, giving their acumen and administrative ability full play.

Shows Dare Devil Riders

United States Cavalrymen are the most amazing dare-devil riders in the world, better even than the famous Italians and Boudoin horsemen it is proved in International Newsreel No. 52 in which are shown exclusive pictures of U. S. Cavalrymen in their new and thrilling stunt riding.

After years of training, culminating in world's supremacy Uncle Sam's riders have, for the first time, afforder the public an opportunity of witnessing their amazing exploits.

Humes Starts First Picture

Freddie Humes, famous star of many a rodeo and holder of several titles in such events as the Pendleton Roundup, Salinas Rodeos and western classics, has started his first picture as a full fledged Western star for Universal. Humes is one of the Universal Ranch Riders whose consistent work was rewarded with stardom following the recent visit to Universal City of Carl Laemmle.

Humes' first picture is a Mustang Production, "Taking Chances," which William Crinley will direct with Nancy Deaver, leading woman in "The Circus Cyclone," recently made, in the principal feminine role. His second picture will be "Buckin' Through" with the same leading woman and same director.

New "U" Westerns

Production has been started on two new two-reel westerns at Universal City, both with new stars in featured roles. Edmund Cobb is starring in "Hearts of the Range," with Ernst Laemmle directing. The other is "The Rustlin' Kid," starring Fred Humes, under William Crinley's direction. Marceline Day is playing opposite Cobb.

A scene in the Hal Roach-Pathe two-reel comedy, "Isn't Life Terrible," starring Charles Chase (left). (Any movie fan will tell you who the little black kiddie is!)

Carol Dempster in scenes in "Sally of the Sawdust," a D. W. Griffith production, to be released shortly by United Artists Corporation.

If Not Baseball What Is It?

There is a good deal of real, but unintentional comedy going on at a ball lot near New Brunswick, N. J., where Glenn Hunter and his team of motion picture actors are trying to play baseball as part of "The Pinch Hitter." Glen tried for five hours last week to smash out a home run, and Antrim Short, fielder and captain of the celluloid nine of which Hunter turns out to be the star, has let so many balls bound away from him that Joseph Henabery is going to provide him with a net. Soon after Hunter hits his home run and Short learns how to field, the picture will be released by Associated Exhibitors.

F. B. O. Enlarging Studios

The work of joining Stage No. 1 and Stage No. 2 into one huge stage is progressing rapidly at the F.B.O. Studios. The forty-foot alleyway between the two buildings is being roofed over and the sides of the two structures knocked out. When completed, the new stage will be one of the largest in Hollywood.

Whaling Expedition for Warner-Barrymore Film

WARNER BROS. have decided to make the biggest production in their history out of "The Sea Beast," the whaling story, announced last week as the forthcoming John Barrymore picture for the company. The cast is being assembled, two ships have been chartered and as soon as arrangements are completed several hundred persons will sail out of Los Angeles harbor bound for the coast of Java, where they will pursue the sportive whale in an effort to obtain several of the big thrills of the picture.

Mr. Barrymore's role in the forthcoming production will be that of a harpooner of an old time whaling ship, and the Warners promise a sensational sea epic dealing with the pioneers of the whaling industry.

Bess Meredyth, who has written the scenario, has provided a tremendous drama with thrilling climaxes and the story will give Barrymore a vehicle different from anything ever attempted by him.

Priscilla Bonner has been selected as the star's leading woman and will accompany the expedition to Java for about as exciting an adventure as she ever will have in her career.

From Java the expedition will cover several points on the other side of the world, finally joining the whaling fleet off the coast of Africa, where most of the sea mammoths are obtained in these days.

The expedition will go out fully equipped for a cruise of several months, and will take along a complete laboratory so that the film can be developed as soon as shot and the daily rushes viewed the same as at the studio.

Director Millard Webb has been busy during the last week assembling his cast, which will number among its personnel several old time tarry travelers of the tearing tide summoned from New Bedford, the home of the whaling industry, who will keep the company straight on technical matters.

A scene in "On the Threshold," a Renaud Hoffman production, released by Producers Distributing Corporation.

Airmen Feted

International Newsreel Dines Helpers of Smoke Screen Pictures

Officials of the International Newsreel entertained at luncheon, at the Hotel Hamilton, in Washington, last week all those who had participated in making the remarkable pictures of laying a smoke screen around the dirigible "Los Angeles," which are shown in the current issue of International Newsreel.

The honor guests of the occasion were Lieut. Stanley E. Ridderhoff, Lieut. Frank G. Cowie and Lieut. H. D. Palmer, the pilots of the three bombers. Also present were U. K. Whipple, Norman Alley, Herman Stockhoff, J. C. Brown, Wm. Hearfield, Frank McKechnie, Edward Morrison, Harry Van Tine and Joseph Morrison International Newsreel cameramen; Lieut. T. T. Patterson of the Bureau of Aeronautics; Charles Parmer, feature writer of the Washington Herald and Universal Service; Jim Ring, of the Washington Times; Frank Walker, of International News Service, and officials of International Newsreel.

Century Comedies for July

Wanda Wiley and Edna Marian Contribute Their Latest to Sumner Schedule

Believing that the best way to help the exhibitor in mid-summer is to give him plenty of good comedies, the Century Film Corporation, makers of Century Comedies, have scheduled an unusually large number of these comedies for July release.

Four popular Century stars and a popular comedy team of two well-known players are represented in the five releases. The stars include Wanda Wiley, Edna Marian, Al Alt and Eddie Gordon. The comedy team is composed of Jack Singleton and Bartine Burkett.

The five releases include "Plenty of Nerve," starring Edna Marian; "A Rough Party," starring Al Alt; "Just in Time," starring Wanda Wiley; "The Polo Kid," starring Eddie Gordon, and "Dry Up," featuring Jack Singleton and Bartine Burkett. The comedies were made by such established comedy directors as William Watson, Charles Lamont, Edward I. Luddy, Jess Robbins and Al Herman.

Sign $150,000 Contract

And now comes "The World's Greatest Jazz Contract," just signed by Ben Bernie, famous jazz orchestra conductor who has arranged with Hugo Riesenfeld, managing director of the Rialto and Rivoli Theatres to inaugurate an entirely new form of movie entertainment on Broadway. Bernie's contract with Riesenfeld involves salary expenditures to the extent of $150,000, a record amount and takes effect July 12, when the policy of the Rivoli will be altered for the new jazz regime.

Riesenfeld's plan for the Rivoli is progressive and as outlined, indicates the modern trend toward popular entertainment in the bigger movie palaces. Bernie' orchestra is well known, having recorded for many phonograph dics and having appeared on the stage and before the radio microphones in every large city in the United States.

Stromberg Borrows Edeson

Hunt Stromberg has borrowed Robert Edeson from the Cecil B. De Mille stock company for an important role in "The Prairie Pirate," his new Harry Carey production. This will mark the first time that Edeson has appeared in a screen western.

Other members of the supporting cast include Trilby Clark, Lloyd Whitlock, Fred Kohler, Evelyn Selbie, Tote Ducrow and Jean Dumas. Edmund Mortimer is directing.

Chicago Likes "The Lost World"

Originally booked for a four weeks' run at the Roosevelt, Chicago, the First National-Rothacker special, "The Lost World," which Earl Hudson supervised, has been held over for a fifth week, as a result of the great business it has been doing there.

The attendance during the fourth week kept at such a large figure that it was evident it would attract big business for a longer period and arrangements for holding it over were made by Balaban and Katz.

"The Lost World" will soon begin its extended engagement at Grauman's Million Dollar in Los Angeles.

A scene from the Educational-Bobby Vernon comedy, "Air Tight," distributed by Educational Film Exchanges, Inc.

Sol Lesser to Release on United Artists Program

HAROLD BELL WRIGHT'S greatest novel, "The Winning of Barbara Worth," which Sol Lesser will produce, is to be released by United Artists Corporation, it was announced yesterday by Hiram Abrams, president of the distributing organization.

This ends a contest in which every big distributing concern took part, the explanation of which is the fact that "The Winning of Barbara Worth" has been the biggest seller of any American novel ever written. Its sales have passed well beyond the 2,000,000 mark.

Lesser expects to start production around the 1st of August. The actual locations, as described in Wright's book, will be used as the setting. This means that the magically fertile Imperial Valley in California, and the sun-blazed expanses of Arizona, will be seen on the screen just as Wright envisioned his romance in traversing them.

To produce "The Winning of Barbara Worth" on a scale which will do justice to the American reading public's best-loved novel, Lesser estimates the production cost as at least $500,000.

Money will not be spared, and the filming will have the further advantage of the personal guidance of the author. This Western romance is Wright's favorite, of all his novels, and for this reason, he has agreed to work with Lesser in preparing it for the screen.

The alliance with United Artists Corporation was announced by President Abrams with much elation. Abrams said:

"It is a real coup for the United Artists Corporation to win Mr. Lesser's agreement to the release of the film version of "The Winning of Barbara Worth." It is a picture which the public has been wanting to see on the screen for years. The association with a writer of Mr. Wright's great popularity and a producer of Mr. Lesser's calibre is in keeping with our aim to offer the greatest in film plays."

In confirming Abrams' announcement, Mr. Lesser admitted that he had been besieged by every big distributing concern for the releasing rights.

"In finally determining on the United Artists Corporation," said Lesser, "I was actuated by my friendship for Hiram Abrams, its president; Joseph M. Schenck and the distinguished artists who contribute to the organization's program."

Joseph M. Schenck, chairman of the directorate of United Artists Corporation, took occasion to extend his personal praise of Lesser.

"I have known Sol Lesser since his rise from exhibitor to producer," he said, "and I am confident that he will give 'The Winning of Barbara Worth' as great a success in its film form as it has won as a work of fiction."

Entertain Police Officials

Forty police officials from New York and surrounding towns, all members of the Metropolitan Police Association of New York, were the guests of Richard A. Rowland, general manager of First National Pictures, and Earl Hudson, eastern production manager, at First National's New York Studios last week.

Following dinner, served by Sherry's at the studio dining room, "The Making of O'Malley" was run in the studio projection room with special music by the studio orchestra. Rowland, Hudson and Milton Sills, star of "The Making of O'Malley" were among the speakers. The evening was enlivened by "stunts."

Eddie Nelson in the Educational-Mermaid comedy, "Going Great"

Pathe Gets "Heir-Loons;" Made by Spitzer and Jones

"Heir-Loons," a feature-length comedy drama now being produced with an all-star cast by Spitzer-Jones Production at the F. B. O. Studios in California, will be released by Pathe Exchange, Inc., according to an announcement made this week.

Nat H. Spitzer and Grover Jones, executive heads of the Spitzer-Jones Productions, are both well known in cinema circles. With the exception of the past few years, which he has devoted to other interests, Spitzer has been connected with the motion-picture industry in various capacities since its earliest days. Jones is widely recognized as a scenarist as well as a director of marked ability. He is handling the megaphone on the firm's productions.

The producers state that "Heir-Loons" will be full of rapid-fire action. Thrills of the story include a raging flood, a broken dam, a fight for life in a helpless balloon, an explosion which wrecks a bakery shop and a comedy railroad wreck. There is also a well developed love theme and a thread of sentimental beauty.

"Heir-Loons" is a comedy drama of the society type. The Brockton family, its central characters, are pseudo aristocrats living on the memories of past glories. They are described as the sort "who monopolizes the Mayflower."

The cast is an all-star one. Wallace MacDonald is cast as George Brockton, the only one of the family who works for a living. Other members of the Brockton clan are portrayed by Stuart Holmes, Snitz Edwards, Frank Campeau, Martha Mattox, and Emily Gerdes. Edith Roberts plays Mary Dale, the adopted daughter of the Brocktons. Cecile Evans is cast as Marjie Trenton, the small town vamp. Others who have promient roles are Sam De. Grasse, Ralph Lewis and Max Asher.

Title of Marion Davies' Next

Word comes from the Coast that "Lights of Old Broadway" is the title under which Marion Davies' first starring vehicle, which has been known provisionally as "Lights of New York," will reach the screen. This film is now in production at the Culver City studios under the active direction of Monta Bell, who is making rapid headway with it.

Miss Davies plays a double role in "Lights of Old Broadway," which is based on the Lawrence Eyre stage success, "Merry Wives of Gotham," adapted to the screen by Carey Wilson, and heads a cast that includes Conrad Nagel, Charles McHugh, Eleanor Lawson, Frank Currier, Julia Swayne Gordon, Mathew Betz, Wilber Higbee and George K. Arthur.

See "Limited Mail"

The first print of "The Limited Mail," one of the forty special attractions on Warner Bros.' 1925-26 schedule, has reached New York and was viewed by officials and executives of that company and a group of exhibitors and foreign buyers.

This picture will be the first release on the new program. The verdict of the exhibitors and others who saw it was that if the thirty-nine others of the Warner Forty keep up the pace set in this one, the Warners are certain of a banner year. Already contracts have been made for most of the foreign markets, though the official release is still several weeks in advance.

Warner Film Opens Theatre

Warner Bros.' "Bobbed Hair" was the attraction at the gala opening of Bard's Theatre, in Pasadena, Cal., the evening of June 23 and during the entire first week of the new house.

The new theatre was packed for the dedicatory exercises, with the presentation of stars and celebrities of the theatrical worlds as one of the features. Huntly Gordon, Warner Bros. star, presided as master of ceremonies.

Quick Work by Hedwig

The motion pictures taken of the Greb, Wills and Shade bouts at the Polo Grounds in New York City, on the night of July 2, for the benefit of the Italian Hospital Fund, were processed at the Rex Hedwig Laboratories. At the close of each fight the negatives were rushed to the laboratory, where they were immediately developed, printed, cut and assembled, and early Friday afternoon they were thrown upon the screens of leading theatres throughout the Metropolitan area.

To Direct "Dance Madness"

Word comes from the Coast that Irving Cummings has been signed by Metro-Goldwyn-Mayer to direct "Dance Madness," by S. Jay Kaufman and Max Marcin, and that Aileen Pringle and Lew Cody are to be featured in this production. In directing "Dance Madness" Cummings, who is remembered throughout the industry for his notable work as former leading man on the screen, is doing his first work for Metro-Goldwyn-Mayer.

"How Baxter Butted In" Wins Praise from the Newspapers

"HOW BAXTER BUTTED IN," the latest Warner release starring Matt Moore and Dorothy Devore, is off to a fine start, newspaper reviewers in Chicago and New York, where the special has just had runs, giving it high praise.

Under the heading, "Need A Laugh? Then Be Sure to See This," the Chicago Tribune critic, wrote in that paper:

"The Baxter picture is a PIPPIN! I laughed like a fool through it, and so did everybody else in a crowded house. Matt Moore is, without question, taking his place in the comedy sun. His dreams as the absentminded youth are wows, and guaranteed to hand you the sort of laughs progressive M.D.'s declare are better than medicine. This picture is a peach. A pippin, did I say before? Well, let's do a Luther Burbank and make it a cross!"

Said reviewer of the New York Evening Journal: "A corking good comedy! There's lots of enjoyable nonsense in the film, and is very well acted. You'll like the picture. You may even find it inspiring."

The Morning Telegraph Critic said: "The picture is an appealing mixture of pathos and humor and gives Matt Moore ample opportunity for the sort of thing he does best. Dorothy Devore is well cast and plays with a great deal of sparkle."

The Daily News: "Some new jokes, mighty good sub-titles, the pleasing Matt Moore, the vivacious Dorothy Devore, an entertaining plot. Pretty fair average, isn't it? Matt Moore fits snugly into his role."

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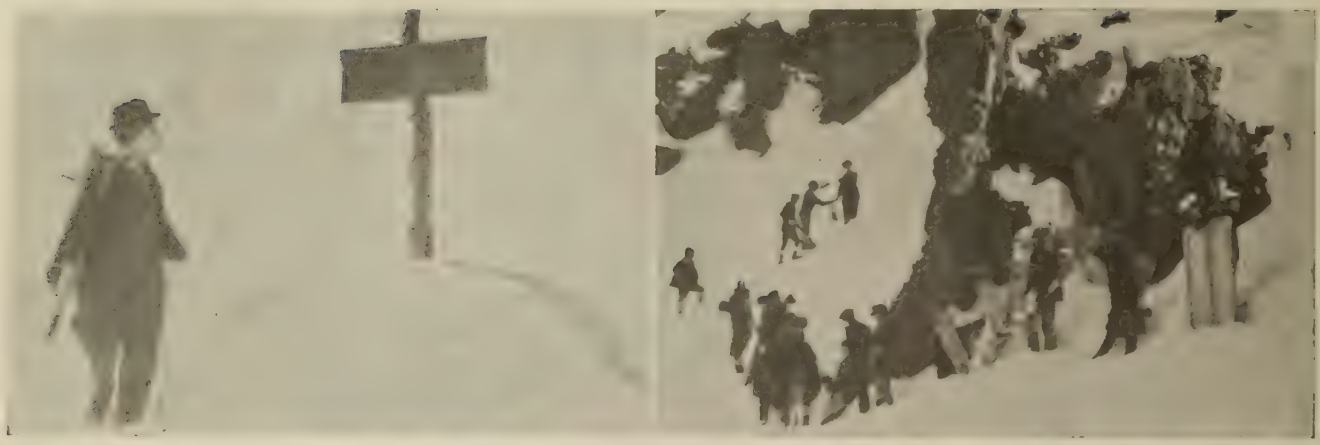

Charlie Chapiin in a scene (left) in his new picture, "The Gold Rush." At the right, the gold seekers climbing Chilcoot Pass. This is a United Artists Release

Fox Supreme Attractions in Keith's Cleveland Theatre

A TRIBUTE was paid to Fox Film Corporation by E. F. Albee and J. J. Murdock, executives of the Keith-Albee Circuit of Theatres, when they booked eight Fox Supreme Attractions with which to inaugurate their new policy of presenting a bill divided between pictures and vaudeville at their monumental Palace Theatre in Cleveland.

That these men, recognized as the master showmen of the American theatrical world, should select the Fox releases exclusively for eight successive weeks, is regarded as unqualified recognition of the worth of the Fox Supreme Attractions for the forthcoming season.

Recently the Keith executives annouced that they intended to change the policy of their Cleveland house from straight vaudeville to bills divided between pictures and variety, and that they were in the market for the best pictures avaiable.

Three of the productions booked by the Keith executives have already proven their box office values. These are "The Iron Horse," the John Ford production which ran a year in New York, four record-breaking months at Grauman's Egyptian Theatre in Hollywood, one month at the Princess Theatre in Montreal and was hailed by Chicago critics as the greatest production ever made; "As No Man Has Loved," Rowland V. Lee's adaptation of the story classic, "The Man Without a Country," and Harry Millarde's screen version of Channing Pollock's drama, "The Fool." The last two pictures had successful runs at the Central Theatre on Broadway.

The other five productions include three of the John Golden Unit of Clean American Productions which Fox is releasing for 1925-26, The three Goldens are "Lightnin,'" from the record-breaking stage play of the same name, "Thank You" and "The Wheel." "Havoc" and "East Lynne" round out this sensational initial booking. They are both adaptations of international stage successes.

To Shine Again

Florence Turner, the first star of the silver sheet, is returning to films. Her comeback will be made at Roma in George Fitzmaurice's production of "The Dark Angel."

Miss Turner's return will be welcomed and eagerly watched by her countless admirers, who will remember her from the old Biograph days.

Besides Florence Turner, Director George Fitzmaurice has assembled a noteworthy cast for this feature production, with Ronald Colman, Vilma Banky, the beautiful Hungarian miss recently discovered and brought to America by Samuel Goldwyn; Wyndham Standing and Frank Elliot.

"The Dark Angel" is scheduled for release in early fall by First National Pictures.

Three in One

Three famous authors, in three distinct lines of writing, have had a hand in making the finished product of "Seven Days," Al Christie's latest laughing feature which has just been completed for early release through Producers Distributing Corporation.

First, the plot was written in book form by Mary Roberts Rinehart under the title "When a Man Marries." Next, Avery Hopwood together with Mary Roberts Rinehart, wrote the stage farce version which was called "Seven Days," and then Frank Roland Conklin, famous screen scenario writer, took the work of the Rinehart-Hopwood combination and turned the piece into its film version which is said to be the funniest feature yet produced on the Christie lot.

Warner Brothers Announce Casts of New Productions

WARNER BROS. this week announces the full cast of "The Clash of the Wolves," now in production. The famous dog actor, Rin-Tin-Tin, has the role of Lobo, leader of the wolves, while June Marlowe has the leading woman's part and the cast further includes Charles Farrell, Charles Conklin, Will Walling and Bob Thurston. The story and scenario are by Charles Logue and Noel Smith is directing.

Matt Moore and Dorothy Devore are the principals in "His Majesty Bunker Bean," with George Nichols, Henry Barrowes, Dave Butler, Helen Dunbar, Norah Cecil, Frank Leigh, Charles Farrell and Gertrude Clair in their support. The picture is an adaptation of Harry Leon Wilson's famous novel and play, with scenario by Julien Josephson. Harry Beaumont is the director.

Much is promised in Monte Blue's "Red Hot Tires." Patsy Ruth Miller is the woman lead and in the cast also are Frederic Esmelton, Lincoln Stedman, Tom McGuire, William Lowery, Jimmy Quinn and Malcolm Waite. The story and adaptation are by Gregory Rogers and Erle Kenton is directing.

The full cast in support of Lowell Sherman in "Satan in Sables," his first picture for Warner Bros., includes Pauline Garon, John Harron, Gertrude Astor, Frank Butler, Otto Hoffman, Frances Raymond, Francis J. McDonald, Richard Botsford, Richard Barry and Don Alvarado. James Flood is directing this production, the story and scenario of which are by Bradley King.

In "Ranger of the Big Pines" are Kenneth Harlan, Helene Costello, Eulalie Jensen, Will Walling, Lew Harvey, Robert J. Graves, Eugene Paulette, Harvey Clark and Joan Standing. Hope Loring and Louis Lighton wrote the scenario from Hamlin Garland's story, "Cavanaugh, Forest Ranger." W. Van Dyke handled the megaphone.

Another announcement from the Warners says that Monte Blue, instead of Kenneth Harlan, will play the leading man's role in "Hogan's Alley," and that after finishing this production Blue will star in "The White Chief," for which Will Lambert is now writing the scenario. This will be Erle Kenton's first production for the Warners, this director having recently been signed to a long-term contract.

Richard Barthelmess, Bessie Love and Walter Long in scenes in "Soul-Fire," a First National picture.

"Lost World" Has Brilliant Opening in Los Angeles

THE Los Angeles opening of the First National-Rothacker special, "The Lost World," produced under the supervision of Earl Hudson, took place on June 18th, at Grauman's Million Dollar Theatre and was a most brilliant affair. Half of the seats in the house at the first showing were reserved for motion picture stars and the line-up of patrons eager to see the picture was so great that a special squadron of police was called out to reserve order and keep the streets free for vehicular traffic. "The Lost World" at once became the talk of the town. It was preceded by a comprehensive and thorough campaign and the reviews were of an unusually enthusiastic character.

Florence Lawrence, critic of the Los Angeles Examiner, wrote: "Cinema celebrities paid homage last night to initiative and ingenuity. In attending en masse the opening of 'The Lost World,' the notables of screenland gave their tribute to mechanical art and science, and to something quite new in the making of photoplays. No famed beauty or idol of the fans has ever received greater attention than that bestowed by wondering and amazed crowds as the parade of prehistoric animals marched across the screen. No impassioned love story or domestic complications has ever intrigued an audience more keenly than did this strange tale. Tremendous crowds assembled outside the theatre, where a whole platoon of policemen kept order."

On the same page of the Examiner was a signed review by Gregory Coss. He wrote: "'The Lost World' is a brontosaurus of a picture, and First National's production is pterodactyl. Formerly it might have been described in terms of 'whale' and 'bird,' but the picture at Grauman's Million Dollar Theatre brings a new basis of comparison. The scene following the eruption of the volcano, where hundreds of these huge creatures are hemmed in a narrow valley, is so awe-inspiring as to deceive the very elect. Everyone connected with 'The Lost World' is entitled to the highest praise for putting out a novelty on so gigantic a scale." On the same page was a signed article by Cholly Angeleno on "The Notables Who Were Present."

Edwin Schallert in the Los Angeles Daily Times, wrote: "The season for new faces on the screen has at last reached its summit. In 'The Lost World' there must be nearly a hundred who have seldom before been seen in the films, but that doesn't make their debut any the less thrilling. 'The Lost World' has been one of the most widely heralded of the screen's features, and it is one of the most amazing that has ever been shown. Probably more than any other picture that has ever been made. 'The Lost World' discloses the cleverest film technical devices and the magic of the camera. It is far and away the most adventurous feature that I have ever seen. There are many splendid effects, a dinosaur running wild in the London streets is just about as exciting as anything that has happened in a long time." Mr. Schallert then goes on to give fine praise to all of the leading players in the cast.

Kenneth Taylor in the Los Angeles Record: "To the eye of the camera all things are possible. Thus 'The Lost World' shows huge monsters of millions of years ago moving about so naturally that the picture might well be called 'Haunts and Habits of the Brontosaurus.' It is little short of marvellous what has been done with these prehistoric monsters. A compelling example of good workmanship, 'The Lost World' is a novelty that you won't want to miss. The picture boasts a cast that will be difficult to improve upon,

Orlando Northcutt in the Los Angeles Evening Express: "An exceptional fantasy. Sir Arthur Conan Doyle's story becomes doubly interesting in celluloid. 'The Lost World' has thrilling dramatic action in abundance and clever moments of comedy. Too much praise cannot be given to Harry C. Hoyt, director, and Willis O'Brien, who invented the creatures which appear so lifelike on the screen."

Los Angeles Illustrated Daily News: "'The Lost World' is a remarkable photoplay. Of course, the tricks of the camera have been resorted to, to make the picture, but these tricks defy detection and so marvelously are the animals constructed that to all appearances they are alive. In fact, so well is the picture done, it is only by an effort of the mind that one realizes the animals are artificial."

Colleen Moore, First National star, with Lloyd Hughes (right) and Kate Price (right) in scenes in her current First National picture, "The Desert Flower."

Fox Preparing to Meet Great Demand for "Shorts"

ONE of the first of the big production companies to hop to it and act on the realization that short subject films are going to play a far more important part on theatre programs than hitherto, was Fox Film Corporation and the farsighted officials of this company deserve a heap of praise for the manner in which they went about building up and strengthening their various short subject units.

In an open literary market the Fox Company acquired the very cream of potential short material in the form of the entire works of O. Henry, America's greatest short story writer, and Mabel Herbert Urner's delectable tales on "The Married Life of Helen and Warren," which have been running in serial form in over five hundred of the biggest newspapers in the country for fifteen years.

The picturization of sixteen carefully selected stories from the works of the above mentioned writers will supplement a new series of Van Bibber Comedies from the stories by Richard Harding Davis, twenty Imperial Comedies of the very highest standard, twenty-six Fox Varieties, and one hundred and four issues of Fox News, which make up the short subject novelty chest Fox will offer to exhibitors during the 1925-26 season.

This gives the Fox Company as imposing a list of short subjects as ever has been announced and one which any number of exhibitors have already booked 100 per cent.

In addition to acquiring the very best material with which to make its short reel films the Fox Company has created a new short subject production unit which will function under the supervision of George E. Marshall, master of the art of packing entertainment value into two-reelers, as is proven by the current Van Bibber releases which were made under his direction.

The Marshall unit will be divided into four companies. One will continue making the Van Bibber successes under the direction of Robert Kerr, another under the direction of J. G. Blystone will adapt to the screen the Urner Stories, a third will make the Imperial Comedies, with such directors as Lew Seiler, Ben Stoloff, Bryan Foy, while the other, under the direction of Daniel Keefe, will bring to the screen the incomparable humor and pathos of the great master O. Henry.

While assuring perfection in its two-reel releases the Fox Company did not overlook its one-reel production units, namely, Fox Varieties and Fox News, and both these branches of the organization have been immeasurably strengthened.

Under a new production head every preparation has been made to assure that the twenty-six Fox Varieties to be released during the coming season will be program gems worthy of the highest class theatres and indispensable to the average motion picture house. Ray Hall is the new director of the Varieties unit and his long experience in the short subject field at the head of the list as regarding judgment of what is one-reel entertainment material.

Truman Talley is continued as director-in-chief of Fox News with an editorial staff that time has proven its worth in all sorts of emergencies and which is responsible for beats on some of the most important events and happenings of the past year.

Additions to the camera staff of Fox Varieties and Fox News have given these units protection at every stragetic point in the world, the near and the far being covered with the same thoroughness.

At the present time Mr. Hall has five expeditions penetrating hitherto unexplored regions in search of the unique and unusual for Varieties short subjects. Those travelers are under the guidance of some of the best known researchers and explorers and the celluloid records of their discoveries are expected to cause world-wide comment, comparable with that caused by the late Lord Carnarvon.

Another boon to the exhibitors in connection with the Fox short subject films is the simplified release schedule that has been devised. By this arrangement all short subjects are released at regular intervals thereby avoiding confusion and allowing exhibitors to put their hands on forthcoming releases without waste of time or undue research.

Gilbert to Play in "La Boheme"

John Gilbert has been chosen to play opposite Lillian Gish in "La Boheme," which King Vidor is to direct for Metro-Goldwyn-Mayer from the classic story by Henri Murger, adapted to the screen by Mme. Fred Degresac. Gilbert will, accordingly, play the role of Rudolph, one of the four Bohemians about whom the story centers and lover of the frail heroine, Mimi.

Flora Le Breton as Victorine Bicket in "The White Monkey," a Sawyer-Lubin production directed by Phil Rosen, adapted from the novel by John Galsworthy, with Barbara La Marr, Charles Emmett Mack, Thomas Holding, Henry Victor, George Marion, Tammany Young, Colin Campbell. Adapted by Arthur Hoerl. A First National Picture

Edna Marion Steps Up

Century Comedy Star to Have Role in "The Still Alarm"

Edna Marian, who has been featured for the past year in Century Comedies, is to make her bow in feature productions. She has been signed to play the second feminine lead in "The Still Alarm," the famous old stage melodrama which Edward Laemmle is directing for Universal.

Miss Marian has had a phenomenal success in pictures since her start on the screen, a litlte more than a year ago. Officials of Century Comedies were so impressed with her work in her first picture that she was given a long-term contract to star in two-reel comedies. She was loaned to Universal for "The Still Alarm."

Helene Chadwick and William Russell are playing the featured roles in the picture.

Miss Marian's work in "The Still Alarm" is not expected to interfere with her work in Century Comedies. She is slated to make twelve two-reelers for the coming season. Several of them already are completed and in the exchanges. Others remain to be filmed.

Florence Vidor, Matt Moore and Louise Fazenda in scenes in "Grounds for Divorce," a Paramount June release in which Harry Meyers also is seen.

"The Beautiful City"

Kenneth Webb Will Direct Richard Barthelmess in an Edmund Goulding Story

Richard Barthelmess in "The Beautiful City," an Inspiration Pictures production for First National release, will be directed by Kenneth Webb, according to an announcement just received. Elmer Clifton had been engaged to direct the picture, but he asked to be relieved in order to devote his entire time to the cutting of several motion pictures filmed upon his recent tour of the Orient.

Mr. Webb, a graduate of Columbia, has directed for Vitagraph, Famous Players, Realart, William Fox, Whitman Bennett and other producers and more recently with the historical productions of "The Chronicles of America" by Yale University.

"The Beautiful City" is based upon an original story by Edmund Goulding and is a drama of the East Side of New York City. Mr. Barthelmess will play a young Italian boy, Tony Gilardi, a distinct departure for this versatile young star.

Gloria Swanson Coming East

Having finished her latest production, "The Coast of Folly," which required several weeks of arduous work, Gloria Swanson is spending her time more leisurely at her Beverly Hills home.

Much of her "vacation" between pictures is being devoted to her business affairs which had been neglected while her latest production was in the making.

Miss Swanson plans to remain in Los Angeles for about two weeks before returning to New York.

"The Coast of Folly," which she has just completed, was directed by Allan Dwan for Paramount. Dwan is in New York with members of his staff, cutting and editing the new production at the Paramount Long Island studio.

Wyndham Standing Engaged

Wyndham Standing has been engaged to portray the debonair role of Gerald Shannon, in the forthcoming George Fitzmaurice production of the famous stage play, "The Dark Angel," to be sponsored by Samuel Goldwyn. Ronald Colman is to play the leading male role, Hilary Trent, another English officer.

Vilma Banky, the Budapest discovery recently brought from Europe by Samuel Goldwyn, will make her American debut as Kitty Vane, opposite Colman.

Added to "Parisian Love"

Hazel Keener, Wampas baby star and Los Angeles beauty contest winner, has been added to the cast of "Parisian Love," a B. P. Schulberg Production now being filmed under the direction of Gasnier. Also signed for a principal role is Lillian Leighton, popular character actress who is scoring a hit in "Beggar on Horseback." Other players taking prominent parts are Clara Bow, Donald Keith, Lou Tellegen, Alyce Mills and James Gordon Russell.

Mae Murray's Next

Harry Rapf, associate production executive at the Metro-Goldwyn-Mayer studios, announces that Mae Murray's next picture will be "The Masked Bride," by Leon Abrams, and that Josef von Sternberg has been chosen to direct the production. So excellent a vehicle for Miss Murray is "The Masked Bride" that star and director and studio officials are equally enthusiastic over the announcement.

Douglas Fairbanks as "Don Q, Son of Zorro," the United Artists' success.

"The Last Frontier"

Stromberg Completing Production Planned by the Late Thomas H. Ince

Hunt Stromberg dispatcched three cameramen to Prescott, Arizona, recently, to film the great ceremonial of the Hopi Indians gathered there from all parts of the West.

Stromberg detailed the cameramen that they might obtain pictures of the ceremonial in all its phases for inclusion in "The Last Frontier," the special production that he is soon to make for Producers Distributing Corporation. The Hopi ceremonial is considered the most remarkable and picturesque of all Indian rites, and is held but once a year.

Thos. H. Ince, who originally planned "The Last Frontier," had intended to film the scenes which Stromberg secured and which will form an incident in the picture which Stromberg is completing as a testimonial to the famous producer.

Mildred Ryan Chosen

C. C. Burr has selected Mildred Ryan, blonde, seventeen-year-old girl, to play the leading woman's role with Johnny Hines in his first production for release by First National Pictures, "The Live Wire," from Richard Washburn Child's story, "The Game of Light." Mr. Burr, who is ever on the lookout for promising screen material, saw Miss Ryan play a small role in "Java Head" and was so struck by her talent that he kept her in mind. She had a personality that got across on the screen. She has recently played in "The Little French Girl," in "Zaza," "The Wild, Wild Girl" and has just completed a part in Booth Tarkington's original screen story for Thomas Meighan, "The Man Who Found Himself."

Schulberg Signs Star

Marguerite De La Motte will play the feminine lead in Gertie D. Wenthworth-James' novel, "The Girl Who Wouldn't Work," for B. P. Schulberg, the producer has announced. She will be co-featured with Lionel Barrymore who left New York last week for Hollywood where the picture is being filmed. This will be Marcel De Sano's initial production under his new contract with Schulberg. The supporting cast includes Henry B. Walthall, Lilyan Tashman and Forrest Stanley.

Boyd Assigned

Dashing Young Leading Man Has Role in Cecil B. DeMille's New Picture

Cecil B. De Mille has granted William Boyd the opportunity to follow in the footsteps of the cinema immortals by giving him a featured part in the first De Mille-directed independent production, "The Road to Yesterday," work on which starts within a few days.

Boyd, a strapping six-footer, typically American in appearance, will play opposite Vera Reynolds in this picture, adapted by Jeanie Macpherson and Beulah Marie Dix from the stage success. A few months ago he was getting only small parts, but De Mille saw his ability and realized how well he would fit in with the theatre-going public's idea of the young American—a type which has superseded the "Sheik" in popular favor.

Boyd was signed to a long-term contract as a member of the De Mille Cinema Stock Company, and will make his first appearance under De Mille's independent banner in "The Road to Yesterday." Joseph Schildkraut will play the male lead in this production.

Virginia Valli Going Abroad

Virginia Valli has announced her intention or going abroad for a rest following the completion of "The Man Who Found Himself" with Thomas Meighan. She will leave early next week accompanied by Carmelita Geraghty, who is now on her way from the Coast to join her. They will tour France, England and Germany.

While abroad Miss Valli may decide to take advantage of one of several flattering offers she has received to make pictures there. If so, she will probably accept the offer of the Gainsboro Pictures, Ltd., a British company with studio facilities at Munich, Germany, to star in "Pleasure Garden," adapted from the story by Oliver Sandys. She does not expect to remain in Europe longer than two months.

"Man from Red Gulch"

Harvey Gates, who recently signed a new long-term contract as Scenario Editor for Hunt Stromberg, is writing the adaptation of "The Man from Red Gulch" in a cabin in the San Fernando Mountains, where he is recuperating from the effects of a nervous breakdown. "The Man from Red Gulch" is the screen version of Bret Harte's novel, "The Idyll of Red Gulch," and Stromberg will star Harry Carey in it for Producers Distributing Corporation release.

Special Field Men

Pathe Exchange, Inc., announces this week the appointment of thirteen Special Representatives whose duties will center around the intensive promotion of Harold Lloyd's newest feature comedy, titled "The Freshman." The announcement is significant of the unusual importance which Pathe attaches to its new Harold Lloyd production.

To Write Continuity

Frances Marion was engaged by Fox Film Corporation to write the continuity for the screen version of the John Golden stage success, "Thank You."

Besides writing the continuity for "Thank You," Miss Marion also has written the scenarios for three others of the Fox Pictures. They are "Lightnin'," "Lazybones" and "The First Year."

ADDITIONS TO GROWING MEMBERSHIP OF UNITED ARTISTS CORPORATION

Samuel Goldwyn will release his productions through United Artists Corporation on the completion of his current First National contract. Reading left to right are: George Fitzmaurice, noted Goldwyn director; Vilma Banky, Viennese-Berlin beauty and now a Goldwyn star; Joseph M. Schenck, chairman of the Board of United Artists Corporation; Hiram Abrams, president of United Artists; Henry King, Goldwyn director, and Ronald Colman, Goldwyn star.

Goldwyn Joins United Artists; No Change in Programs Planned

SAMUEL GOLDWYN has joined the reorganized United Artists Corporation.

The annexation of the Goldwyn producing strength was one of the first subjects of comment by Hiram Abrams, United Artists Corporation president, on his return from a tour of the Middle West.

It brings to the organization an additional output of $2,000,000 in feature productions, and the further strengthening of the releasing program by the series of elaborate box-office attractions planned by Mr. Goldwyn for the coming year.

The switch from First National carried with it the services of George Fitzmaurice and Henry King, who comprise the Goldwyn directing staff. There will be no change in programs already arranged by these producing directors.

Players under contract to Goldwyn and the complete production personnel remain unchanged. This brings the strength of the Goldwyn featured players, Ronald Colman, Vilma Banky, Belle Bennett and Lois Moran, into affiliation with the great array of ranking stars who form the center of the United Artists Corporation expansion.

President Hiram Abrams voiced enthusiasm over the acquisition to the forces under his command. "The addition of Samuel Goldwyn and the benefit of his experience as a box-office producer, is in line with the plans of United Artists Corporation," said Abrams.

"Our aim is to provide exhibitors with films that will bring the public into their theatres. The stories announced by Mr. Goldwyn for current production, I can say with assurance, are of this order. With Samuel Goldwyn's prestige in the industry and his experience in all the phases and problems of film play production, I am happy to welcome him into the United Artists Corporation organization."

Samuel Goldwyn took occasion to voice his satisfactions with the new arrangement in confirming the announcement of his entrance under the United Artists Corporation banner.

"My production program for the coming year will be the greatest of my career as a producer, and will measure up in every way to the high standard set by United Artists Corporation in the past," said Goldwyn. "If I were not certain of their standing on their own merits as individual successes, I would not have joined.

"We will spend over $2,000,000 this year in George Fitzmaurice and Henry King productions. My first two selections, 'Stella Dallas' and 'The Garden of Allah' are indications of the pretentiousness of the others to follow. Both in expenditure and production scope the coming year's program will be the biggest of my career as an independent producer."

Donaldson with De Mille

General Manager Fred Kley of the De Mille Studios announces the appointment of R. M. Donaldson as the unit manager for the Cecil B. De Mille Picture Corporation. Mr. Donaldson will take immediate charge of the business affairs of the Paul Sloane unit making Rod La Rocque's first starring picture, "The Coming of Amos." He will later be assigned to other units as they go into work. Mr. Donaldson is well known in the picture business. He was recently assistant general manager for Cosmopolitan Pictures and assistant to the studio manager of the William Fox studio. Previous to that time, he was connected with Ben Hampton, Universal and Triangle.

Quimby Has Special Staff Selling Short-Reel Films

FOX FILM CORPORATION, in strengthening and upbuilding all its short production units, did not overlook the important departments of sales and distribution, and under the direction of Fred C. Quimby has organized a special department, functioning independently, to take to the exhibitors of the country the exceptional short reel films it will release for the coming season.

In line with this, Mr. Quimby and G. A. Hill, another expert on short subject sales and distribution, have organized a special staff of field men to concentrate solely on the short film output, with nothing whatever to do with the dramatic offerings of the company.

In this manner the exhibitors, through the medium of these specialists, are given the opportunity to weigh and consider with as much care as is generally given their feature offerings, the short subject part of their programs. Through Mr. Quimby's field men the exhibitor is fully informed of every phrase of the little features and therefore is allowed to know beforehand exactly what he is booking, doing away entirely with the "hit or miss" system often in vogue in selling two-reel pictures.

"The day of saying to an exhibitor, 'with these features goes so many comedies' is past," says Mr. Quimby. "The exhibitor today demands to know just exactly what comedies they are, their standard and everything else about them. They have come to realize that good short subjects and a well balanced program are just as essential to success as good feature offerings, and they are just as finicky about booking their short subjects as they are about their features. In many cases I have found exhibitors paying most attention to short subjects.

"The cause is obvious. If 'punk' short reel films follow a good feature, any audience will forget all about the good feature and leave the theatre feeling that they have been buncoed. One hour of entertainment is not sufficient for the blase movie-goer of today. They want to be entertained every moment they are in the theatre and the success or failure of an exhibitor depends on seeing that they are.

"For this reason I predict a demand for comedies and the other high class short subject films that will be unparalleled in the history of the industry, and for this reason the organization to which I am attached is making every preparation to be 'Johnny on the spot' to meet this demand with an unsurpassable selection of comedies and novelties."

Titles Chosen for Gump Comedies

Titles for three of the new series of twelve Andy Gump Comedies, now being made at Universal City for Fall release, have been selected, according to advices from the coast. The three titles are "Andy Takes a Flyer," "California Here We Come" and "The Found World." The Gump Comedies are two-reelers and will reach the market as Special Universal short subject releases. They are being made by Sam Van Ronkel.

A scene from "The Sporting Venus" which Marshall Neilan directed for Metro-Goldwyn-Mayer with Blanche Sweet and Donald Coleman

To Play Opposite Barrymore

Priscilla Bonner, who was acclaimed one of the season's cinema finds by the New York newspaper critics because of her remarkable interpretation of the role of Sally May, the wistful little drudge in the Associated Arts Corporation F. B. O. Gold Bond production "Drusilla with a Million," which played the Capitol Theatre, New York, some weeks ago, has been rewarded for her splendid work with a role which makes her the most envied girl in Hollywood.

Priscilla has been selected by John Barrymore to play the leading feminine role opposite him in "The Sea Beast," a story which deals with the whaling industry in New Bedford around 1840.

Six Features and Six "Shorts" on F. B. O's August Schedule

THE August schedule of Film Booking Offices boasts twelve releases, six of which are features and six short subjects. The feature releases will be headed by "Jack O'Diamonds," a comedy mystery drama, with Maurice B. "Lefty" Flynn portraying the role of a gentleman Raffles. An aquatic carnival will be an outstanding feature of the production. Harry Garson will produce and direct the picture, which will be Flynn's seventh feature for the distributing corporation. "Jack O'Diamonds" will be released on August 2.

The fifth Thomson production, as yet untitled, a romantic western replete with thrills, in which Fred and his beautiful horse, Silver King, dash through one exciting sequence after another, is set for August 9th release. The supporting company and director have not yet been announced.

"Drusilla with a Million," an Associated Arts Corporation production, and F.B.O.'s first Gold Bond picture will be distributed on August 16th. "Drusilla with a Million" is based on the famous novel by Elizabeth Cooper and was brilliantly adapted for the screen by John Brownell and B. P. Fineman. Mary Carr, Priscilla Bonner and Kenneth Harlan head the cast of distinguished thespians, with Claire Du Brey, Henry Barrows and William Humphreys prominent in support.

"The Isle of Hope," Richard Talmadge's fifth production for F.B.O. distribution, will also be released on August 16. The story is by James Bell Smith. In support of Mr. Talmadge are Helen Ferguson, James Marcus, Bert Strong, Howard Bell, Eddie Gordon and George Reed. Jack Nelson is directing, with Albert Metzetti assisting him, and William Marshall and Jack Stevens at the cameras.

"That Man Jack!" the seventh of the Texas Ranger series starring Bob Custer, which Independent Pictures Corporation is making for F.B.O. distribution, will be shown on August 23. The story is by George Paul Bauer, with continuity by Adele S. Buffington. In support of Mr. Custer are Mary Beth Milford, Monte Collins, Heyford Hobbs, and Buck Moulton. William James Craft directed, with Joe Murphy assisting him, and Art Reeves and Bill Ries behind the cameras.

August 30 will see the distribution of the first of the series of Western producions, starring the "Surprise Western Star," whose name will be announced shortly.

The last of "The Pacemakers" series, titled "Miss Me Again," will head the list of short subject releases. This is No. 12 of the H. C. Witwer stories, co-starring Alberta Vaughn and George O'Hara, which Wesley Ruggles is directing. "Miss Me Again" will be released on August 2nd.

August 15 will see the release of "Book Bozo," a two-reel comedy, starring Jimmy Aubrey, which Standard Cinema Corporation produced for F.B.O. distribution.

The first chapter of "The Adventures of Maisie," F.B.O.'s new series based on stories by Nell Martin, which appeared in Top Notch Magazine, and which Ralph Ceder will direct, starring Alberta Vaughn, will be released on August 16. Larry Kent, Kit Guard and Al Cooke will support Miss Vaughn in the new series.

August 16 also is set as the release date for the twelfth of the Dinky Doodle Cartoons, a one-reel novelty in which Dinky Doodle, the cartoon creation of Walter Lanz, gets himself into all sorts of difficulties, and out again.

Chapter 2 of "The Adventures of Maisie" will be released on August 30, as well as "Half a Man," a two-reel comedy starring Stan Laurel, produced by Standard Cinema Corporation for F.B.O. distribution.

Barrie to Write Story for Famous

An original screen story by J. M. Barrie—a motion picture fantasy by that Scottish master of charming and poetic writing—is to be produced as a Paramount picture in the near future. After months of argument and many refusals, Barrie has at last consented to write his first original.

This news was brought to the offices of the Famous Players-Lasky Corporation by Herbert Brenon, who arrived on the Paris from England, where he has been conferring with Barrie about the Paramount production of "A Kiss for Cinderella." This picture, with Betty Bronson, of "Peter Pan" fame in the leading role, will be Paramount's Christmas offering to the screen public this year.

The discussion of whether or not Barrie would write an original story ran through the many conferences that the author and Mr. Brenon had about "Cinderella," and is was only at the last talk that Barrie finally gave his promise. Just when he will write it, not even Barrie knows, for he is one of the few authors who depends on inspiration for his writing.

HERMAN F. JANS ON LOCATION

The Jans unit making "Married?" on location in the Ausable Chasm section of upper New York State. Seated in front are the two stars, Owen Moore and Constance Bennett. Directly behind them, seated, is Ben Silvey, production manager, and Evangeline Russell. In the doorway, left to right, Director George Terwilliger and Mr. Jans.

"No Hokum" in Mark Larkin's New York "Don Q" Campaign

ONE of the most effective advance publicity and advertising campaigns ever conducted was that which Mark Larkin, publicity director for the Douglas Fairbanks company, handled in connection with the New York world premiere of "Don Q, Son of Zorro," now showing at the Globe theatre.

This campaign attracted widespread attention because of the simplicity and directness of the advertising, and on account of the space given to the picture by the newspapers. The salient features of the work are set forth for the benefit of those exhibitors who have booked "Don Q," and who may find something that can be adapted to local conditions.

Perhaps the most important feature of the campaign was the policy under which it was conducted. Harry D. Buckley, special business representative for Douglas Fairbanks, who came to New York from Hollywood to handle the premiere showing, issued but one order. "No hokum," he said. "Run your campaign on a strict line of square dealing."

As a result absolute frankness featured the campaign. No attempt was made to hoodwink the newspapers with so-called exploitation stunt. No editor was tricked. The copy was written for its genuine news or feature value, and placed solely on that basis. The same held true of the art. Every effort was made to oblige the newspapers, and when requests were made for special stories they were supplied with despatch.

The advertising campaign consisted of outdoor display on billboards and in windows, and of paid newspaper space.

Eight days before the opening of the picture, a one-half motion picture showing, consisting of 100 24-sheet stands, was posted. A "motion picture showing" in New York means billboards situated at the most advantageous spots in the city, none of them being in the theatrical district.

On Wednesday of the week preceding the opening, advertising began in the newspapers with 35 lines—two and one-half inches—in the five leading morning newspapers. No afternoon papers were used until the day of the opening, when the principal "evenings" were given an even break with fifty along with the morning papers.

The opening was so strong, and the demand for tickets so great immediately thereafter, that the advertising was scaled down to ten lines in all papers, except for Sundays when it was raised to twenty lines, and on Mondays when it was increased to 35 lines in most of the morning papers, and to 80 lines on two columns in two morning publications.

One of the most extensive window tie-ups on record was arranged, and included "Don Q" photographs in 500 windows; also department store window displays of production costumes worn by Douglas Fairbanks and Mary Astor, his leading lady. Through the advertising managers of the stores, displays of these picturesque movie clothes were obtained for Fifth avenue and other principal shopping centers. One man devoted two weeks to the placing in advantageous store locations of 500 beautifully made, and highly artistic photographs, each hand-lettered with the billing, of the picture, the theatre name and opening date.

Several advance radio tie-ups were effected, including a talk on the Australian stock whip by Col. Fred Lindsay, who demonstrated its use in the prologue; also a description of the making of "Don Q" by Mark Larkin, and the rendition of the musical score by the theatre orchestra with Mortimer Wilson, composer of the score, conducting.

A most interesting feature of the campaign was the amount of newspaper publicity that was obtained. The first publicity break was made four weeks in advance and from the time it started until after the opening of "Don Q" there never was a lull. It is interesting too, to note that every press book story was used without any material change by editors.

Claire Windsor and Robert Frazer in a scene in "The White Desert," a Reginald Barker production for Metro-Goldwyn-Mayer.

MARK LARKIN

Douglas Fairbanks' high-powered publicity man comes East, takes over the Globe Theatre, and, without clamor, starts off "Don Q. Son of Zorro," on its sensational run with a dignified exploitation campaign

Signs Alice Calhoun

Popular Actress is Given Leading Role in Gotham Picture "The Part Time Wife"

Alice Calhoun received substantial recognition of recent excellent work on the screen by being tendered the stellar role in the next and fifth Gotham production to be made this season, and which is entitled "The Part Time Wife."

Sam Sax stated, concerning Miss Calhoun, "I have been watching the work of Alice Calhoun for some time and have noted a steady and consistent development of her talent. I think the leading role in my next picture 'The Part Time Wife' offers this charming actress just the opportunity she needs to establish her as a star of the first rank."

Is Hart's Leading Woman

Barbara Bedford will be William S. Hart's leading woman in "Tumbleweeds," the star's first production for United Artists Corporation release, and upon which actual work is scheduled to start within the next two weeks, says an announcement by John W. Considine, Jr., general manager for the Joseph M. Schenck productions.

With the acquistion of Miss Bedford, Hart's arrangements are complete for his first starring film in more than two years. Camera work will begin within two weeks, and the picture is scheduled for release in September.

King Baggot will direct the picture.

"Wild Justice" a United Artist Release

"Wild Justice," a vivid, thrilling and exceptionally fast-moving story of the Northland and featuring Peter the Great, a specially trained German police dog actor, has been taken by United Artists Corporation for general release.

"Wild Justice" is a Chester M. Franklin production. The story is by C. Gardner Sullivan, and Peter the Great is presented by John W. Considine, Jr. The photography is by Ray Binger.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4,437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4,821
Ridin' Mad (Canutt)	Western drama		4,927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Camille of the Barbary Coast	Underworld dr.		5,600
His Buddy's Wife (Hynter)	Domestic dr.		5,600
Manhattan Madness (Dempsey-Taylor)	Comedy-drama		5,500
EDUCATIONAL FILM CORP.			
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Oct. 4..	2,000
Court Plaster	Neal Burns	Oct. 4..	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 18..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	2,000
Why Hurry? (Adams)	Comedy	Oct. 25..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Nov. 1..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 15..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review	Feet
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000

(Continued from preceding page)

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4..	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800

FIRST NATIONAL

Son of the Sahara (all-star)	Melodrama	May	24..	7,603
Sea Hawk (all-star)	Romantic drama	June	14..	11,527
Marriage Cheat (all-star)	Drama	June	21..	6,622
Those Who Dance (Ince prod.)	Drama			7,512
White Moth (LaMarr)	Drama	June	21..	6,571
Perfect Flapper (C. Moore)	Comedy	June	28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June	28..	7,285
For Sale (all-star)	Drama	July	5..	7,304
Born Rich (C. Windsor)	Society drama	Dec.	20..	7,389
Single Wives (C. Griffith)	Society drama	Aug.	9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug.	30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep.	6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep.	20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov.	8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct.	25..	7,674
Tarnish (all-star)	Comedy-drama			6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec.	6..	7,211
In Every Woman's Life (all-star)	Drama	Nov.	15..	6,298
Sandra (LaMarr)	Drama	Dec.	6..	7,905
Classmates (R. Barthelmess)	Drama	Nov.	29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov.	1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct.	18..	7,530
Love's Wilderness (Griffith)	Drama	Dec.	20..	7,037
So Big (C. Moore)	Drama	Jan.	17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan.	24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec.	27..	5,447
Sundown (all-star)	Western epic	Oct.	25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov.	8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec.	13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan.	17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan.	24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan.	31..	7,649
Enticement (Mary Astor)	Drama	Feb.	7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14..	7,337
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28..	8,745
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,600
My Son (Nazimova)	Emotional dr.	Apr.	18.	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr	18.	6,174
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,565
Chickie (Mackaill)	Drama	May	9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May	16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	8,307
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,363
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,121
Making of O'Malley (Sills)	Police romance	July	4..	7,496

FOX FILM CORP.

A Man's Mate (Gilbert)	Drama	Apr.	5..	5,812
Circus Cowboy (Jones)	Western drama	May	3..	6,400
Trouble Shooter (Mix)	Western drama	May	17..	5,702
Lone Chance (Gilbert)	Western drama	May	24..	4,385
When Wise Ducks Meet	Comedy	May	24..	2,000
Western Luck (Jones)	Comedy-drama	June	28..	5,000
Magic Needle	"Etching"	June	28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July	12..	4,471
Heart Buster (Mix)	Comedy-drama	July	19..	4,500
Beaten Gold	Educational	July	19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug.	9..	4,899
Pain as You Enter (Moran)	Comedy	Aug.	9..	2,000
That French Lady (Mason)	Comedy-drama	Aug.	16..	5,470
Man Who Came Back (special)	Drama	Sep.	6..	8,273
It Is the Law (all-star)	Drama	Sep.	13..	6,895
Dante's Inferno (special)	Drama	Oct.	11..	5,480
Cyclone Rider (all-star)	Drama	Sep.	20..	6,672
Last of the Duanes (Mix)	Drama	Aug.	30..	6,942
Iron Horse (special)	Railway drama	Sep.	13..	11,400
The Fool (all-star)	Drama	Apr.	25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep.	27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct.	25..	5,949
Hearts of Oak (all-star)	Drama	Oct.	11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov.	1..	5,096
Warrens of Virginia (all-star)	Drama	Nov.	1..	6,535
Rambles of a Raindrop	Instructive	Sep.	27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec.	13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct.	4..	6,936
Jerusalem Today	Instructive	Oct.	4..	1,000
Last Man on Earth	Novelty special	Dec.	27..	
Gold Heels	Race track dr.	Feb.	7..	6,020
Flames of Desire	Love drama			5,438
The Dancers	Drama	Jan.	24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb.	14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov.	15..	6,190
Darwin Was Right	Monkey novelty com.	Nov.	8..	4,992
In Love With Love	Comedy drama	Jan.	3..	5,677
Hunting Wild Animals in Hollywood	Novelty			
Honor Among Men (E. Lowe)	Romance-drama	Oct.	18..	4,960
Unreal News 4	Novelty	Oct.	11..	2,000
Van Bibber Series	Polite com.	Oct.	25..	2,000
Age of Oil	Educational	Nov.	1..	750
Deep Sea Panic (Parrott)	Comedy	Nov.	1..	2,000
Nickle Plated West	Sunshine comedy	Nov.	15..	2,000
The Bull Fight	Educational	Nov.	15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov.	22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov.	22..	2,000
Finger Lakes	Instructive	Nov.	22..	1,000
Brase Bowl (Edmund Lowe)	Adventure dr.	Nov.	29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov.	29..	2,000
Salt of the Earth	Educational	Nov.	29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec.	6..	6,074
Masked Marvel (Parrott)	Comedy	Dec.	6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec.	13..	7,619
The Burglar	Van Bibber	Dec.	13..	2,000
Man Who Played Square (Jones)	Western drama	Dec.	20..	6,700
Deadwood Coach (Mix)	Western drama	Jan.	10..	6,346
Troubles of a Bride	Melodrama	Dec.	27..	4,915
Dick Turpin (Mix)	English drama	Feb.	7..	6,716
Arizona Romeo (Jones)	Western drama	Jan.	31..	4,694
Curlytop (Mason)	Melodrama	Jan.	10..	5,828
Stardust Trail (Mason)	Melodrama	Mar.	7..	4,686
Scuttlers (W. Farnum)	Western drama			4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec.	20..	2,000
Roaring Lions at Home	Sunshine com.	Jan.	3..	2,000
Uncommon Clay	Educational	Jan.	3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan.	3..	2,000
The Violin Speaks	Educational	Jan.	10..	1,000
Dangerous Curves	Comedy	Jan.	10..	2,000
Milk Bottle Bandits	Comedy	Jan.	10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan.	24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan.	24..	2,000
Hell-Roaring Range	Educational	Jan.	24..	1,000
Corsica the Beautiful	Educational	Jan.	31..	1,000
Nobody Works But Father	Slapstick	Feb.	7..	2,000
Trail Rider (Jones)	Western	Feb.	21..	4,752
Man Without a Country (all-star)	Special	Feb.	28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,080
Mysterious Stranger	Comedy	Mar.	14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,578
House of Flickers	Imperial com.	Mar.	21..	2,000
Gold and the Girl (Jones)	Western	Mar.	28..	4,512
Amateur Detective	Van Bibber	Mar.	28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,000
From Mars to Munich	"arieties"	Apr.	4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,800
Where the Waters Divide	"Varieties"	Apr.	25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,340
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Shirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000

METRO-GOLDWYN

Rejected Woman (Rubens-Nagel)	Drama	May	3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan.	19..	4,909
Fool's Awakening (Ford)	Drama	Feb.	16..	5,763
Man Life Passed By (Marmont)	Drama	Mar.	1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar.	1..	9,087
Uninvited Guest (Tolley)	Drama	Mar.	8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar.	8..	7,414
Women Who Give (all-star)	Sea drama	Mar.	22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr.	5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr.	12.	6,318
Sherlock, Jr. (Keaton)	Comedy	May	17..	4,065
Arab (Novarro-Terry)	Drama	July	12..	6,710

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958

PARAMOUNT

Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaire (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,980
Air Mail (feature cast)	Melodrama	Mar. 28..	6,[illegible]
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20 .	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692

	Kind of Picture	Review.	Feet

PATHE

Into the Net	Mulhall-Murphy serial	Aug. 2..	
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000

	Kind of Picture	Review.	Feet
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball Allene Ray-Miller)	Serial	June 27..10 ep.	
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

Not One to Spare (all star)	Pathos dr.	Apr.	19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May	10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun.	7..	5,900
Miami (Compson)	Drama	Jun.	14..	6,317
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Wise Virgin (Miller)	Drama			5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Ramshackle House (Compson)	Comedy-dr.			6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Chalk Marks (M. Snow)	Drama			
House of Youth (Logan)	Drama			6,669
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.			6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			
Let Women Alone (O'Malley-Hawley)	Drama			
Soft Shoes (Carey)	Western			
Off the Highway (Logan)	Drama			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			
Girl of Gold (Vidor)	Drama			
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama			6,940
White Man (Joyce)	Jungle romance	Nov.	22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May	17..	9,351
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,900
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000

	Kind of Picture	Review	Feet
UNIVERSAL			
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,575
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyam (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western	Jan. 3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Saddle Hawk (Gibson)	Western dr.	Mar. 7..	4,419
Fifth Avenue Models (Mary Philbin)	Drama	Jan. 24..	6,581
Up The Ladder (Valli)	Drama	Jan. 31..	5,922
Let 'Er Buck (Gibson)	Western	Jan. 3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28..	6,739
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28..	5,624
Taming the West (Gibson)	Western	Feb. 28..	5,304
Paul Revere	Hysterical histy.	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan 3..	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000
The Meddler (Desmond)	Western melo.	May 23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May 30..	2,000
Locked Out	Sweet 16 comedy	May 30..	1,000
I'll Show You the Town (Denny)	Comedy	June 6..	7,400
Nobody Wins	Sweet 16 Comedy	June 6..	1,000
Showdown (Art Acord)	Mustang western	June 6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June 13..	6,618
Sneak Freely (Edna Marian)	Century comedy	June 13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June 13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June 13..	2,000
Siege (Valli-O'Brien)	Drama	June 20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June 20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June 20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June 20..	2,000
Dog Biscuits	Sweet 16 comedy	June 20..	1,000
Ice Cold	Sweet 16 comedy	June 20..	1,000
White Outlaw (Hoxie)	Western	June 27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..	1,000
Rough Party (Alt-Karr)	Century comedy	June 27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June 27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June 27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July 4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July 4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July 4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July 11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July 11..	2,000
Rompin' Venus (Josie Sedgwick)	Mustang western	July 11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July 11..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
VITAGRAPH			
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Tides of Passion	Drama	May 2..	6,279
Happy Warrior	Special		
Road That Led Home	Special		
Unknown Story	Special		
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. Drama	June 27..	5,700
WARNER BROTHERS			
Babbitt (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,858
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July 4..	6,592

MISCELLANEOUS

	Kind of Picture	Review	Feet
IVAN ABRAMSON			
Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000
ARTCLASS PICTURES CORP.			
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000
BANNER PRODUCTIONS			
The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast	May 30..	5,800
B. C. R. PRODUCTIONS			
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
COLUMBIA			
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec 6..	5,967
After Business Hours (Hammerstein)	Domestic melo.	July 4..	5,600
C. C. BURR			
Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Crackerjack (Hines)	Typical comedy	May 23..	6,700
CHADWICK PICTURES CORP.			
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov 1	7,600
Flattery (Bowers)	Political dr.	Nov. 8.	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		
DAVIS DISTRIBUTING CORP.			
Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb 14..	6,300
Red Love (Lowell-Russell)	Indian drama	May 23	6,300
Fighting Courage (Ken Maynard)	Action western	July 11..	5,000

	Kind of Picture	Review	Feet
GINSBERG DISTRIBUTING CORP.			
Love Gamble (Lillian Rich)	Melodrama	July 11..	5,766
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,895
INDEPENDENT PICTURES CORP.			
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000
LEE-BRADFORD CORP.			
Pearl of Love (Leslie)			6,000
Lights of London (Wanda Hawley)			6,000
Passion's Pathway (Estelle Taylor)			6,000
Unrestrained Youth (Brandon Tynan)			6,000
Passionate Adventure (Joyce-Brook)			8,000
Way Down Upon the Swanee River			6,000
Wolfblood (M. Clayton)			6,000
LUMAS FILM CORP.			
Overland Limited	R. R. melodrama		6,006
A Little Girl in a Big City	Heart int. se.		6,890
His Masetr's Voice (Thunder, dog)	Animal dr.		5,750
Shadow on the Wall	Crook drama		6,050
Police Patrol	Melodrama		5,689
Part-Time Wife	Drama		6,075
RAYART			
Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,669
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		
Fear Fighter			
Crack O' Dawn			
Goat Getter			
RED SEAL PICTURES CORP.			
Cartoon Factory	Cartoon nov.	Jan. 24..	1,000
Mother Goose Land	Cartoon	Jan. 24..	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21..	1,000
Do You Remember	Scenic novelty	Mar. 21..	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28..	300
Film Facts (Issue D)	Magazine	Mar. 28..	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28..	1,000
Day With the Gypsies	Screen Gem	April 11..	1,000
Animated Hair Cartoon F	Novelty	April 11..	300
Shakespeare (Special)	Life of poet	Apr. 18..	1,000
Film Facts (Issue E)	Magazine	Apr. 18..	1,000
Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,000
River Conway	Scenic	May 9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300
Marvels of Motion	Novelty	May 30..	1,000
Daisy Bell	Song Cartoon	May 30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June 13..	1,000
Hair cartoons	Marcus cartoon	June 20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July 4..	1,000
Hair Cartoon	Marcus cartoon	July 4..	300
RUSSELL PRODUCTIONS			
Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052
WM. STEINER PROD.			
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,179
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000
SERING D. WILSON			
Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	650
TIFFANY PRODUCTIONS, INC.			
Souls for Sables	Drama		6,500
Sporting Chance	Drama	July 11..	6,500
Lightning	Drama		6,500
Morals for Men	Drama		6,500
Marrying Money	Blue ribbon		5,800
Dollar Down	Blue ribbon		5,800
Age of Indiscretion	Blue ribbon		5,800
Novelty Series			
Cinemelodrama Series			
TRUART			
Verdict (feature-player cast)	Mystery Melo.	June 27..	6,150

PROJECTION

EDITED BY F. H. RICHARDSON

All Wet!

A man who signs himself "A Constant Reader," writes from Sacramento, California, as follows:

I have been reading the Department. The projectionists who talk so much about warning signals and change-over cues are all wet. Why blame the innocent men? The exchanges are as much to blame as the projectionist or machine operator, as they will not adopt a uniform system.

The projectionist wants to put the picture on the screen and keep it there, but the exchanges don't want their films mutilated. Well here is a remedy which I think would solve the matter if the exchanges would adopt it.

Let the exchanges place at the end of each reel a slow fade-out. Let the fade cover at least fifteen feet. This will give the projectionist or machine attendant (operator) his cue, unless he be sound asleep. I use a signal and have them set for about twenty feet. With that distance by the time I light my other lamp and get ready the change time is there. As a matter of fact I don't wait for the warning, because I know by instinct when the time for change over approaches. If all exchanges would adopt this plan I think film punching would cease.

Brother "Constant Reader," you must not have named yourself quite right, for if you were really a constant reader you would have seen this scheme discussed in this department several times.

It is perhaps as feasible a plan as any thus far presented, but it has its faults in that we still have many machine operators, and a machine operator naturally cares little for anything but his "machine." These men join the reels into two thousand footers, and when they again separate them they just whack them in two somewhere near the right place—probably within fifty feet of the right spot anyhow, with result that the fade-outs are in the wrong place and undependable.

You also err, friend Constant Reader who don't read quite constantly, in saddling the exchanges with the task of appending the fade-out at the end of each reel. That could only be done by the producer, and if you or any other living man can get the producers as a whole to do anything directly calculated to help projection and the projectionist, I would very much like to watch you do it. Of course individual producers have done individual things tending to and calculated to help projection, but they have been few and far between, and in this I am speaking of all producers, because to be really effective it would have to be a universal practice.

A. P. S.

E. J. Rhynes, Gulfport, Mississippi, wants information concerning the A. P. S., as follows:

After having been lost somewhere in the field of projection for half a year or so, I am coming back strong, this time backed by Hattisburg, Mississippi, Motion Picture Projectionist and Stage Employees Local Union 615 I. A. T. S. E. & M. P. M. O. Am writing to ask information as to the American Projection Society. Am anxious to learn everything possible about it.

I think it will not hurt to again briefly set forth certain salient points concerning the A. P. S. for the benefit of those not already acquainted with them.

The A. P. S. was formed several years ago by a small number of the best men in the projection field of New York City at that time. It was and is not intended to in any manner usurp any function of the union. It was and is merely designed to bring the better class of projectionists together socially, hold lectures tending to improve the projectional knowledge of the members, and provide a club room or rooms where they might meet for clean, wholesome amusement, and for friendly talk and discussion.

Here in New York City it has done all that. Every member of the A. P. S. is a member of the I. A. T. S. E. & M, P. M. O., and his application cannot be considered unless he is a member of the I. A., except in isolated occasional cases where a high class small town man is so situated that joining the union is impracticable. He must, if accepted by the A. P. S., however, in such cases agree to make application to the union having nominal jurisdiction over the town he works in as soon as the local is willing to receive him into membership.

It is also necessary that men admitted into membership in the A. P. S. be of good character—men one can meet socially and enjoy their society. This does NOT mean that A. P. S. men are in any sense snobs, but that they desire, and I hold rightly desire, to confine the membership to membership to men other than what we style "rough necks." So strict was the line drawn in the beginning that one black ball served to reject an application, but this was found unjust, because it gave the power to one man who might, without just cause, have a dislike for a worthy man and a high grade projectionist, to keep him out. The lines still are pretty tautly stretched, but not quite that tight.

The A. P. S. has its legitimate field, just as has the I. A., BUT unless a sufficient number of men in any city really wish to follow along the lines laid down, the rough outline of which I have indicated, then there is no place for a Chapter (branch) of the organization in that city.

The A. P. S. must not be permitted to interfere in matters coming properly under the jurisdiction of the union. In a city of considerable size the union cannot, in the very nature of things, fill the entire want. This is primarily for the reason that the union is often forced by circumstances to admit to membership men who have no right place in the profession of motion picture projection. They are men who cannot possibly make any social appeal, except to what is known as the "rough neck element." You cannot mix them and really high grade men any more than you can mix oil and water. In the union they must perforce meet for strictly business purposes. They call each other "brother," but the fact remains that there is no "brotherhood" possible, except in the strictly union sense.

The high grade men will, in the end, be the salvation of the profession, and they want some organization open ONLY to men who they feel to be in every sense their "brothers." The A. P. S. fills that want, and does it without in any weakening or interfering with the union, except insofar as the better class of men, in meeting together, may talk over various things, and consciously or unconsciously co-operate to the extent of guiding the union they also belong to along better lines, through a somewhat concerted

Bluebook School

Question No. 326—Upon what law is the action of an electric dynamo based.

Question No. 327—Give us an explanation of the action of an elementary dynamo armature—an armature carrying but one wire.

Question No. 328—Describe a dynamo armature. By this no particular type of generator is meant. Just tell us what you know about the general build and operation, or electrical action of an armature.

Question No. 329—All dynamo armatures generate alternating current. Explain to us just why this is.

Question No. 330—Just what is an "armature coil" anyhow?

Note: Here is a chance for some "practical questions," such as brothers Thoreau and Clark have suggested. These men, in a recent letter, ask if it is permitted that the asker of the question himself answer it; that such course might give men a chance to ask a question and then "air" their knowledge by answering it.

Well, what harm will that do? We don't care how much a man "airs" his knowledge. All we are interested in is him HAVING the knowledge. Anyhow such "airing" would indicate a pride in the knowledge possessed, and that kind of pride I like to see. It is evident that he to some extent anyhow, values his brains and is using them.

I would therefore suggest that as many of you who have questions dealing with practical operation of motor generator sets, motors, or other electrical appliances for that matter, send them in. Very likely you will propound some I won't know the answer to myself, but when it is all done and finished we will ALL know the answer. Get busy. Good chance to help your brothers to knowledge, without in the least degree working any possible injury to yourself.

action—a thing which no man who has the welfare of the profession and the union truly at heart could legitimately object to. And anyhow that is never either the official or semi-official action of the A. P. S. itself. If it ever happens, and I think it does, it is merely the result of informal discussion caused by these men meeting together in the club rooms of the A. P. S. The A. P. S. as a body permits no discussion of union matters at its meetings.

Foolish

There is a diversity of projector magazine spindle diameters in Europe. The Ernemann, Kalee, Kamm, Motiograph, Omnia, Powers, Pathe and Ross projectors use spindles 13/32 inches in diameter, while the Gaumont uses ⅛-inch spindles and the Simplex 5/16-inch.

I do not understand that there is a difference in the Simplex and the Powers and Motiograph magazine spindle diameters as put out in North and South America. Certainly the same reels are used for them all, and they all, so far as I know, fit all right. At least I do not remember having heard complaint to the contrary, though as used in Europe there is a 3/32-inch difference—the Simplex is that much smaller.

Well, anyhow the diversity of diameters is causing much trouble over in European countries. In North America, and as I remember it in South America too, of late years, films are shipped to theatres on reels, as they should be. In European countries films are shipped to theatres in the roll in tin cans, without any reel.

Of course the first thing the projectionist must do over there when they receive the films is to rewind the rolls on to reels for projection, which we would consider as wasted labor. This is at least partly because of the fact that the three projector magazine spindle diameters make it impracticable to use any reel having a standard diameter spindle opening, hence each theatre must have its own reels which fit its own projectors. Rather silly, don't you think?

Seems a bit worse that foolish for the industry to tolerate three diameters for a thing which must receive the reel upon which films are projected. Why not effect a standardization of such an important item, gentlemen of Europe? You have a body which corresponds to the Society of Motion Picture Engineers. What is it doing that it has not adopted a standard as fundamentally important as this?

That the situation is recognized as distinctly objectionable is proven by the fact that one Hogg has invented a reel which has a contrivance enabling the projectionist to change the diameter of the central, or spindle hole, to any one of three diameters by moving some sort of a duhickey in the side of the reel, and First National Pictures, Ltd., whose headquarters is in London, England, has placed an initial order for 6,000 of them.

European moving picture nomenclature and "film talk" is sometimes a bit puzzling to our western ears. Here is an excerpt of the circular letter being sent out by First National, Ltd.:

Full British letters patent, and full patent rights in all principal countries of the world have been taken out. (Referring to the Hogg reel patent.—Ed.) The advantages of the Hogg spool (Our reel becomes a "spool" over there.—Ed.) offers to both renters and exhibitors is obvious. (They don't seem to think the "spool" offers any advantages to the projectionist—who, by the way, they dub an "Operator" where he is referred to in the circular of instruction which accompanies the reel, thus declaring to all and sundry that they consider the European projectionist as merely the operator of, or attendant upon, a machine.—Ed.) The shipping of film on spools which is made possible by the interchangeable core means protection and support of the reels (Yes, they said reels." How come?—Ed.) in transit cases, the scrapping of film tine (Cans in which the films without reels—beg pardon, "spools"—are shipped.—Ed.) minimum rewinding and handling, prevention against scratching caused by pulling and loosening of the coils of the reel (Coils of the film are presumably meant, since a reel or spool has no coils.—Ed.), protection of the sprocket holes against the damaging effects of thumping to get the reels level, and so on.

There is no doubt but an enormous amount of damage to films which reflects upon the renter, and, of course, on the exhibitor, is caused either through tightening up reels, or through thumping them to get them level, in one case bad scratching being caused, and in the other serious injury to the sprocket holes.

We may, I think, assume that "Tightening the Reel" really means what we call "pulling down," which is not tightening the reel at all, but tightening the layers of film on the reel. Just what "Thumping the reels to get them level" may mean is something else again, and you are as much entitled to guess as I am. Will one of our European readers be good enough to explain why they "thump" a reel, and whether or not there is film upon it when they do; also why the aforesaid thumping of a reel injures the sprocket holes in the film thereon, presuming there is film on it when the thumping takes place. It probably is all very clear and understandable when one understands what is meant, but I am unable to think of any procedure practiced in the United States or Canada by comparison with which "thumping the reels" could be understood.

You will also observe that in this case even a producer seems to have woke up, because he makes the assertion that injury to film "reflects upon the exhibitor," plainly meaning that it reacts upon him in the form of higher film rentals—a gospel this department has been preaching for YEARS, though never once in all those years has a single producer, so far as I have observed, given us the slightest encouragement in our attempt to wake the projectionist and exhibitor up to that fundamental business FACT.

Oh well, all things comes to him who waits—but keeps right on scrapping while he does the waiting—and I guess bye and bye they will all wake up, and then this IDIOTIC waste in and of prints will be STOPPED, and thus the overhead of the industry reduced by huge sums of dollars a year, and the BOX OFFICE RECEIPTS INCREASED BY FROM HALF A MILLION TO A MILLION DOLLARS A DAY.

How It Is Done

Jack Levine, who signs himself "Cinema Projectionist," (which, bye the way, is "not so bad") who shoots stars, starlets, bureaus, buildings, railroad bridges and things such as "bathing beauties" (who might die of fright if ever they happened to get really into the wet water, and whom some of us suspect are not "bathing beauties" at all, and perhaps not beauties at all if their legs and bodies had the usual draperies) at the screen of the Rialto Theatre, Leominster, Massachusetts, says:

There are many men who would like to find out how to do the "Better Projection"—the sort which really pays both them and the boss—but who would not ask for information, or take any adequate steps to find out.

You hear these wiseacres say: "Bill runs a good show, yes, but he gets good fillums, and lookut what his boss gives 'im!"

Let us follow "Bill" to his job and once over his procedure. We find, first off, that he arrives at his projection room an hour or more before show time on change days. His first act is to remove all lenses from the projector and carefully and thoroughly clean them. Laying the lenses aside he oils the projector machine, NOT squirting oil on until it runs over and out of every oil hole, but just one or two drops on each bearing.

When he has finished this he permits each projector to run at maximum projection speed for a momemt or two, after which he wipes them clean and replaces the projection lenses, focusing each lens on the screen by means of a bit of mica with lines scratched on it, or he may do it by a carefully made small hole in the dowser, which will just let through sufficient light to illuminate a bit of film, when the projector is standing still and the fire shutter raised, without danger of firing it.

The projector mechanisms are now threaded up and are ready for use. Next he proceeds to clean the lamphouses, trim his lamp, making sure that the wires and car-

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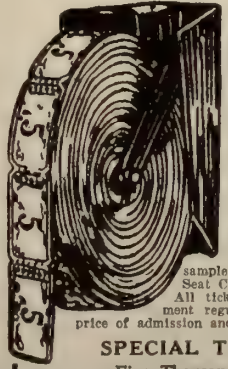
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bon contacts are in good condition. He removes all carbon dirt and examines the vent screens to make sure they are free and clear. He replaces the condenser lenses which he has cleaned and laid aside previously. His projectors are now ready for business.

He has probably consumed twenty minutes of his time doing these various things, for "Bill" does not dally around, but works energetically when he is working. He next proceeds to the rewind table and uses both the rewind and his head. Assuming that he uses 2,000 foot reels, he removes the trailer of reel one and the leader of reel two, placing them in prepared and marked compartments in a metal box or drawer. He joins reels one and two and removes the trailer of reel two (unless it be a proper one), affixing in its place an opaque trailer four to six feet long, examines the last scene and writes down his warning and change-over cues on the cue sheet. He then rewinds slowly, watching for punch marks, stickers, loose splices and other faults. This procedure Bill follows through all the reels of his show. It may require more than an hour, but BILL IS PREPARING FOR HIS "GOOD PROJECTION," and when he has finished he IS ABLE TO DELIVER IT.

We find "Bill's" projection room to be clean, and things therein in order. His tools were NOT scattered on a bench, the floor and wherever he used them last. The floor is NOT dirty. There is a film splicing block on the rewind table. The rewinder units are in perfect line with each other, and the motor driven rewind is geared down to slow speed. His tool kit does not consist of merely a ten cent screwdriver and an ancient pair of pliers, but he has all those things necessary to his work.

Bookshelf

Over the workbench is a shelf with books, NOT dust-covered either. The following were noticed: "The Bluebook of Projection," by F. H. Richardson; "Hawkins Electrical Guides," by Hawkins; "Wiring for Light and Power," by Terril Croft; "The American Projectionist," the Moving Picture World, and every copy of the Society of Motion Picture Engineers Transactions.

From all of which we gather that perhaps there is a reason why Bill's boss "lets him have things," and why Bill's boss may add a few dollars over the union scale to his wage, and WHY BILL HAS "GOOD PROJECTION" ON HIS SCREEN, and wouldn't be caught dead with any other kind, except it be due to faults in the production itself—poor photography, silly posing of the Cow Eye or idiotic directing—things over which he has no possible control, but concerning which he uses language no decent printer would print, becaues they spoil his show he has labored hard and well to make a good one!

"There's A Reason"

There, gentlemen, I agree with brother Levine. I can almost guess exactly why "Bill" has "good projection," and why his boss is ready to give him anything within reason that he asks for, though at that there are some "bosses" who actually do not seem to have the slightest appreciation of careful work which places the productions they pay good money for before their audiences at 100 percent box office value. We still have exhibitors and theatre mis-managers who will spend money cheerfully, or at least liberally, on productions, ventilation, nice carpets, advertising and everything else UNTIL it comes to the projection room, when bing! Hey, I paid a hundred dollars for this production, what d' yuh mean by wastin' that inch of carbon, n' why can't yuh use that condenser just because there's a cuppla cracks in it and its face bunged up a li'l!

But thanks be they are slowly but SURELY weeding THEMSELVES out of the business, in which they are terrible misfits.

What brother Levine has tried to show you is that "Bill" has good projection because he is not too shiftless and LAZY to do the best he possibly can with what he has to do with, and when that is true I will say that any theatre MANAGER will respond at least reasonably in the matter of giving such a "Bill" decent things to work with. The others—oh well, they are an unfortunate condition and can't be helped, so "Bill," respecting himself and his profession, either leaves them flat, or if circumstances prevents that, then he does HIS part as best he may, with pity for the bone-head "manager" who is his misfortune, but not his fault.

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Welcome Guests

Joseph Basson, Projectionist Criterion Theatre, New York City, his squaw (who really is his boss) and Princess Dorothy, their friend daughter, visited the Editor at his summer home, Point O' Woods Beach, South Lyme, Conn., July Fourth, and remained over Sunday.

Joe is President of New York City Motion Picture Projectionists Local Union 306 I. A. T. S. E. & M. P. M. O. of the U. S. and C., but when one can manage to pry his mind loose from the affairs of state for a moment or two, he is nevertheless very excellent company; also he is the undisputed champion arguer of the U. S. and Canada.

During his stay we discussed and argued everything from the German reparations payments to and including the probable time of the next total eclipse of the sun, settling most things to our entire satisfaction.

On Saturday, July Fourth, our conversation went something like this: "Well (bang) you see, Frank, (Zip) you (poppity pop) are entirely in (Zip) the wrong (Whang) on that (Whee zip!).

Hon. Self: "Wrong? (Bangety bang!) What d'y mean wrong? (Crash) I'm never wro(Zip)ng! Not me! (Whangze bang pop pop) Not me, (Zzzzzzip) Joe! Not (Zam whang) me"!

Well, anyhow I enjoyed the Bassons' visit, and hope they will come again real soon. Arthur Gray, Boston, Massachusetts, and his better. 51 per cent. is coming to pay a visit July 17, and maybe perhaps Joe, his better five-eighths and the Queen of their tribe, Princess Dorothy, will come again then. I shall thoroughly enjoy Gray's visit either way, but hope the Tribe of Basson can get here, too.

Chief Projectice

C. B. Burkhardt, Director of Homer Park, Homer, Illinois, asks certain information concerning his optical system, which he paid to have answered by mail. In the course of the letter, friend Burkhardt, who has consulted this department intermittently for many years, says:

I don't get to read very much of your dope these days, but this morning the flies were so bad I couldn't sleep, hence put a weight on my feet early, and as a copy of the World lay at hand I looked it over and found the place where you insisted that even the small town show ought to have two projectors.

That may read very well, but lemme tell you, friend Richardson, that the price of a first class projector makes you set right smack up and take very noticeable notice these days. Well, anyhow I am ordering a Powers this morning—something like seven hundred of those hard-grubbed dollars gone plumb bluey. Just think what a swell Ford that 'ud get me, and here am I still driving my old 1917 Dodge.

Below you will find what I want to know. Haven't had time to look it up lately, so my check is attached for sufficient to pay for your time in getting it together and sending it along. I only have a man who knows how to close the switch. I am the "Chief PROJECTICE—the other chap just "runs the machine." Now you and Griffin know what the fellow in the Cozy Theatre out in Oklahoma really is."

Again I remark, Haw, haw! Well, anyhow you must have thought what I said sounded like good reasoning, else you would not have laid the World down and grabbed an order blank, huh?? Your definition of Chief Projectice is distinctly good. I will remember it!

Bluebook School—Answers 296 to 300

Question No. 296—If a circle be twenty-four inches in diameter, how wide will one degree of its circumference be?

My Gawd, what a bum lotta figerrers! Some of you are even worse than I, and that's entirely useless. Arthur H. Gray, Boston, Massachusetts (Yes, Gray is here again!), C. H. Hanover, Burlington, Iowa; T. R. Guimond, Mobile, Alabama; W. C. Budge, Springfield Gardens, Long Island; Charles C. Colby, Santa Fe, New Mexico, and G. L. Doe, Chicago, Illinois, made good. The answer is .20944 of an inch.

Budge says:

"This question took me more than three hours hunting through the Bluebook and other books. At last I found what I wanted in the Starrett Tool Catalogue. It was the constant 3.1416. If it is anywhere in the Bluebook, please tell us where to find it.

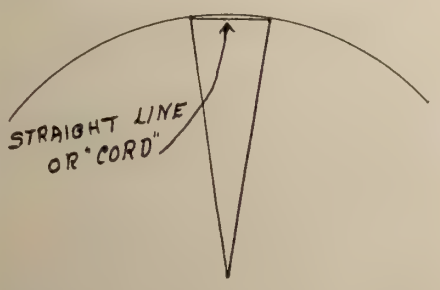
To answer this question, we must first find the circumference of the circle, which is found by multiplying the diameter by the missing link, or constant, which is 3.1416. This gives us 75.3984, which divided by 360 gives us .20944 as the answer."

Note: Guilty, Brother Budge! So far as I know it is not in the Bluebook, but you may gamble four cents and a toothpick that it will be in the next printing. Anyhow I'll bet you won't soon forget how to find the length of the circumference of a circle in one big hurry! So your effort is or was not wasted.

Gray says:

"The circumference of a circle 24 inches in diameter is equal to 24 times the constant 3.1416, and $24 \times 3.1416 = 75.3984$ inches. Since there are 360 degrees in the circumference of our circle, and since its circumference measures 75.3984, it follows that one degree will be one three hundredths and sixtieth (1/360) of that measurement, or $75.3984 \div 360$, which equals .20944 of an inch, as measured on the arc of the circle. However, it may be well to add that this is not the straight line distance (the width) between degrees at the points where lines representing the degree touch the line representing the circumference. The straight line distance—the cord—is about .0002 of an inch less."

Gosh! I had not thought of that myself, but I think the right answer is the distance on the arc of the circle. What Gray means is shown in the drawing I have made to illustrate.



Question No. 297—Describe a B. & S. wire gauge. Tell us what tool other than a wire gauge may be used to measure wires.

Budge, Gray, Hanover, Colby, Guimond, Doe, Wm. A. Burnett, Newton, Iowa; Glenn G. Wallace, Muskegon, Michigan; H. E. Hurlbutt, Oshkosh, Michigan, and Thoreau and Clark made good on this one, though some of them certainly did not waste much language in their description.

Gray says: "A., B. & S. (Brown and Sharpe) wire gauge is a flat circular piece of steel varying in sizes from about 2½" to perhaps 4" in diameter. Around the edge of this disk are slits of varying and closely graduated widths. Each slot is numbered and will just permit a wire of a gauge corresponding to this number to be easily pushed along through this slot and into a hole at its base. These B. & S. gauges may be had in several sizes and prices, the difference being (if genuine B. & S., of course) not in quality or accuracy but in the wider ranges of gauges provided for in the larger sizes. It is difficult to accurately measure wires of very small size with this gauge (especially if the wire be of soft material) because as wire becomes smaller in size the difference in diameter between successive gauges becomes less, and consequently, unless considerable care and skill be exercised in measuring a wire it may be forced into a slit smaller than the proper one and will result in an incorrect reading. For very accurate measurement and where it is necessary to distinguish between wires or objects that differ only slightly from each other in thickness, it is perhaps advisable to use a reliable micrometer caliper. I think these calipers will record to an accuracy of 1/10,000 of an inch.

Which seems to me to be about as excellent a description as any one could give, so we will just let it go at that.

Question No. 298—Tell us what a horsepower is—what it represents. What is an electrical horsepower?

Again Gray gives a most excellent answer, though Doe gives him a close race. Gray says:

A horsepower is the standard theoretical unit of the rate of work. It is equal to 33,000 pounds raised, or lifted, a distance of one feet in one minute.

We are informed that this value or standard was obtained and established by Boulton and Watts, who observed that the average strong dray horse, such as were used around the London breweries (?????What's that???? Ed.) was able to work continuously on a whim-gin (Also something used in connection with breweries) at an estimated rate equal to raising 22,000 feet pounds per minute. It was reasoned that a horse working but one minute at a time would be able to exercise a much greater power during that period of time, so they arbitrarily increased the figure 22,000 to 33,000 foot pounds, which has remained the accepted standard ever since.

It might be assumed from the above account that the study of electricity might not be as dry as one would expect! (Wonder what Gray means! Is it possible he has breweries in mind? He and his squaw will visit me at my summer home in the midst of this month (July), and I'll find out then. I'm looking forward to that visit.

P.S.—When I read that last in correcting copy I saw it looked suspicious. I assure you I'm not expecting Gray to bust the XVIIIth amendment to the Con-sti-tu-t-ion. I'm just looking forward to Gray's visit because he's the kind of chap I shall enjoy having visit my house. Then, darn your suspicious hides.—Ed.)

An electrical horsepower is rated at 746 watts. It is calculated to represent the electrical power required to perform the same amount of work as outlined above, and in the same space of time.

Doe says:

Thirty-three thousand pounds is sixteen and one-half tons, and of course, no horse ever built could lift that on a straight pull. However, work performed is the product of time and energy. You could not yourself lift one thousand pounds a foot high on a straight pull, but you could lift it a foot high, however, by using a series of pulleys and ropes. To pull or lift it straight up, if it could be done, would require probably a few seconds. To lift it by means of pulleys would take a few minutes. It is one application of the trite saying, or law, that what we gain in power we lose in motion.

If a series of pulleys be attached to a weight of 33,000 pounds, and the pulley train be such that an average strong horse could just walk away with the other end of the train by exerting his full power, and would by so doing raise the weight one foot while walking one minute, then the power applied to the rope by that horse would represent and be equal to the standard "horsepower."

One horsepower is the unit of power established. It is equal to the power necessary to lift 33,000 foot pounds a distance of one foot in one minute of time.

An electrical horsepower is the amount of electrical energy necesary to lift 33,000 foot pounds a distance of one foot in a space of time equal to one minute. This power has been fixed at 746 watts, which at the prevailing line voltage of 110 would be approximately 7.75 amperes of current, or half that amount at 220 volts pressure. It would be a many amperes as the line voltage is contained time into 746.

Not so bad, Brother Doe—not so bad! Gray's has points of excellence, and is very good indeed in that it gives us the origin of the standard, but he goes and mixes beer up in it, and I hate the cursed stuff so much that I'd utterly destroy any (It's a hot day) that was placed before me.

Question No. 299—In calculating the resistance of our projector arc circuit, in what way do we make allowance for the resistance of the arc?

Hanover says:

"In calculating the resistance of a projector circuit, when an electric arc is the light source, it is customary to use a constant to represent the voltage drop across the arc, which same of course, represents the resistance of the arc, the constant suggested by the Bluebook (Page 58 being 55 for a sixty ampere arc.

The constant is substracted from the line voltage, thus: 110 volts minus 55 volts drop across the arc equals 55. The resistance of the rest of the circuit, including the rheostat, then is 55 divided by 60 equals .91666 ohms.

To check this we divide the line voltage (110) by the amperage (60), which gives 1.8333 as the number of ohms resistance in the entire circuit, including the rheostat. We now divide the difference between the line voltage and the arc voltage drop by the amperage (55 divided by 60) and get .91666 ohms as a result and .91666 plus .91666 equals 1.8333 plus, which is the same as the entire circuit resistance, less a slight fraction of an ohm, due to not carrying the decimal out.

However, Brother Richardson, in this I disagree with the Bluebook, because I believe we should have gotten past the use of such rough and ready methods. There is but one way of knowing the exact voltage of an arc—especially one which varies as does a projection arc—and that is to measure its voltage with a reliable voltmeter. Having done this we may then proceed as per the above, using the actual measurement instead of a more or less inconstant "constant."

Certainly, Hanover. No one could dispute you on that proposition, BUT what is the chap to do who has no voltmeter, or if he has one and had no way of testing its accuracy? Granted that the constant is not very constant, still I am of the opinion that it will be found very close to as accurate as the average voltmeter to which a projectionist, save in exceptional cases, would have access for measurement purposes. I there-

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

fore go into a clinch with you on that point, and together we will roll on the mud, or in a dry place if one can be found out doors—it is raining hard as I write this.

Doe says:

"The average projectionist does not have a reliable voltmeter available, hence his only possible course is to arrive at values as closely as he can by calculation. He knows that the line voltage divided by the amperage at the arc is equal to the total resistance of the entire system and all its accessories, in ohms. A circuit pulling 55 amperes from a 110 volt line would have 110 divided by 55 equals 2 ohms resistance. Looking on page 400 of the Bluebook he selects the voltage drop according to his amperage, and whither it be D C or A C he is using at the arc. He then subtracts the constant so selected from the line voltage, and divides the remainder by the amperage. The final result will be the approximate resistance of the entire circuit, including rheostat, if one there be, except the resistance of the arc itself. He may then check against error by dividing the constant representing arc voltage drop by the amperage and adding the two results together. If the final result is the same as the result had by dividing the line voltage by the amperage, then he knows all is well, and his figures are correct.

Question No. 300—Tell us how you would calculate the resistance in ohms, voltage and amperage being known.

Burnett says:

"To calculate resistance in ohms, it is only necessary to divide the voltage by the amperage. The result is the total resistance of the circuit, in ohms." With which every one agrees, so that's that.

Note—When this lot was all finished correct replies to them all were received from A. L. Fell, Collingswood, N. J. His answer to 298 was exceptionally good.

Childish Talk

From no matter who, who is no matter where (he requests that his name be not published) comes this:

Dear Brother Richardson: I ask that you keep my name and address to yourself if you use this in our department, because what I have to say will step on the toes of men, and those men may have the chance to "get back" at me. I don't in the least fear a fair, even fight, but "getting even" is not always a fair or even fight, as you know.

I have traveled quite a bit since last you heard from me, and on my way have had occasion to visit many theatres. I was surprised to find a considerable number of men projecting pictures (Machine attendants, or machine operators they were in truth. Just that and nothing more) who knew nothing about yourself, your books or the Projection Department. Often when I told them of your work, they could see no possible good in it. Many could see no sense at all in reading or studying.

One chief Projectionist, whose name I will supply if you wish it, who has been an active union man for years, said to me: "I don't think anything of Richardson's dope. It don't help me any in my position, as I never expect to get any higher than I am now; not with this company especially, because they have men for the best places already, and a man placed as I am will never get a chance at the bigger JOBS."

"Jobs"

You will observe that I place emphasis on the "jobs." That is because a "job" is as high as the aspirations of such a man ever soar. It is surprising, and a bit discouraging to find a man in his position, who seemingly has capability and energy and who is a strong union man, possessed of such low grade ideas. In the course of conversation I asked him what spherical aberration is. He did not know—and he is handling and using lenses every day.

I am now working for one of the largest amusement companies in the south. I have a Chief Operator (Pardon the title, but that is precisely what he is) whose lack of knowledge of technical matters pertaining to projection is amazing. While I was standing by I saw him drive an intermittent sprocket on the shaft with a carpenter's claw hammer. Yet that DUB is a member of the union! How do men of that sort get into the organization anyhow? And if they are taken in, then why in the name of Heaven don't the union force them to learn at least something besides trimming the lamp and threading the projector?

This company—the one I am working for—doesn't seem to realize the value of expert knowledge in the projection room; also it is not much in favor of the union. For this latter I don't so much blame them, when I see members pulling the claw hammer-sprocket stunt. I have found that as a rule the non-union man is better posted in technical matters—has better knowledge than the union man.

I AM FOR MAKING OUR UNION AN ORGANIZATION OF HIGH-CLASS PROJECTIONISTS. I AM FOR SETTING UP A CONDITION WHERE THE THEATRE MANAGER WILL KNOW THAT A UNION MAN IS AN EXPERT PROJECTIONIST."

So Am I

So am I, brother, but that is a process of evolution, and a slow one. You must understand that while admitting only expert men is theoretically sound practice, still right there theory butts into practice as she is, and gets bumped off the track.

The union is, and until such time as more attention to impressing the exhibitor with the value of theoretical knowledge and expert skill in projection matters will continue to be forced to take in incompetent men. This is for the simple reason that as matters now are the only weapon the men have is the strike, and if the union refused to accept only expert projectionists, the woods would soon be full of the half-baked sort, many of whom would be perfectly wiling to "get back" at the union for refusing to admit them. They might not be competent projectionists, but they could and would serve in a pinch—a strike—and THAT is the why and wherefore of the admission of the half-baked variety.

Deeper Cause

But still back of all this is a deeper cause of the condition, and that is the almost total lack of any competent apprenticeship system. Any squarehead may "go to school" for a few weeks, or dub around a theatre a month or so, and then suddenly blossom forth as a "machine operator." He don't have to serve any sort of an apprenticeship at all. In most places where he must be licensed he is "examined" (?????) by an official who knows no more about projection than a crawfish knows about a Christmas Tree, is given a license, and is thus foisted upon the motion picture industry by some brother squarehead theatre manager, who "gives him a job" because he likes the color of his hair, or because he says "please, sir" and humbly asks permission when he wants to blow his nose, or because he will "work cheap." He then is a full fledged "operator" and is permitted to work his sweet will upon the finished product of the industry.

Two Years!

NO MAN OUGHT TO BE PERMITTED TO TAKE CHARGE OF PROJECTION IN ANY THEATRE UNTIL HE HAS SERVED AT LEAST A TWO-YEAR APPRENTICESHIP. You gasp at that, but I DEFY ANY LIVING MAN TO ACCUMULATE THE KNOWLEDGE NECESSARY TO EXPERT WORK IN MOTION PICTURE PROJECTION IN A LESS TIME! I served five—yes, nearly six—years before I was permitted to run a locomotive.

As to the union and the non-union man, there is a certain amount of truth in what you say about relative ability. This is for the simple reason that many stop dead still the moment they get into the union. They saddle the union with their membership, and proceed to ride in that saddle, EXPECTING THE UNION TO LITERALLY CARRY THEM. They make absolutely NO effort to advance in knowledge, once they have "got in." "The union will get me a job" is often their open boast, "so why should I work my head off trying to learn things!" I have had that remark made to me by union men a number of times! Perhaps not exactly in those words, but that was what they said in effect.

As to the "Chief Operator" who "doesn't believe in Richardson's dope," why he merely displays his own weakness and non-progressiveness by such CHILDISH TALK. By his assertion that he never expects to get higher, he merely, in another form, says: "I am too damned lazy to try to get ahead, unless getting a bigger, better job is guaranteed him before I start to study."

Would Fail In Big Job

Boiled down you will find he is of the do-it-the-easiest-way, and-that's-good-enough type. In a big job he would NOT succeed, and he would not be able to understand why he failed. I can tell him in advance, however. It would be because once he had the bigger job he would STOP DEAD STILL. Again he would have "reached the top," therefore why work? To him work is a horrible thing anyhow.

And so I could go on with this sermon indefinitely, but the high grade man doesn't need it, and I sometimes get fearfully tired of preaching to the dumb-bells. They don't believe in Richardson's dope! Well, Richardson most certainly does NOT believe in theirs, in any degree, so there you are and that's that! But all the same year by year "Richardson men" increase in numbers, so I guess his "dope" must have some merit anyhow.

Don't Give Up

S. Glauber answered one of the Bluebook School questions in such manner that I took him to task for not having made his meaning clear. In the course of the reply he said:

If one does not believe in a theory, that is his privilege. From your letter I can see how badly I must have crippled up my previous letter. Were I a good writer such a thing could not possibly happen. It reminds me of the small boy who, after being spanked by his big brother, said: "You just wait 'till I grow up," after which he shook his fist and ran immediately away from there. HE KNEW HE WAS LICKED, BUT DIDN'T GIVE UP HOPE.

There is much of the philosophy of success in that small boy's angry remark, and its implied hope. Getting "licked" means nothing in particular, unless the licked one accepts the thrashing as final. Any man or woman who never "gets licked" more or less soundly in and by the affairs of life, most certainly never tried to do anything really worth while.

Down But Not Out

One is never "licked" until one thinks he is. He may be beaten for the moment, but there are other moments, and the "you just wait 'till I grow up" represents faith in oneself and the future. If you ever get the worst of it in anything, just emulate the little boy, shake your fist defiantly at whatever it was that got the best of you for the time being, and say, out loud or to your own soul: "You just wait awhile. I'll first cure the bruises of this scrap, and then I'm going out, climb on top of the world, sit down there and get busy making a ladder to climb to one of the stars! Licked? Yah! You're all full of prunes. I haven't only just begun to fight!"

The final safeguard for success—

EASTMAN POSITIVE FILM

To make the most of a picture from the box office view point you carefully plan the publicity notices, newspaper advertisements, lobby displays, tie-ups.

But one more safeguard for success remains—photographic quality. Look in the film margin for the black-lettered identification "Eastman" and "Kodak" and you know that the screen will show all the quality of the negative.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

The Great American Game is the Background of the Great American Serial

"PLAY BALL!"

with Allene Ray and Walter Miller

From the story by John J. McGraw, Manager N. Y. Giants

The inside of baseball by the man who knows best "inside baseball."

See your favorite baseball stars on the screen.

See the thrills of baseball mixed with the love, tears and laughter of delightful romance. You don't have to like baseball to realize that there's a home run for your house in this one.

You'll find $ in this book

Money Making Suggestions

Have tickets printed in series, each series a different color. Advertise that you will give a ticket to each boy or girl who sees the first episode, and that on the day you show the second episode you will announce on a one sheet at the front of your house that all holders of tickets of a certain color will be admitted free. Do the same with each succeeding episode. It gets the business.

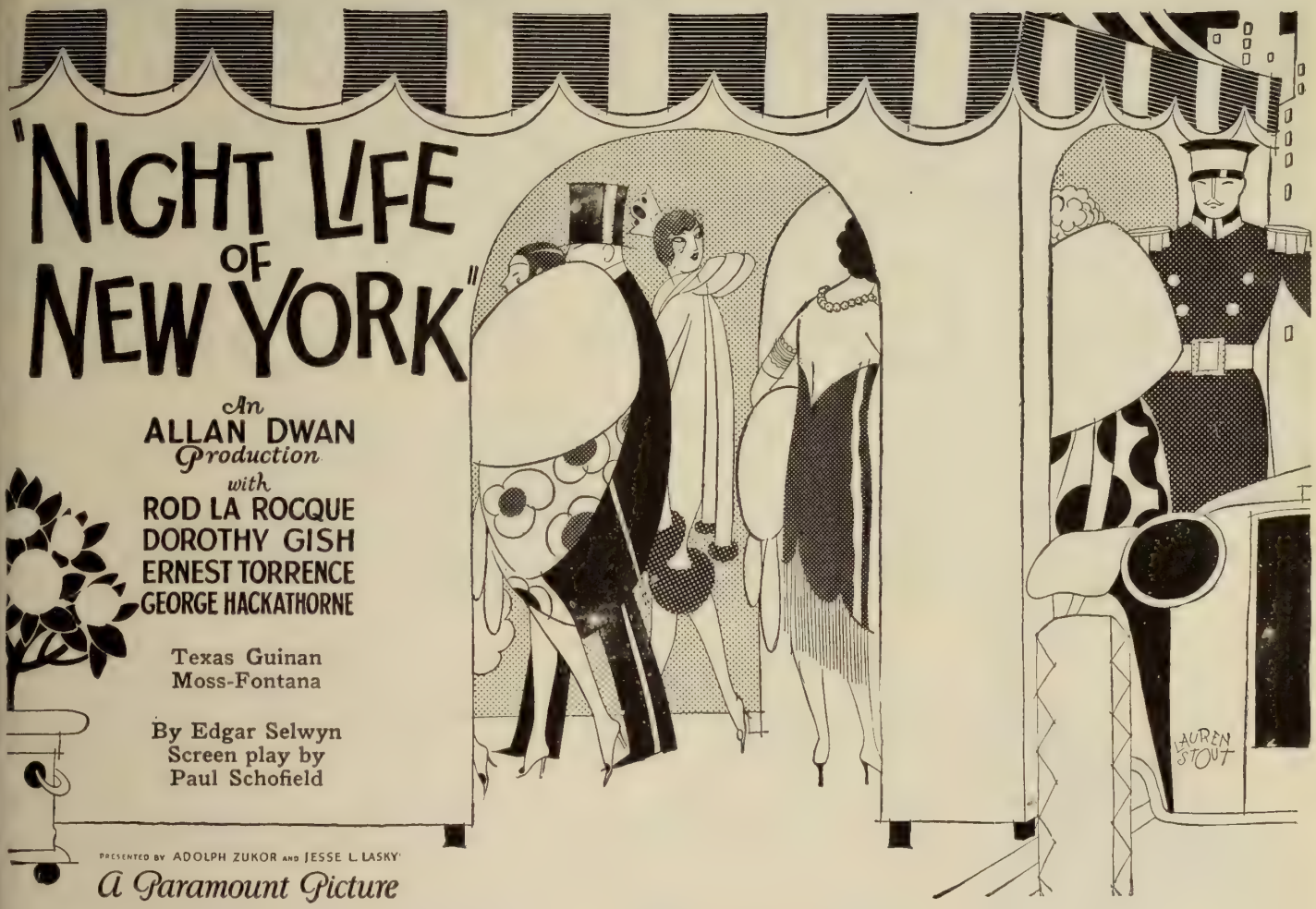
Look for a raft of other suggestions in the big Campaign Book.

Directed by Spencer Bennet

Scenario by Frank Leon Smith

Pathéserial

TRADE MARK



JAZZ—and how they love it!

Sweet daddy! dash up to the Rivoli this week and see the mobs working themselves up into joy-hysterics over this three-ring "Night Life of New York" cinema-circus! S. R. O. PLUS every minute the theatre's open. (It broke McVickers record in Chicago last week.) Dance, dames, color, lights, sparkle, rosy romance—that's what they want, and that's what they get in "Night Life"!

"'Night Life' is a swell picture! The phrase is borrowed from a lady who sat behind us, and she's right." —N. Y. Herald Tribune

"Go to the Rivoli. You'll laugh out loud and have a swell time. The audience applauded heartily." —N. Y. Telegram

"It has a jazz tempo that is altogether enjoyable. Rod LaRocque is great. Dorothy Gish is the sweetest thing in the world. Ernest Torrence got many a laugh. The rest are excellent." —N. Y. Eve. World

"Tremendously entertaining. As snappy as you'd ever want to see." —N. Y. Mirror

ONE OF THE GREATER FORTY

A new box office name from Paramount!

GRETA NISSEN

Greta Nissen is handsome, capable and understanding. She is a real "find" both as to looks and to acting ability.—*N. Y. Sun.*

Miss Nissen is an exquisite and vibrant young creature, half the childlike ingenue and half the wise, sophisticated continental. The combination is irresistible. She is by all odds the screen's most captivating recent acquisition."
—*N. Y. Herald Tribune.*

She is a Scandinavian with a Parisian cachet. She is fair, sure, natural and graceful. She is alert and seemingly gives as much attention to her hands and feet as she does to her constantly changing gaze. She has a decided and delightful personality. No matter how frivolous the scenes may be, Miss Nissen gives a sincere and earnest portrayal, always obtaining excellent results with an originality rarely beheld on the screen.—*N. Y. Times.*

Miss Nissen is a glamorous young blonde whose radiant good looks survive on the screen. Certainly she is the most decorative thing in many months of of super-spectacles.—*N. Y. World.*

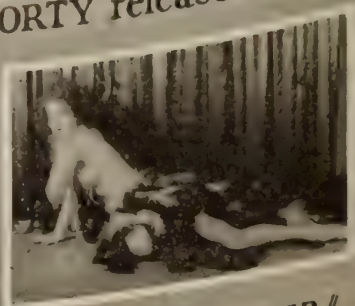
Miss Nissen is what Webster must have thought of when he put that word "Beautiful" in his dictionary. As anactress and as an optical treat, she is probably as big an acquisition as the screen has made this year. She deports herself attractively. She has an expressive face, and not the dumb-doll appearance of some other screen beauties. And she can wear clothes as well as any other woman on the screen.—*Variety.*

Miss Nissen has caused nothing short of a furore in the film world. The consensus seems to be that she is the most colorful and interesting beauty that has appeared on the picture horizon in many moons.—*Motion Pictures Today.*

Miss Nissen appears in these GREATER FORTY releases:

"IN THE NAME OF LOVE"

"POLLY OF THE BALLET"



"THE WANDERER"

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

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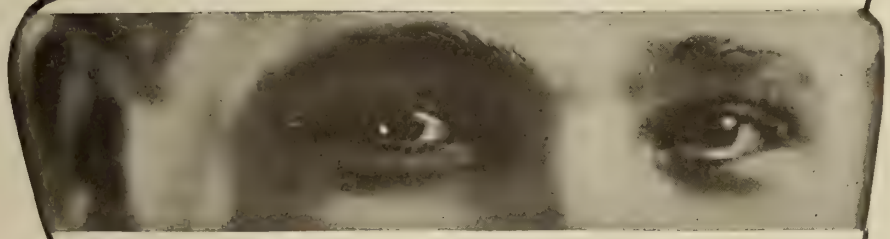
To Keep Your Crowds Coming

RICHARD TALMADGE



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A. CARLOS

Continuity by
James Bell Smith

Directed by
JACK NELSON

A Richard Talmadge
PRODUCTION

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Fans want action. Talmadge gives it to 'em — plus —. Have you played these winners — AMERICAN MANNERS — STEPPING LIVELY — TEARING THROUGH — and THE FIGHTING DEMON.

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Story by Dorothy Yost — **JOHN FORD** *Production*

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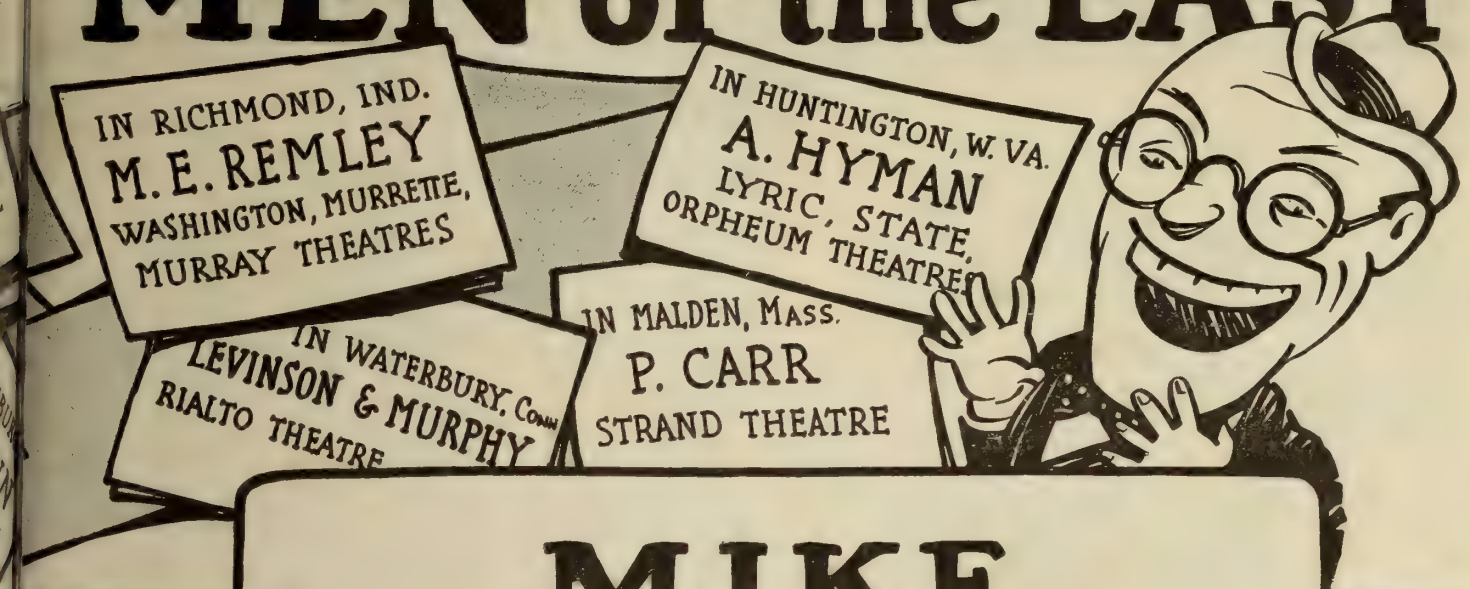

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MARION HARLAN has been selected as the "O. Henry Girl" and will appear in the eight comedies to be released this season.

"Shoes"

Directed by Daniel Keefe

the first of the series, is based on one of O. Henry's best known stories—with a tropical background and a veritable O. Henry knockout in the climax. Casts of excellence and real productions will feature the series.

They're the "Class of the Comedies" Book them—feature them!

The MARRIED LIFE of HELEN and WARREN

YOU'VE got a ready-made audience waiting to see these popular two-reel comedies. For fifteen years these stories of marital joys and tribulations by Mabel Herbert Urner have been published in more than 500 newspapers throughout the country.

"A Business Engagement"

with

Kathryn Perry as the Bride and Hallam Cooley as the Groom

is the first of the series of eight to be released this season. Directed by Albert Ray.

EARLE FOXE IN NEW SERIES OF VAN BIBBER SOCIETY COMEDIES

IF you've played the first eight Van Bibber comedies you already know the value of these two-reel knockouts at the box-office!

Each is a complete story with drama, suspense, and real comedy, Earle Foxe being the chief funmaker throughout.

Eight in the series; the first four to be released are:

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From stories written by Richard Harding Davis, directed by George Marshall and Robert P. Kerr.

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WHEN you play Imperial Comedies, you're giving your audience the acknowledged best—ask the exhibitor who plays them! **20 this season—Two Reels each**

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SWEET MARIE
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He's building up a tremendous following

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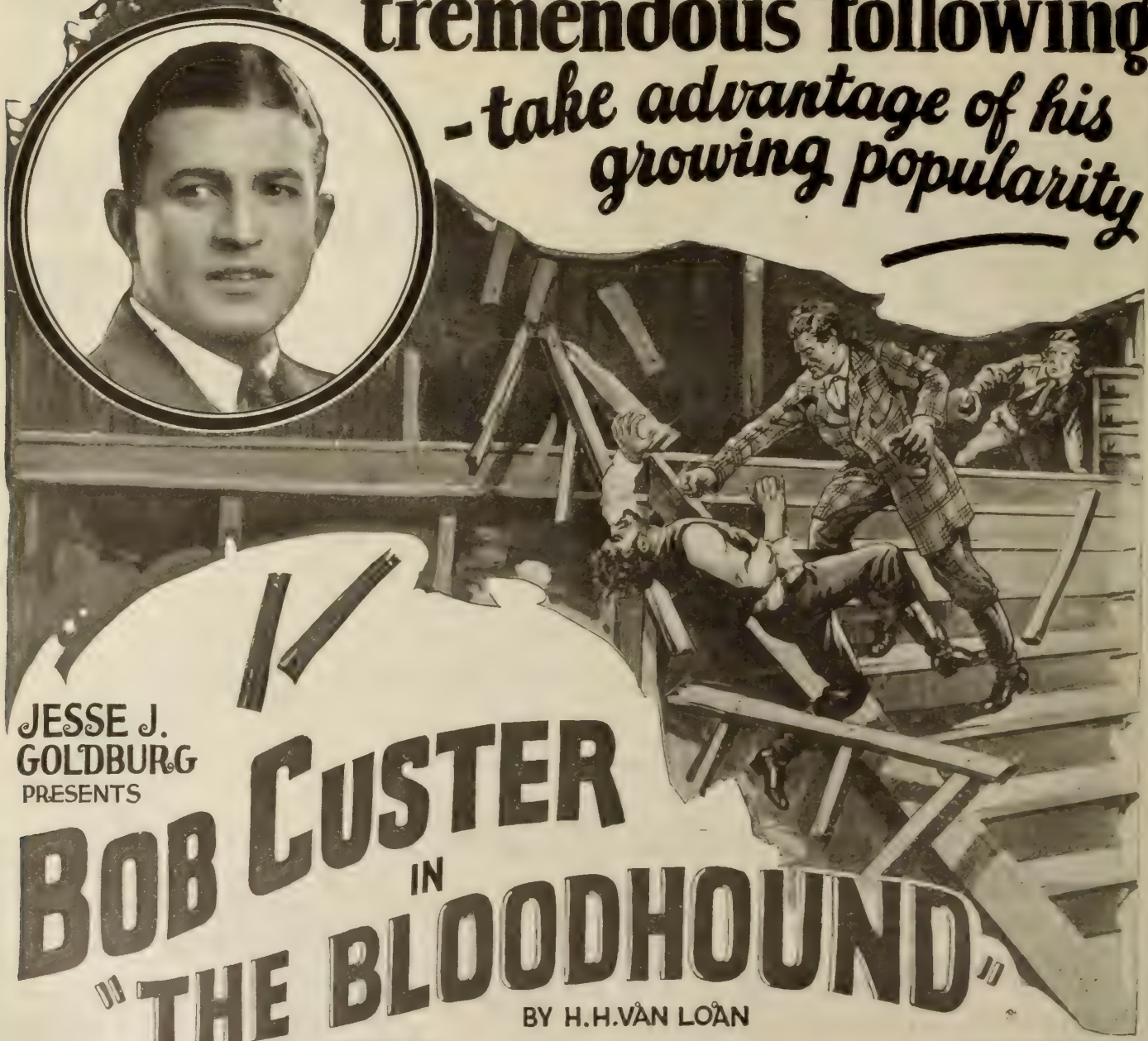

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BOB CUSTER IN "THE BLOODHOUND"

BY H.H.VAN LOAN

PRODUCED BY INDEPENDENT PICTURES CORP.

DIRECTED BY WILLIAM CRAFT

Bob Custer is coming like a house afire. Exhibitor reports show him to be a whale of a draw. Have you seen his two previous pictures — "THE RANGE TERROR" and "THE TEXAS BEAR CAT"—both winners. See this latest production—THE BLOOD HOUND, and you'll begin to understand why Bob Custer is packing theatres everywhere. Ride the winners. Play the sure fire attractions. Play every one of these Bob Custer pictures and get your contract signed for the big coming 8.

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insures the success of any program on which he appears. No show can be a "Flop" that includes a Hamilton Comedy.

Hamilton is today a much bigger box-office attraction than most feature stars. When your feature is a bit weak, he'll save the day for you. When the feature is O.K., he's the guarantee of big *added profits* for you if you exploit him.

One of your best assets when you come to *building programs* in the new season will be a contract for the

six new two-reel

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FOR GREATER

Nothing like First National Pictures for steady profits.

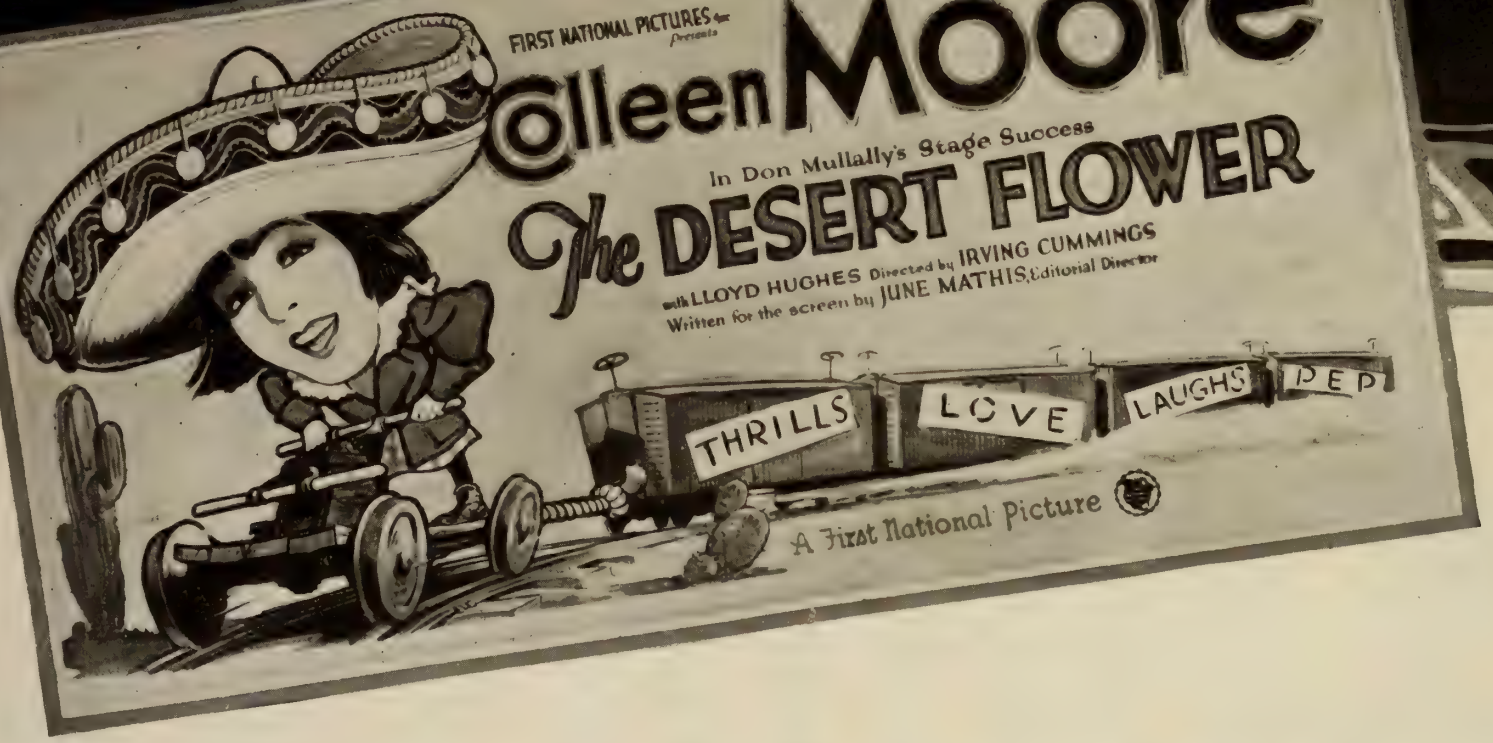
FIRST NATIONAL PICTURES presents

Colleen Moore

In Don Mullally's Stage Success

The DESERT FLOWER

with LLOYD HUGHES Directed by IRVING CUMMINGS
Written for the screen by JUNE MATHIS, Editorial Director



One of the best selling 24 sheets of the year

First National Pictures

Best by Test

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

It's Amazing!

When one considers the line of product that is being released by First National to exhibitors in these present days, *supposedly the time when real good pictures are hidden out of sight—it's amazing—*

Take August for example

CONSTANCE TALMADGE *in*	"HER SISTER FROM PARIS"	The biggest picture this star has ever made. A sure-fire clean-up. Aug. 2
The John. M. Stahl Production	"FINE CLOTHES"	With Lewis Stone, Alma Rubens, Percy Marmont. Another real audience picture. Aug. 9
The Earl Hudson Production	"The HALF WAY GIRL"	With Doris Kenyon and Lloyd Hughes. One of the greatest thrillers of the year. Aug. 16
MILTON SILLS *in*	"The KNOCKOUT"	He has had some corkers but this one tops them all. Aug. 23
NORMA TALMADGE *in*	"GRAUSTARK" A Modern Romance	By far the greatest picture this star has ever made. Her biggest money-maker. Aug. 30

First National Pictures

Best by Test

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Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Looking 'em Over

AND then we come to First National. A tough job. A mighty tough one. Because I find it difficult to work up the same enthusiasm that I have previously expressed when discussing Fox and Metro-Goldwyn.

But after that I find it just as hard to analyze my own lack of enthusiasm. It's a muddle.

First of all, the fact must be registered that, aside from some tapering off towards the end of the season, First National delivered a consistently high quality of product last season. That is on the records. It must be considered.

Secondly, I have to admit that when Eddie Eschmann talks to me about the coming season he comes pretty close to convincing me that it will see a higher standard of releases. Not so much by what he says as by the way he says it—by his CONFIDENCE.

Then we turn back to the list and find our confidence oozing.

* * *

PERHAPS that isn't entirely fair. Earl Hudson has shown that, given the right material, he can make pictures that are right. Colleen Moore is still on the list. Milton Sills is still there. Sam Goldwyn has been lost for the future, but he will be represented on the next group. Sam Rork was lost, but has returned to the old homestead for one picture.

That doesn't shape up so badly. So where is our quarrel?

We've got it!

It is with the majority of the titles, and back of the titles, the feeling bred by them that no one seems to have been thinking SHOWSHOP thoughts when the Winner Group was laid out.

That is where all our troubles come. The list, as a whole, doesn't seem to "strike the spark." We like Colleen Moore as a bet for any picture theater any day—but we groan when we read "Colleen Moore in 'Clarissa of the Post Road.'" Isn't that sweet?

There is no brighter "comer"—if she holds to last year's pace and doesn't allow old "Tempurament" to grab the reins—than Corinne Griffith. But how far will a title like "Ashes" get if the house across the street is shouting "Lightnin'?"

Richard Barthelmess? Who knows? Dick is experimenting, and despite the glowing reviews on his last "comedy-drama" there is many a mile between the reviews and the box office. Dick is neither a Douglas McLean, a Reginald Denny, nor a Wallace Reid. If he isn't going back to the stuff that made him he may as well decide that in the experiments he is playing second fiddle to men who know their game.

Norma Talmadge? Constance Talmadge? You write your own ticket.

Milton Sills in "The Knockout." I like that. Johnny Hines in "The Live Wire." That too. Colleen Moore in "Irene." There's a bearcat. Johnny Hines in "Rainbow Riley." Right again. Leon Errol in "Clothes Make the Pirate"—apt to be one of the season's big surprises. Corinne Griffith in "Forever After." Sounds good.

And then we drop. "Joseph Greer and His Daughter." "The Beautiful City." "A Husband For George-Anne." "Joanna." "The Love Link."

* * *

SOMEONE in the audience is going to arise and remind us that it isn't entirely fair to take a long advance look at a program and not acknowledge that titles are often going to be radically changed before pictures reach the screen. Granted. Righto! But the way it looks to us a list worth announcing to the exhibitor is worth selling to the exhibitor, and a list worth selling is worth having right. And who is going to guarantee that there will be any greater amount of SHOW thought in the changed titles than there was in the SOLD titles?

So there you have it. Except for this.

The prophet is always allowed to use that word "except." When he is attempting to forecast a program and is discussing one that looks great to him he is privileged to add, "IF they make pictures that measure up to their opportunities." Likewise, when he glances over a list that leaves him in a state of apathy, it is merely using the inalienable ace in the hole to add, "BUT they may make pictures out of these titles that will overcome all apparent weaknesses."

And that is what they will probably do.

Robert E. Welsh

There's Extra MONEY in the Short Subject

Are You Getting YOURS?

Advertising Does It.

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - ROBERT E. WELSH

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first in the field!

The South Vouches for the Saengers

New Orleans Item Pays Sectional Leaders Great Tribute

THEY say—and it's true—that the motion picture industry is like the Klondike gold rush. In the beginning, quick, large profits lured reckless men. There was turmoil. Then leaders with vision began to bring order out of chaos.

Each section of the country has its motion picture leaders. They are steadying the development of the industry. The leaders in the South are well known to the trade. And certainly their identities are no secret to the general public, for the New Orleans Item, a newspaper with the highest of editorial ideals, has come out with a remarkable editorial tribute to the motion picture brains of the South—the "Saenger boys."

What does New Orleans think of the Saengers? Under the heading of "A Theatre," the Item devotes more than a column on its editorial page to a survey of the esteem in which they are held. The occasion is the opening of a new Shreveport, La., theatre. The editorial follows:

Great insight, hard work, and high practical ideals, are all embodied in the opening today of the greatest theatre in the South. It is doubly creditable to Louisiana because in Louisiana and built by Louisianians. It is the new Strand, dedicated to its purpose in Shreveport by the Saenger interests, which are the formative and dominating influence in the motion-picture business of the territory surrounding New Orleans, and extending into Florida and Texas, and southward into Latin-America.

We say nothing descriptive of the Shreveport Strand. It has been described in the news columns. But the dedication of it presents angles that give it genuine significance in noteworthy respects.

It was in Shreveport that accident turned the Saenger boys aside from a successful pursuit of the drug business, launched them "into the pictures," spread their names and their associations and activities over half a dozen states, and finally lodged in New Orleans the establishment from which an ever-expanding business is planned, managed, and generally directed. It was in Shreveport too that their connection with E. V. Richards was formed; and thence his unusual showman's insight into human nature in general, and his peculiar talent for business organization, coupled with rare ideals for the great, new, unshapen, business of the screen, have radiated their influence, with the Saenger enterprise, through the whole Saenger territory.

It must therefore be a source of particular pride and gratification to the working heads of the Saenger organization to go back in person to Shreveport today to present the city of their beginnings with the magnificent temple of clean amusement they have builded there.

We don't doubt the occasion is a source of great congratulation among the people of Shreveport too. For Shreveport is itself almost unique in the rapidity of its growth and in the genuinely astonishing surplus of prosperity and progressive industry that native talent and hard work have enabled its people, in the half of a single generation, to work out of their fine farming background and the happy accident of its mineral wealth. The Saenger Company, with its Shreveport impetus, and its Orleans organization, has kept pace with Shreveport, abroad, which is much. And it must be immensely gratifying to the persons and the communities concerned to note today an occasion signalizing the fact that the Saenger interests have kept pace with Shreveport at home. For the Strand is worthy of Shreveport, as Shreveport is worthy of the Strand. And this adds to our pleasure in observing that an Orleans architect, our own friend Weil, conceived and supervised it.

We give special point to the dedication of this theatre because we believe it to be a mark of the development to be expected here, and throughout the Saenger territory, in this important field of public amusement, as New Orleans and the other communities in the area progress. We are shortly to see something of the sort ourselves in Canal street.

We feel that a word for public understanding and appreciation should be said of the character of the underlying enterprise. The titanic structure of "the picture business," towering, in its vast investments, among such ancient leaders at the top of the commercial pyramid as banking and railroading, has reared itself to that immense magnitude in little more than 20 years. And the structure rose on the infirm foundations of the little "penny-arcades" and the picture boxes of the bootblack stands, barber shops, and saloons, just before them.

It is obviously impossible that such a vast and complicated mushroom can have taken its final form in so brief a time. Despite the civil wars this short period has seen within it,—and the revolutions which have taken place in the status and functions of its producing and selling and exhibiting departments, its artistic and its commercial elements,—the "picture business" is still unshaped. It has still to find a final form, as it has yet to attain its fullest usefulness in entertainment and education.

Countless petty operators of low ideals, scant responsibilities and no purposes but to get the money, get it quick, and get it any way you can, became suddenly rich in the Klondike epoch of the movie business. Poor men don't usually change very much merely because they get rich. When they do, the change is often for the worse. If they were irresponsible before, wealth increases their capacity for damage.

So the picture business has been a continuous struggle within itself to find itself, a conflict between the impulses of the best and worst elements that one of fortune's spectacular accidents flung together less than 25 brief years ago. It has been a war such as every other business in the world that approaches the present magnitude of the picture industry had fought out to more or less fixed methods and standards while the world was thousands of years younger.

And throughout the turmoils of the young, green-sick, but ever-growing, picture world, the Saenger influence, under the insight, foresight, and force of Richards, has been wielded steadily for the expression of higher ideals in the correction of abuses, the improvement of moral standards, the strengthening of educational values, and the general advancement of the idea that the clean, the constructive, and the useful is what the business of the screen should cultivate.

The superficial reader, observing this exhibition or that, in this territory as in all other territories, may scoff at this assertion. The zealot may sneer at the suggestion that there is any such tendency at all, anywhere at all, in the picture business. But they scoff and sneer in the zeal of ignorance. They know nothing of the confusions and disorders attending the rise of this business, nor of the internal revolutions that have carried it through complicated organizations and reorganizations, for combinations and competitions. But the war to retrieve it from

(*Continued on page 397*)

A Dollar For Each "Short" That "Saved" the Feature

By C. L. GRANT

And Wm. Smalley's Bankroll Would Be Considerably Larger

WILLIAM SMALLEY of Cooperstown, N. Y., today has a chain of fifteen picture theatres. Nothing so very wonderful about that, you say? But wait a moment. William Smalley owns fifteen theatres today instead of the 300-seat house he started with because he was business man enough to study both his audiences and his program, and when he found he lacked something he played up his short subjects.

In other words, by more generously advertising his short subjects when he found they merited it Mr. Smalley's chain of one link became one of fifteen, encircling a territory which contains tens of thousands of persons for whom he provides the sort of entertainment that has brought him business that begins with a capital "B," and which is synonymous with banking, which also begins with a capital "B."

Maybe you have no hankering for a chain of houses. All right, if such is the case, but why not take advantage of what Mr. Smalley has proved fact rather than theory and use it in your own theatre? Not a bad idea, for none of us are in business for our health.

If Bill Smalley, and we might just as well begin right here in getting a bit chummy and call him "Bill," can do it so can you.

There are altogether too few "Bill Smalleys" among the exhibitors of today, and altogether too many of the sort who never go farther than to spend a few minutes in blocking out the same old type of advertising, the into-the-rut sort, a big splash for the feature and then an "and also a comedy and a news reel." But why not let Bill, who isn't a bit bashful, stand up and speak his piece?

"You ask how I came to give so much prominence in advertising and exploiting my short subjects? Simply because I found out that it brought more business. Stop and figure out for yourself why you favor this or that restaurant and the same answer that fits the eating place fits the theatre.

"Your stomach, just as your eyes or your brain or your very make-up, demands variety and you go where you are sure of getting it. Don't you realize that you have not only got to offer these days a diversified, balanced bill of fare, but what is far more important, you must advertise your menu?

"Perhaps I may be getting a bit reminiscent for the moment to state that when I first bought my 300-seat house in Mount Upton fourteen years ago, following an apprenticeship as an operator—if you want to call it such—I was inclined to let things drift alng the ordinary channels, a common everyday newspaper advertisement, a few single or three-sheets, and then wait for the people to find out what I had to offer.

"Then came a day when, lo and behold, I discovered that I wasn't in a business that would run itself and which would keep on turning in the dimes and quarters without using a bit of gray matter. So I took an inventory of things generally and started in to study my audiences. I was still under the impression that the feature was the whole thing and became all worked up every time when I started writing my newspaper advertising as I enumerated the old time hokum to the effect that the heroine had been 'tossed from a life of luxury to a bitter struggle for existence.' After this was out of my system I wound up my advertisement by adding those time-honored words 'a mirthful comedy' and a 'news reel.'

"I completely overlooked the fact that there are comedies and comedies, and that comedians can have a following whose money is just as acceptable and goes just as far toward meeting one's bills as that which comes from the most temperamental star.

"I completely forgot the fact that the millions today read the newspapers and when they visit the picture theatre they never let their eye wander from a newsreel and are often heard to remark that they wish there had been more of it.

"Try this experiment, Mr. Exhibitor, while your news reel is running: see how many patrons you can spot who are indulging in idle chatter or whose eyes are roving about the house.

"One more thing, and it's important. Know your community. If there is a boy from your home town who is taking part in the collegiate boat races, don't be afraid to advertise the fact. The chances are that he has many relatives and hosts of friends.

"Every place has its baseball fans. They are legion. Don't get writer's cramp when you show a reel containing a few shots of a game.

"On more than one occasion—and I am mighty glad when I look at my bank book that I have done it—I have featured the short subject above the feature itself, of course knowing beforehand that the short subject was a good one, having pulling power, for there are poor short subjects just as there are weak features.

"I would like to have a dollar for every weak feature that I have bolstered up with a short subject. I want to say right here that I give my short subjects just as much thought as my features from start to finish, and by that I mean when I buy them, when I advertise them and when I play them.

"There was a time when I would see men and women leaving some one of my theatres just about the time the feature went on.

" 'What's wrong?' I would ask, knowing full well that they hadn't seen what I thought was the very reason they had come to the theatre.

" 'Oh, we just came to see the newsreel and the comedy,' was the invariable reply, an answer that set me to thinking and which eventually led to a decision on my part to play up my short subjects.

"And you can bet your bottom dollar that I do. I have featured many an 'Our Gang' over a seven-reeler, one of the kind, and you all know them well, that are advertised as 'gripping affairs that hold the audience spellbound' and which prove so 'gripping' that a portion of your audience drops into blissful slumber and the rest wriggle around in their seats. I have found that Ben Turpin, Charlie Chase and a whole lot of others have box office values far superior to many a feature. I have found out that it not only pays to spend money in advertising this fact, but also to go the limit in exploitation.

(*Continued on page* 397)

No Felix Cat, Much Weeping

A MAN and woman stepped into the Bellingham Theatres Co., Bellingham, Wash., offices one evening. They led a small boy who was howling lustily. Addressing Fred Walton, Company manager, the aggrieved father demanded to know whether any faith was to be placed in the theatre advertising, or whether it was all "the bunk" and merely used to get patrons into the house under false pretenses. Soothing him tactfully until he could learn the cause of the complaint, Mr. Walton between the child's suppressed whimpers learned that:

"You advertised a Felix Cat cartoon. John here has been teasing all day to come and see it. We like these cat comedies ourselves so we came down to the American for an evening's pleasure. We sat through the rest of the show, saw the whole thing through until it began again, and you didn't show what we came expressly to see! How about it?"

An inquiry disclosed the fact that the projectionist to make up a few minutes of lost time had elected to omit the comedy. The ruffled parent was soothed, passes were issued for the next day's show and apologies accepted all around.

This one little incident shows how very much some patrons like short subjects. Mr. Walton's policy is always to build around his feature, according to its length. He states that the majority of features are still too long to admit of a well balanced program of short subjects, and that it is difficult to get enough good one-reel comedies to supply the demands of several houses in one town. With the average picture he presents a comedy and newsreel, and if the feature happens to be within six to seven reels, he also uses a novelty. Scenics do not appeal to the people of Bellingham for the simple reason that they are surrounded by some of the most beautiful natural scenery on the continent.

Says Smalley

(*Continued from page 396*)

"There are a whole lot of us who are inclined to think that the feature is better simply because it's longer. And I am inclined to think that there are a whole lot of us who sometimes feel that if the seven-reeler had been cut to two, we would have been a whole lot better when we counted up not only the day's receipts but the impression that has been left in the community and which can not help making itself felt in the days to come.

"Exploit the short subject? Why certainly. I have gone so far as to banner my newsreels on subjects that have been carried heavily in the newspapers, and these items become to me, as they appear on the screen, just as important to may house as any story that may have appeared on the star of the feature.

"Do you realize that few if any news reels disappoint? Give them more thought and the space they deserve.

"When it comes to comedies I avoid the slapstick variety, as I firmly believe that such cater to a rougher element, while a good, clean comedy possesses a general appeal and one that brings back your crowds.

"And so, believing as I do—and I only need a glance at the old bank book to reassure me if I ever should get a bit wobbly—I advertise my short subjects as business-getters, for they are the shortcake and the cherry pie to the Smalley circuit."

Whistling Boys His Orchestra

ARTHUR S. THORNTON, who runs the Walden Theatre in Williamstown, Mass., boasts of a 300-piece orchestra and then explains that it consists of 299 whistling students from Williams College and the piano. The theatre, which seats 530, has been run by Mr. Thornton for four years and is generally referred to as the "student theatre," for its patronage in the main is made up of college boys. They are allowed to razz a picture if they see fit or indulge in a bit of by-play. Mr. Thornton charges 15 and 30 cents

When Mr. Thornton took over the house the first thing he did was to stop the students smoking. There was no great objection on the part of the boys. Mr. Thornton says that he has never had a mean answer from any of them.

When a picture portrays a fight, the chances are that all the students will start battling. It is impossible for the villain to creep up knife in hand and stab the hero, for no sooner is he shown on the screen than the boys yell a warning. One night this past spring, when the picture showed the star in her bath tub, and her maid appeared with a robe, the boys got up and demanded their money back.

The Saengers

(*Continued from page 395*)

confusion, and from the worst of the ideas, ideals and methods of its beginnings, has for years been in progress. The results begin to appear.

In the phalanx that has stood fast and fought steadily through to the front for good pictures, clean pictures, and useful pictures, and has studied, reflected, planned, schemed, and spent money, to make that kind of pictures also entertaining—to make them pay,—to improve a public taste that in large part needs improvement as badly as putrid pictures needed it,—Richards has been a pioneer. He has borne an unfaltering part, with the Saenger influence solidly at his back in every national or regional council.

And his personal abilities have won him a place in these councils that the relative importance of the sparsely settled areas of "The Saenger territory," in cash values to an amusement enterprise, would never have gained. It is matter of knowledge with us that this Orleanian, scarcely known by name to most of his fellow citizens, is one of a very, very, few dozen men at the very top of the inner coterie whose counsels sway the course of the prevailing policies in this vast industry covering our continent,—notwithstanding that thousands on thousand of others are concerned in it equally directly and that hundreds and hundreds of them have a far greater cash interest in it than he has.

Richards is a national influence in his chosen business, in his own right. And his influence has been steadily used for the benefit of the people in the amusement that they need, as well as for the benefit of the business that seeks its profit in supplying this amusement.

We think the occasion pertinent for saying these things. We wish space permitted an appreciation of some of the methods by which the Saenger interests operate and amid the difficulties of conflicting pulls to which all large picture enterprises are necessarily subjected. Lacking that, we congratulate them on the happy nature of their present return to Shreveport, as we congratulate the public that an enterprise so actuated makes the progress that the occasion for it betokens.

Hays Reports More Progress On the Greater Movie Season

"THE entire country from New York to Los Angeles stands organized for the national Greater Movie Season, beginning in August," says a statement from Will Hays. "Field representatives of the Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays is president, have developed, in conjunction with exhibitors and exchange executives, ninety cooperative campaigns all territorial in scope. Cincinnati, Baltimore, Spokane, Schenectady, Akron, Houston and Birmingham, Ala., adopted the national plan last week, with William A. Clark of the Palace Theatre, general manager for Cincinnati; Sam R. Abrams of the Rialto Theatre, for Houston; James Roach of the State Theatre, for Schenectady; Ray Grombacher, Liberty Theatre, for Spokane, and L. J. Callinan, assistant secretary of the Akron Motion Picture Theatre Owners Association, for Akron.

"Officers and committee-men elected at a meeting of theatre owners in Birmingham are: B. H. Morney, Trianon Theatre, chairman; R. M. Kennedy, Capitol Theatre, secretary; D. R. Faunce, Strand Theatre, finance. E. A. Vinson, Loew's Temple Theatre, director of publicity with the duties of general manager.

In almost every center parades will announce the opening of the season. Besides the exhibitors the principal producing and distributing companies will be represented by floats built in accordance with standard designs that the New York offices are sending to each exchange. Los Angeles, San Francisco, Seattle, Chicago and Salt Lake City are among the cities that will hold movie balls. Chicago merchants have donated $100,000 in prizes for the Greater Movie Season newspaper contest there. Also in Chicago the amount of cooperative advertising is estimated at $500,000 over and above the $50,000 constituting the exhibitors' campaign fund.

"In the New York campaign Wells Hawks has appointed Bessie Mack of the Capitol and George Morris of the Piccadilly in charge of radio-work; Terry Turner of Loew's and Edward Olmstead of the Rialto, to look after parade organization; Fred Hamlin of the Strand Theatre, to assist in the advertising and Glen Allvine of the Criterion, to control publicity. Other committees will be named later.

"Through arrangements effected by the Hays office, the National Jewelers Publicity Association has linked that industry into the movement.

"Kalamazoo and Pontiac have embarked on vigorous campaigns under the leadership of H. L. Dean of the Orpheum Theatre, Kalamazoo, and A. J. Kleist of the Rialto, Pontiac."

Selling Your Seats

Making the most of the Fourth of July.

Oklahoma exhibitor makes a fine dinosaur for $65. Look at it.

Sandwich men were girls for Flirting with Love.

How Hyman supported O'Malley at the Mark Strand, Brooklyn.

A special drive was good for His Supreme Moment.

Runs this toy train under the still display.

Want a lulu for Raymond Griffith—any picture?

Uses lobby niche for exploitation stage.

Edgar Hart says water glass sticks posters to the lobby floor.

Purple lights give effect for Purple Sage.

The best place for bus banners is by the entrance.

Schade shoots his banners into the street.

Bought apple tree for Eve's Secret.

Advertising examples on Sans Gene, Charley's Aunt, Sally, Head Winds, Isn't Life Wonderful, The Man Without a Conscience and The Dixie Handicap.

John D. Rockefeller has no more highly paid helpers than some of these tipsters, and look at the millions he's making. Turn over to Selling the Picture to the Public and take down a few dollars yourself these hot days.

Famous Buys Ottawa Property; Trade Expects a New Theatre

A NUMBER of years ago Famous Players Canadian Corp., Toronto, started the construction of a large theatre in Ottawa but operations ceased at an early stage because of labor difficulties. The partly built theatre was offered for sale but there were no particular developments until July 7, when announcement was made at the Canadian capital that Famous Players had purchased a large adjoining property, this comprising a 104-foot frontage on Sparks street, the city's most important store thoroughface, the purchase price being $225,000. This gives Famous Players just about double the original area and it is expected that immediate work will be started on a huge picture palace on the whole property.

The new frontage is added to a 28-foot property on Sparks street which had been bought several years ago for the entrance to the theatre on Queens street, the other side of the block. A considerable number of stores and business firms will now have to move.

Last summer, Famous Players made an important bid for the Marcus Loew Theatre seating 2,600 people, in Ottawa, offers being made by N. L. Nathanson, managing director, and Clarence Robson, director of theatres, at Toronto. The bids were unsuccessful, however, and the Loew house was acquired by the Keith-Albee people, being renamed B. F. Keith's Theatre. Following this, Famous Players announced that steps would be taken in Ottawa for the erection of a large new house to compete with the Keith Theatre. It is believed that the policy of the new Famous Players Theatre will be to give a combination program of photoplays and Pantages vaudeville, Mr. Nathanson having control of Pantages bookings in the Dominion.

Famous Players already have one important theatre in Ottawa, the Regent, which was acquired from the assets of the defunct Allen Theatres, Ltd., Toronto. This is leasehold property, however, and has only a year or two more to run, it is understood. Harold Hitchinson of Toronto, supervisor of theatres for Famous Players, has been in Ottawa for several weeks past but declined to make any statement about current developments.

Coming and Going

Mark Larkin will soon go to New England to start a publicity campaign on "Don Q."

J. C. De Strelecki of Paris has arrived in New York with a feature picture and a one-reeler. His headquarters are at 135 West 44th street.

Lois Wilson has returned to Hollywood after a month's vacation in New York.

Paul Bern is back from Mexico City where he sought locations for Pola Negri's "Flower of Night."

Jack Cohn of Columbia Pictures is back at his desk after a business trip to Chicago.

W. J. Morgan, sales head of Producers Distributing Corp., returned this week from a sales tour.

Henry Ginsberg, president of the company which bears his name, is expected back in New York the latter part of this month. On his return trip, after cleaning up office details he intends to visit the key cities and exchange centers where his product is being handled.

Frederick Wynne-Jones, American representative for U. F. A., has returned from a two months' business trip in Europe to complete details for opening "Siegfried" at the Century Theatre, New York.

Greater Movie Season Is Flivvering in Albany

The Greater Movie Season in Albany, Schenectady and Troy, N. Y., has apparently flivvered despite efforts on the part of Tony Veiller, who was named to handle the campaign and bring about greater co-operation among the theatres in the Albany Zone. According to Mr. Veiller, he has attempted to hold four meetings of exhibitors in Albany, but with little or no response, one of the meetings having been attended by just one lone exhibitor who runs a couple of small residential houses. Similar attempts in Schenectady and Troy were likewise productive of no results.

As a final effort to enlist the co-operation of the exhibitors, E. J. Farrell came here last Wednesday from New York, planning to see the exhibitors at a meeting at the Albany Film Board of Trade rooms, but no one showed up other than Mr. Veiller and Uly S. Hill, with whom Mr. Veiller is associated in handling the Strand group in Troy.

As a result of the lack of interest shown by exhibitors in these three cities, it is generally conceded that no further attempt will be made toward putting over the Greater Movie Season in the three places.

Seider Dares Will Hays to Debate Arbitration Before U. S. Justices

Seek Managers

One of the largest theatre circuits in the Chicago territory is advertising in the classified columns of the newspapers for men to join their organization and work up to be managers. This is the first time that such large space has been used to secure men for the business.

It places the age limit from 28 to 38, and asks applications from men with college education, good personal appearance, pleasant address, clean habits and unblemished records. The work, it says, will appeal to single men, as there is more or less traveling. Theatrical experience is not essential as the houses are operated along strictly business lines.

M. P. T. O. of Ontario Is Opening New Club Rooms

The monthly luncheon meeting of the Motion Picture Theatre Owners of Ontario for July, held at the King Edward Hotel, Toronto, announced that appropriate club rooms are being opened in Toronto for the use of all members of the association or those who were in sympathy with the organization. This will serve as a club and business center for all M. P. T. O. people and independent distributors.

The Ontario M. P. T. O. has adopted a new fee schedule for out-of-town independent members that is considerably more attractive than the old fee-per-seat plan. The new fees, which are considerably lower, are: $5 a year for each independent theatre in villages under 2,500 population, and $10 a year for theatres in cities and towns over 2,500 population. It was felt that the new scale would encourage a much wider membership among exhibitors outside of Toronto.

Cordial greetings were extended to Canadians who have been elected to the new executive committee of the Motion Picture Theatre Owners of America. These are: J. C. Brady, owner of the Madison Theatre, Toronto; A. D. Denis of Montreal, president of the Quebec branch of the M. P. T. O.; H. Alexander of the Park Theatre, Toronto, and Ray Lewis of Toronto, secretary of the Ontario Division. Mr. Brady, who is president of the Ontario M. P. T. O., was chairman of the recent luncheon at Toronto.

PICQUET NATIONAL COMMITTEEMAN

At the request of the Motion Picture Theatre Owners of North Carolina, National President R. F. Woodhull has designated C. W. Picquet of Pinehurst, N. C., as national executive committeeman from that state in the Motion Picture Theatre Owners of America.

High Jurists Would Render Decision on Merits of the Arguments—M. P. T. O. A. Did Not "Tip Off" Dept. of Justice

THE controversy between exhibitors and Will Hays over the so-called uniform contract, arbitration and Film Boards of Trade has taken a surprising turn. Joseph M. Seider, chairman of the Arbitration and Contract Committee of the M. P. T. O. A., has written Mr. Hays asking for a debate on these subjects, decision to be rendered by three United States or State Supreme Court Justices on the merits. Incidentally, Mr. Seider charges that statements of C. C. Pettijohn, Hays' attorney, to Department of Justice agents that 95 per cent. of theatre owners are satisfied with the situation have no foundation in fact. He adds that "we did not refer this situation (the Film Boards of Trade controversy) to the Department of Justice for investigation."

Mr. Seider's letter to Mr. Hays follows:

"The statement made by your office that 95 per cent. of the theatre owners of America are pleased with your Film Boards of Trade and arbitration as practiced in this industry, is clearly disproved by the attitude of the theatre owners of America in refusing to ratify your contract at their Chicago convention in 1923 and again at Milwaukee in 1925. At the latter convention a demonstration against the Film Board of Trade, the contract and the arbitration system was made when these subjects were placed before the theatre owners.

"We are for arbitration. The arbitration system in our industry, however, controlled by your Boards of Trade, is not arbitration but litigation. It is a convenient collection agency for your members.

A Weak Foundation

"The contract itself is inequitable. Predicated on a contract such as this, no arbitration system, no matter how honest, earnest and sincere the arbitrators may be, can be fair to the theatre owner.

"When a theatre owner becomes enmeshed in your arbitration system, he not only loses his right to trial by jury but also the possibility of having his matter reviewed by a court of competent jurisdiction. Instead of the award of the arbitration board being made a judgment of the Supreme Court, upon proper motion, and collectable through its legal officers, as provided by law, the members of your Film Boards of Trade refuse to deliver pictures to exhibitor defendants. The exhibitor must either pay or close his theatre.

"The individual cannot take advantage of the protection afforded him by law. Injunctions are expensive. A review without injunction cannot be had because of the refusal of all the distributors at the same time to deliver him pictures. And if he can protect himself, wherein is the benefit or advisability of arbitration?

"To be compelled to arbitrate after agreeing to do so is one thing. To be forced to sign a contract providing for arbitration is another. Where the theatre owner deletes the arbitration clause from his contract the contract is rejected. And every distributor at the same time does the same thing to the same theatre owner.

"We are pleading for a short, clear, fair contract, in simple language, so that all our members will know the extent of their obligations.

"We demand the right to appoint 50 per cent. of the arbitrators instead of their being appointed for us.

"Since the Film Board of Trade are the nucleus of the arbitration system, why not actually separate it from your organization? Then form a Film Board of Trade composed of distributors and exhibitors. Thus would the Arbitration Boards cease to be absolutely controlled by your organization.

"We did not refer this situation to the Department of Justice for investigation. We believe that our interests in our industry are interlocked. For the protection of our industry we must make every effort to adjust our differences within the industry. Outside investigations should be our last resort.

"Pease permit me here to reiterate that the statements of your Mr. Pettijohn to the Department of Justice Agents that 95 per cent. of theatre owners are satisfied with this situation has no foundation of fact.

"Most of the eighty writers of letters are arbitrators. Naturally, a judge feels that he decides fairly. And in a sense he does, the best way possible under existing conditions.

"Therefore we respectfully offer to debate the existing contract, arbitration and Film Boards of Trade problem, with you personally, at time and place to be mutually agreed upon, decision to be rendered by three United States or State Supreme Court Justices on the merits.

"To both winner and loser will go an equitable contract, real arbitration, mutually protective rules and a give-and-take, a live-and-let-live policy of doing business."

Connecticut Defers Enforcement of Picture Tax and Censorship

ENFORCEMENT of the new Connecticut tax and censorship on motion pictures has been suspended pending the decision of the courts as to whether or not the statute is constitutional. Attorneys for the film interests and the state have been ordered to file briefs in the case in New York on or before July 20.

A hearing took place in New Haven on July 10 before Judge Henry Wade Rogers, Judge Henry Goddard and Judge Thomas Thacher, all of the United States Court for the southern district of New York. The specific cases, the first to be brought in the fight of exhibitors and distributors of Connecticut against the new law, were those of the Fox Film Corporation of New York and the American Feature Film Company, Inc., of Boston. George W. Wickersham appeared as counsel for the film interests and the state was represented by Arthur L. Shipman.

Mr. Wickersham argued that the law violates "freedom of commerce among states" and violates interstate commerce regulations; that it is too arbitrary to be practical and that the authority to enforce censorship vested in one man might cause harmful results. He quoted from an affidavit that the product of the Universal Film Company (headed by Carl Laemmle), produced a revenue from exhibitors in the state of $8,057, and further that if they are compelled to pay the tax, $6,360 from the gross revenues would be taken for taxes. A gross rental of $51,000 accruing from films distributed during a year by the Fox company would pay a tax of $8,630, the attorney asserted.

Attorney Shipman, answering a question by Judge Goddard, stated that the censorship clause of the new statute, which rules that a license to present a film may be revoked and the tax confiscated without a hearing being given in the event the subject should be found objectionable, might be unconstitutional "if the clause stood alone." He argued that the entire law, however, is constitutional; that Governor Trumbull had conducted a hearing on the bill before he had signed it. Attorney Shipman contended that the law should be enforced inasmuch as it had been passed and the governor had signed it He said a film could travel indefinitely within the state without incurring more than the initial tax, which, according to the law, is to be paid by the distributor.

John J. Splain of New Haven, appointed agent for Tax Commissioner Blodgett to enforce the law, will not attempt to do so until its status has been settled. However, he has ordered exhibitors to keep a record of all films they show; also the footage and nature of the subjects. If the law is found to be constitutional the tax will be collected on these pictures.

WELL, WHO KNOWS?

In attacking American films one Britisher has said a picture purports to show the German fleet surrendering to the United States Navy. This story was taken up at the weekly meeting of officials of Will Hays' organization with trade paper men, as part of a report on foreign conditions by Major Herron. C. C. Pettijohn said that it was a dream scene in a comedy. John S. Spargo of the Exhibitors' Herald declared that a distributor, "Not an American," had bought this picture abroad and altered the continuity. Treasurer Platten reported on a campaign to end illegitimate film stock selling. Courtland Smith presided.

A Ten-Strike

Dunno whether it was William Fox, Winnie Sheehan or Jimmie Grainger —but someone up at the Fifty-fifth Street organization made a ten-strike when they prevailed upon Henry Buxbaum to take over the post vacated by Louis Rosenbluh's promotion. "Bux" knows New York's exhibitors; New York's exhibitors know "Bux." "Bux" gets results, and what's more—according to reports on his last year with First National—"Bux" gets these results at a lower selling cost than the office figures have previously shown. And one thing certain, "Bux" gets these results for his employer while still retaining a wealth of exhibitor good will.—R. E. W.

Mark Strand Interests Plan New Theatre in Albany

In one of the biggest deals that has characterized local motion picture circles in many months, the Mark Strand interests have acquired the old municipal building in Albany, N. Y., and will erect a picture theatre costing $500,000 and seating 1,500. The deal was consummated after several weeks' negotiations. Moe Mark of New York City, president of the Strand company; Walter Hays of Buffalo, vice-president; Eugene Falk of Buffalo, treasurer, and Joseph Levenson of Boston, secretary, were present in Albany when the purchase was made. The building was formerly the City Hall, but has been vacant for three or four months following the construction of a new municipal building. The site is regarded as the best one in Albany, from a theatrical standpoint, being located in the very center of business.

Following the purchase announcement was made to the effect that no time would be lost in razing the old structure and in constructing one of the finest theatres in this section of the state. The company will spend about $500,000 on the enterprise.

The Strand company now operates theatres in Albany and Troy, having the Mark Strand in Albany and the Troy, Lincoln and American in Troy. The construction of another new theatre in Albany by the Strand interests means the biggest kind of a fight with the Buckley theatres, managed by Oscar Perrin, a veteran showman, the Leland, a first-run house, being within 100 feet of the site upon which the Strand will now erect the new house.

PLAN THEATRICAL HOSPITAL

Incorporation papers were filed this week in Albany, N. Y., forming a $2,000,000 theatrical hospital at 2 East 63rd Street, New York City, formerly the town residence of William Zeigler, Jr. Louis Bevier of the law firm of Denman, Bevier and Scotti, 36 West 44th Street, filed the incorporation papers on behalf of Dr. Max Rohde, persons associated with him in the medical profession and others identified with theatrical interests of New York City. It is expected that the theatrical hospital will be in operation within six months.

Ashers, Coston, Karzas in Chicago Booking Circuit

THE long expected combination of the Ascher Circuit, Chicago, and several other of the smaller groups has taken place. Max Ascher, vice-president of the Ascher Circuit, has announced that the Ascher Circuit of fourteen theatres and four new houses building has combined in a booking agreement with the National Theatres Corporation of Cooney Brothers, the Jimmy Coston group of theatres and the Andrew Karzas Circuit of four theatres and two new ones building, under the probable name of the Motion Pictures Theatres Consolidated.

This may not be the permanent name of the new booking circuit and no permanent officers have been elected as yet. These will come at the subsequent meetings to be held during the next week.

The Ascher announcement said that the new booking circuit is a move to protect and increase the buying power of the associated houses, and that the number of theatres to start the new circuit will reach fifty houses, all in Chicago and suburbs. Inside of a few weeks, he expects, the circuit will be increased to more than 100 theatres.

The amalgamation of the Balaban & Katz interests with the Lubliner & Trinz circuit and the later projected deal of the Lynch theatres with the Lubliner & Trinz interests is said to have hastened the formation of the new circuit.

It is expected that the booking offices of the larger circuit will be housed in the Ascher Circuit main headquarters at 509 South Wabash Avenue, and that larger quarters and more employes will be taken on to do the work of the enlarged group of houses in the new circuit.

In a telegram to Moving Picture World, President J. J. Cooney, of National Theatres Corporation of Illinois, says: "Report that this concern has consolidated or merged with any other theatre organization is positively groundless."

Split Impends Between M. P. T. O. A. and Allied Group of the Northwest

Leader Steffes Threatens to Secede if Directors Meeting Isn't Called in Chicago— Woodhull and Cohen Away

AGAIN a split impends between the M. P. T. O. A. and the Allied group in the Northwest. W. A. Steffes, Northwest unit leader and a member of the Board of Directors of the national organization, delivered an ultimatum to National President R. F. Woodhull last week, demanding that Woodhull call a meeting of the board of directors of the association in Chicago not later than July 15 and threatening, if the meeting is not called, to secede and to make public "what happened" at the recent meeting of the finance committee.

Efforts to get in touch on Wednesday with National President Woodhull and Sydney S. Cohen, chairman of the Board of Directors, failed. At the national offices it was said that both were out of town and their whereabouts unknown. Wednesday was July 15 and it was asked if they were in Chicago.

"We do not know where they are," was the response.

Steffes' ultimatum covered three particular points. In the event of President Woodhull's refusal to call the meeting, he said he would ask six other board members to join with him in calling the meeting, to comply with the by-laws stating that seven directors must sound the call if the president refuses to do so.

The Northwest leader also promised to recommend the withdrawal from the national organization of the Allied group and other states "not in favor of politics within the organization."

The third promise was to notify theatre owners of what transpired at the recent meeting of the finance committee.

The session of the finance committee is a secret. All that has been previously known about it is that rumor reported differences between the committee members and an adjournment without the transaction of any business. Steffes is a member of the finance committee.

In the past the Allied group has charged the national organization with playing too much politics and thus interfering with any movements toward real exhibitor progress. Apparently the same "inactivity' now has inspired Steffes' ultimatum.

There is little question but that Steffes controls the confidence and therefore the balance of power among the Northwest exhibitors, that he is in a position to make good his threat to secede the Northwest group, that he can bring influence to bear upon at least a few other groups and that he will, as he threatens, "Spill the beans" about the finance committee meeting.

Boy's Firecracker Saves Receipts

A small boy and a toy torpedo saved Miss Margaret Towers, cashier of the Monarch Theatre, 1443 North Nineteenth Street, St. Louis, Mo., from three bold bandits on the night of June 29.

She was about to turn over the receipts when a small boy outside, who was prematurely celebrating the Fourth, threw a toy torpedo against the front of the theatre. The explosion of the torpedo unnerved the bandits and they fled, leaving all the money behind.

May Put Daylight Saving Up to Referendum

A STATEWIDE referendum upon the question of daylight saving in New York State may be sponsored at the next session of the State Legislature, as the direct outcome of a movement just launched in Syracuse, where Senator George R. Fearon has consented to introduce a bill next January, authorizing an official referendum for that city alone on daylight saving. Now that the movement has been started in Syracuse, it is expected that other cities around the State which have daylight saving and where there has been a serious question as to just how popular it is, will ask for similar measures. If there are sufficient of these cities, or if there is support from the Albany and the Buffalo Zones of the New York State M. P. T. O., there is no question but that instead of having a referendum on daylight saving for one or two cities, it will be a statewide measure and one that will undoubtedly pass during this coming winter.

Independent Producers Plan Tribute to Sydney Cohen

Prominent leaders among the Independent group of producers and distributors in New York are organizing a public tribute to Sydney S. Cohen, chairman of the board of directors of the Motion Picture Theatre Owners of America. It probably will take the form of a banquet.

The arrangements committee is as follows: Chairman, Samuel Zierler, president of Commonwealth Film Corporation; Whitman Bennett; B. P. Schulberg, head of the company bearing his name; J. G. Bachman, treasurer of the same company; Fred H. Elliott, executive secretary of the Independent Motion Picture Association of America, and Ben Amsterdam of Philadelphia, vice-president of that organization.

Changes in Warner Branches

Sam E. Morris, general manager in charge of distribution for Warner Bros., has announced a number of appointments of exchange managers. E. P. Pickler is now in charge of the Charlotte branch. He is well known in film circles, particularly in the middle west where until recently he was in charge of the Indianapolis office of Film Classics of Illinois.

Paul J. Swift, formerly assistant manager of the Vitagraph, New York exchange, has become manager of the Warner branch office in New Haven. He was at one time manager of A. B. C. Booking Corporation and later held an executive position with Preferred Pictures.

Thomas E. Burke, newly-appointed branch manager in Minneapolis, enjoys a wide acquaintance with exhibitors in the middle west and is known as a sales executive of ability. For the last five years he has been selling Warner product as a special representative of Finkelstein & Rubin.

Modern and Capitol in Providence Go to Emery Chain

The Modern and Capitol Theatres in Providence, R. I., have passed to the control of Alton C. Emery, head of the Emery Amusement Corporation. Thus is the Emery Circuit increased to five houses in Providence. The other theatres are the Majestic, pictures; Emery, vaudeville and pictures, and the Rialto, pictures. The Le Roy Theatre in Pawtucket, while not owned by Emery, is controlled by him.

Max Nathanson, who has been in the theatrical business in Providence for forty years, has sold his entire interests in the Modern and Capitol.

The Modern, closed recently, will be renovated and reopened in August. Martin R. Toohey, assistant treasurer of the Emery company, will continue as manager of the Emery Theatre. Matt Reilly, pioneer Providence exhibitor, who has managed the Majestic, will reopen the Modern as manager. Sol Braunig, who has been in charge of the Modern, will assume the post as manager of the Majestic. The Rialto is in charge of William J. Mahoney and Walter Part is manager of the Capitol. Roger Ferri is publicity manager of all the houses.

Alton C. Emery, head of the concern that bears his name, became an exhibitor in Providence about twelve years ago with one theatre.

EDWARDS—SNOW

A film romance of several years' duration will reach its climax at Christmas in the marriage of Neely Edwards, Universal film comedy star, to Marguerite Snow, one of the screen's earlier stars who returned to pictures recently.

Announcement of the engagement was made by Miss Snow and her fiancee recently. They plan to make the coming Christmas their happiest one by marrying then.

Showmen Protest Led Lesser To Hold West Coast Theatres

LOYALTY to the field in which they toiled as pioneers were the prime factors in keeping Sol Lesser and Gore Brothers at the helm of West Coast Theatres and kept the circuit from annexation by other interests.

With the major share of an $8,000,000 sale offer, the biggest deal of its kind yet engineered, offered them, Lesser and the Gore Brothers decided to retain their hold on the syndicate of 118 theatres whose building up from a modest enterprise has been their life's work.

This admission was made by the principals in explaining their refusal to consummate the deal after Adolph Ramish, associate owner of West Coast had disposed of his interest to Fox.

In their final breaking off of negotiations Lesser and the Gores say they were persuaded by a storm of wired entreaties from exhibitors all over the country. These entreaties strengthened their reluctance to withdraw from an organization which today constitutes a monument to their efforts in developing the exhibition business on the Pacific Coast.

With its 118 links, West Coast Theatres is a bulwark of the independent cause. Ever since its inception, the circuit has been operated on this principle, Lesser and the Gores say, selecting the best product offered and upholding the independent movement through storm and calm.

New ownership arrangements will not affect the conduct of the West Coast chain along the course it has been following say the controlling owners.

Sol Lesser and Abe Gore, who participated in the negotiations with the William Fox representatives in New York, both expressed their satisfaction with the outcome of the deal. In a joint statement issued after announcement of the transfer by Adolph Ramish of his interest they said:

"We are more than happy to have as our partners William Fox and E. V. Richards of First National. An alliance with the strength of these men and their organizations brings added strength into West Coast Theatres.

"We know that perfect harmony will continue to prevail through our new association, and that the expansion program to which we have been holding will go on with fresh stimulus. We regret, of course, the withdrawal of Adolph Ramish, whose support and counsel has been a great factor in forging the West Coast chain.

"You can say for us that we are glad we did not sell out, in spite of the tempting offers held out. The announcement that we planned to sell brought wires from exhibitors all over the country urging us to stick with them. The blood of the showman was in our veins and we couldn't quit them."

Lesser has been a leading figure in the operation of West Coast film theatres since the opening of his first house in San Francisco in 1907.

Incorporations

The motion picture business in New York State, from the standpoint of companies incorporating, still shows evidence of the usual summer slump, this being especially noticeable during the past week when but six companies incorporated and these revealing low capitalization in each instance. Those chartered by the secretary of state during the past few days were: Fameart Attractions, Inc., capitalized at $10,000, with Morris R. and Isaac Weinberg, William Rakoff, New York City; Needle Theatre Corp., $25,000, Morris Needle, Louis W. Osterweis, Michael Bressler, New York City; Donwood Theatre Corporation, $2,000, Thomas E. Donovan, Vincent Paters, Joseph Tierney, New York City; Clearfilm Corporation, Pelham Manor, $10,000, with Leon Wagner, Sigmund Alter, B. Salsman, New York; Associated Animators, Inc., $10,000, Burton F. Gillett, Edgewater, N. J.; Richard M. Huemer, Stamford, Conn.; Emanudi Goldman, New York City; World's Fine Arts, Inc., $25,000, J. Harold Kay, New York; Joseph Lacetera, Brooklyn; Dominick Peparato, Newark, N. J.

Western Pennsylvania Showmen Charge Exchange Carelessness

THE Motion Picture Theatre Owners of Western Pennsylvania held a grand rally and luncheon meeting at the Hotel Henry, Pittsburgh, at noon on July 8. About forty exhibitors were present as guests of the organization.

Out-of-town exhibitors complained they are receiving their film shipments with excess postage thereon. In some cases, it was said, the postage on the film cans was more than twice as much as was necessary, and these charges the exhibitor has to pay. It was pointed out there evidently is carelessness in the shipping rooms of the exchanges which the managers know nothing about. Accordingly, the organization's Arbitration Board has arranged to meet with the Film Board of Trade and endeavor to effect a remedy.

Fred Herrington, secretary of the organization, made one of his characteristic addresses. Fred scored the "slackers," the theatre owners who sit back and let "the other fellow" do all the work. He stated that a member who has paid his dues has merely done his duty, but the worthwhile member goes out and does real constructive work for the organization. Without him the body could not stand. He praised the work of the Arbitration Board, stating that the members of the board gladly give their time to battle for the exhibitors' rights, and in many cases they win their point for his benefit.

The greater part of the session was taken up in preparing for the celebration of Greater Movie Season. The principal speakers on this event were Lee Riley of New York, representing the M. P. P. D. A.; Harry Davis, of the Harry Davis Enterprises; D. A. Harris, of the Harris Amusement Company, and Milton D. Crandall, of the Rowland and Clark Theatres.

It was announced that Pittsburgh's first-run theatres have underwritten the expenses that will be incurred in putting over Greater Movie Season in the local territory. However, every theatre in Western Pennsylvania and West Virginia is expected to make voluntary contributions to the fund. The money will be expended chiefly in newspapers and on billboards. These advertisements began their appearance in the local territory on July 17. In addition to the billboard stands that the organization has contracted for, the Pittsburgh Billposting Company has donated several stands to the campaign.

Pittsburgh's first-run theatres are the Rowland and Clark Theatres, Harris Amusement Company, Harry Davis Enterprises, Cameo Theatre, Olympic Theatre, Cameraphone Theatre and Loew's Aldine Theatre.

Warner Shows "Something Different"

GOSH, boys, did you see that Warner Brothers insert up front? And, aside from the array of product presented, didn't you get a thrill to see someone stepping out and doing something new and different?

In these days of multi-colored inserts to the point of saturation, of art work and then more art work, of high-speed neck-and-neck competition among top-calibre advertising men, the Warner forty pages deserve a special mention. Watt Parker, Director of Advertising and Publicity, and his assistant, Matt Taylor, and George W. Bonte, artist, have secured a striking result with the use of but one color—black.

There is dignity, strength, clarity and all-around effectiveness to this announcement that measures up to the importance of the message it carries. The insert is a credit to the man who produced it and to the organization whose product it sells.

ROBERT E. WELSH.

OPENS DES MOINES BRANCH

Producers Distributing Corporation has opened a new branch office at 1003 High Street, Des Moines. This is the thirtieth branch in the organization and is in charge of E. J. Lipson, formerly Des Moines branch manager for Associated Exhibitors.

On August 1, Producers Distributing Corporation will open another new branch office in Portland, Oregon.

Balaban-Katz Stock Booming; Near High Record in Chicago

BALABAN & KATZ was active near its high record on the Chicago Stock Exchange last week on pool operations backed by the expectation of higher earnings, due to the opening of new theatres, and on reports of the continued expansion of the corporation in the motion picture field of the Middle West.

Last year the company earned around $5.30 a share on its common stock, but increased business and mergers during the current year are expected to add very materially to this figure, according to sources close to the management. The six Chicago theatres owned directly by the corporation are now showing to about 275,000 people a week. Early in August the new Uptown Theatre is to be placed in operation. This is the largest of the circuit and is expected to show to around 70,000 a week, bringing the local attendance to over 345,000.

In addition to the theatres directly owned, an interest has been obtained in Lubliner & Trinz, who control nineteen theatres and have five more theatres building. A similar co-operative agreement has been effected with the Kunsky Theatre Enterprises, Inc., which control a number of large theatres in Detroit with a capacity of about 50,000 persons a day.

Two additional ventures appear even more important in regard to the position of the Balaban & Katz group in the picture industry in the Middle West. One of these is the Balaban & Katz Midwest Theatres, Inc., with stock ownership in more than sixty theatres outside of Chicago. The second venture is the Balaban Investment Company, which was organized to handle the Balaban & Katz interest in the Associated First National of Illinois, Inc., the Associated First National Pictures, Inc., Delaware, the Second National Pictures of Illinois, Inc., and the Educational Film Exchange of Illinois, Inc.

Elliott Names Committee to Discuss Equitable Contract

AT the New Jersey exhibitor convention President Joseph M. Seider nailed Frederick Elliott, managing director of the Independent Motion Picture Association of America, to a pledge that his organization would within two weeks appoint a committee to confer upon an equitable contract. Now Mr. Elliott writes R. F. Woodhull, president of the M. P. T. O. A., that he has fulfilled this promise.

The letter follows:

"In accordance with my promise to you and your associates at the annual convention of the Motion Picture Theatre Owners of New Jersey, held at Asbury Park on June 29, I desire to advise that this association at a meeting held on the 8th inst. appointed a Conference Committee of three members to confer with a similar committee from the Motion Picture Theatre Owners of America on the question of a new uniform-equitable contract fair to all parties concerned. This committee consists of Oscar Neufeldt, De Luxe Films, Philadelphia; Jack Bellman, Renown Pictures, New York, and Joe Klein, Chesterfield Motion Pictures Corporation, New York.

"Upon receipt of advices from you of the appointment of your committee, I will be glad to confer with you regarding arrangements for a joint meeting in New York at a place and date to be mutually agreed upon. I am forwarding a copy of this letter to Sydney S. Cohen, chairman, Board of Directors, M. P. T. O. A., also to Joseph M. Seider, chairman, Arbitration Committee.

"With assurance that it is my pleasure to convey the report of the action taken by our association, and trusting that the conference will be productive of an equitable agreement, of mutual benefit to the organizations which we represent, I remain

"Very truly yours,
"FREDERICK H. ELLIOTT."

Hannibal, Mo., Excited Over Proposed Universal Theatre

UNIVERSAL will build a 1,700-seat picture theatre to cost upwards of $250,000 at Hannibal, Mo. Announcement to that effect made by the St. Louis offices of Universal has caused a sensation in St. Louis and Missouri film circles.

"They locked us out of the town," was the explanation at the Universal office.

It is said that an option has been taken on a prominent downtown location as the site for the new house and that construction will get under way in the near future.

At present all of the theatres in Hannibal are controlled by Mr. and Mrs. C. W. Lilly. The houses are the Star, Orpheum, Opera House and a small popular price picture house. The Orpheum, closed for the summer, plays vaudeville and pictur s on Saturdays and Sundays during the regular season. The Opera House has not been operated for many months.

The decision to build in Hannibal is said to have followed unsuccessful efforts to close with the Lilly houses on the Universal product for the new season. The points of contention are said to have been the prices and number of pictures to be used. Negotiations on the new contracts have been under way for some time and resulted in a visit of a special representative from the home offices to Hannibal.

It is said that the Hannibal houses were willing to take some of Universal's Jewels and a large block of the program pictures, but that they wouldn't agree to meet the price set on the film.

State Rights Sales

Louise Auerbach, representing Export & Import, closed a contract last week with Warner Bros. for the distribution in Japan of the entire Warner output for 1925-1926. This includes the Warner Forty comprising the coming year's schedule. The deal is said to involve a record price.

William Skirboll, president of the Skirboll-Gold Seal Productions with headquarters at Cleveland has acquired the territorial rights for the state of Ohio for Henry Ginsberg productions, Banner Productions and Royal pictures.

A branch office of Skirboll productions has also been established at Cincinnati to facilitate shipments and service to exhibitors.

A distribution contract for the release of B. P. Schulberg Production's new program of Eighteen Preferred Pictures in the St. Louis territory, has been signed between J. G. Bachmann, general manager of distribution for the Schulberg organization, and Skouras Brothers, owners of the St. Louis Exchange.

Cohen Asks Exhibitors For Mailing-Cost Data at Once

United States Senator George H. Moses, chairman of the special committee considering the Postal Increase Bill for presentation to Congress next December, has written National President R. F. Woodhull of the M. P. T. O. A. that a hearing has been set for August 3 in New York City. At that time exhibitors will file a brief of objections to a continuation of the proposed increase. Other hearings will be held throughout the country.

In a letter to Moving Picture World, Sydney S. Cohen, chairman of the Board of Directors of the M. P. T. O. A., says: "We are at this time gathering statistics and facts as to the additional cost the increase has caused theatre owners, but it will be necessary for theatre owners to forward us at once data and information as to the effect of this advance in parcel post and mail costs has had on them in the operation of their theatres. Because of the shortness of time, we would appreciate this information being sent to us at once."

Fitzpatrick-McElroy Buy Valuable Chicago Site

Deeds have been executed transferring to Blair McElroy, treasurer of the Fitzpatrick-McElroy Company of Chicago, and to Charles Haas, pioneer business man of Blue Island, three pieces of property located at the main corners of Vermont Street and Western Avenue, Blue Island.

The title, taken in the name of Blair McElroy and Charles Haas, covers all the business frontage on Western Avenue and 150 feet on Vermont Street. The action of all parties represented in the transfer in merging this property into one extensive and substantial holding makes it one of the most—if not the most—valuable piece of suburban corner property in Cook County.

No announcement has been made as to the future plans for the development of this property.

Free Casting Bureau Formed For "Extras" in Hollywood

AT the directors meeting of the Association of Motion Picture Producers held July 15 at Hollywood, it was unanimously decided to maintain and operate their proposed casting bureau for extra or day employees on an absolutely free basis. Specifically, this means that the agents' commission that has been paid by the extra in the past is absolutely eliminated. Heretofore the extra has paid 10 per cent. and upward daily to an agency for securing his position. Under this new arrangement the full amount of the voucher will go to the employee.

The decision to maintain an absolutely free bureau is the result of a long thorough study by the association, a co-operative survey and helpful suggestions from the Russell Sage Foundation, and with the approval of the California State Labor Commission.

This is considered a most constructive step. The economic results of establishing this bureau may be more far reaching than anything yet done in relation to employees. It may wipe out of existence all questionable employment agencies, make-up schools, schools for acting, scenario schools and other pretended agencies preying on a gullible public and giving nothing in return.

The records in the office of the Labor Commission show that in the past ten years eighty-five agencies have been closed because of their questionable methods or have gone out of business through lack of support. This entire matter is in the hands of the executive committee of the association for execution, and in the near future they will arrange for the financing of this bureau and the establishment of its offices.

It is the determination of the producers to make the bureau the office of the extras, and it will be operated on a basis of absolute fairness. It is interesting to note that annually this industry has over 200,000 placements of casual labor, the largest number of casual labor placements of any industry, and these are divided among approximately 30,000 people.

Davis Sensitometer Hailed as Aid to Better Films

Selection of movie films, camera plates, and printing papers suitable to the work in hand is to be aided by an instrument for the testing and standardizing of light sensitive emulsions developed by Raymond Davis, Chief of the Photographic Laboratory of the Bureau of Standards, of the Commerce Department, and known as a sensitometer.

The emulsions with which plates, films, and papers are coated vary considerably in speed and contrast, and in sensitiveness to light of different colors. All of these properties affect the use to which the product can be put. A fast plate or film is needed for recording swiftly moving objects, a contrasty plate for use on cloudy days, a soft plate in brilliant sunshine. Brilliantly colored objects are rendered best by a plate and color filter combination giving the same color sensitiveness as the eye, while in photographing distant mountains or making airplane maps a greater sensitiveness to red is needed.

The Davis sensitometer will permit the exact measurement of all these factors, and the setting up of standards for them. It is, in effect, an instrument for giving a precisely known set of exposures to a strip of the emulsion, and for making these exposures with a light of known intensity and color. The darkness of the exposed strips is measured by means of a photometer to obtain values for plotting curves of the densities. From these curves the speed and other characteristics are obtained.

Philadelphia Critics May Review "Shorts"

The short subject exploitation work recently begun in New York City is spreading to other cities. Abe L. Einstein, director of advertising and publicity for the Stanley Theatres of America, recently was host at a luncheon in Philadelphia to the photoplay editors of the Philadelphia newspapers, to which various exchange managers handling short subjects were invited. Discussion centered around the advisibility of including with the criticism of features a review of the short subjects on the same bill. The critics agreed that it should be done.

The idea of such promotion work was conceived by Gordon S. White, director of advertising and publicity of the Educational Film Exchange, Inc. C. S. Goodman, manager of the Philadelphia Educational Exchange, assisted in planning the luncheon.

NO ACTION ON A. M. P. A. OUTING

Chorus girls, if they be pretty, still have the power of attracting a good attendance of men when they appear. This was again proved at the weekly luncheon of the Associated Motion Picture Advertisers at the White Horse Tavern on Thursday, July 9. The members of the "My Girl" chorus, playing at the Vanderbilt, were brought over by Lou Levenson, noted student of feminine beauty and press agent for the show, and introduced one by one to a numerous and highly appreciative audience.

The guest of honor and principal speaker was Elliott Nugent, youthful stage star and playwright who has recently attained stellar honors on the screen with "Headlines."

There was some talk started by Frank Conklin about a proposed big summer outing and show of the A. M. P. A. at a Long Island resort under consideration for the month of August, but no action will be taken until the matter has been gone over more carefully at a coming closed meeting of the organization.

The session was presided over by Vice-President Charles Barrell, who acted as barker in the absence of President A. M. Botsford.

BUYS CONTROLLING INTEREST IN CIRCUIT

The controlling interest in the Harlem Theatres conducted by Benj. Sherman and Jack Steinman has been purchased by Charles Steiner, Harry Blinderman and Jack Schwartz. Incidentally, Benjamin Sherman and Samuel Freedman will remain on the Board of Directors.

The theatres involved in the transaction include the Harlem-Grand, 125th Street; the Harlem-King, Third Avenue and 126th Street; the Stadium, Third Avenue and 119th Street; the Palace, 122nd Street and Second Avenue, and the Cosmo, 116th Street and Third Avenue.

Canada to Get Full Credit For Locale of Sills Film

Official confirmation that Canada is to receive full credit in the new First National release, "The Knockout," starring Milton Sills, was contained in a letter from Earl Hudson of First National Productions, New York, to Raymond S. Peck, director of the Canadian Government Motion Picture Bureau, Ottawa, portions of which were published in the Ottawa Morning Journal on July 9. This followed the suggestion in Canadian Parliamentary circles that legislative action would be recommended in the Canadian House of Commons if American producers intended coming into Canada for the use of Canadian scenery only to have the story of the picture indicate some other country. Mr. Hudson wrote:

"There is no occasion for anyone to feel any doubt or uncertainty about not only the willingness but the determination of First National to give Canada and that portion of its natural resources visualized in the production full and complete credit on the screen. We feel that the Canadian Government Motion Picture Bureau and its executive staff are entitled to this public expression of appreciation."

DENIES EXPORT AND IMPORT INJUNCTION

Judge Levy of the Supreme Court denied the injunction asked by Export & Import Film Company to restrain B. P. Schulberg Productions from negotiating with other sources for the foreign distribution of the twenty Preferred Pictures for 1925-1926. Export & Import handled the foreign sales of the Schulberg product during the past season and claiming a four years' contract, sought to prevent B. P. Schulberg Productions from offering the new twenty for sale elsewhere.

The affidavit filed last month by J. G. Bachmann, general manager of distribution for Schulberg Productions, answered the allegations by Export with the claim that the contract between them called for yearly options on the mutual agreement to advances based on a fair sales valuation. Mr. Bachmann's claims were upheld by the court's decision.

MOVIE MEN IN REALTY DEAL

Weiss Brothers, operating in concert with Nathan Lamport, Aaron Mintz and Samuel Lesselbaum of the Premier Amusement Company, operating a circuit of motion picture theatres in Brooklyn, N. Y., have bought the 112 acre Hillcrest Golf Course at Jamaica, L. I.

Weiss Brothers with Aaron Mintz and Samuel Lesselbaum have also purchased the old Batterman estate of 82 acres which directly adjoins the golf course. This property has been in the family of the famous Broadway, Brooklyn, merchant for a period of over twenty years.

The purchasers have made comprehensive plans for the complete development of this large and valuable tract. The Batterman estate will be cut up into individual home sites and will offer to the prospective purchaser a marvelous opportunity to participate in a very desirable development under the most modern and ideal conditions.

BUXBAUM GETS DIAMOND RING

Harry H. Buxbaum, the new manager of Fox Film Corporation's New York Exchange, received a fine tribute from his former coworkers in the New York Exchange of First National, of which he was manager until his connection with the Fox company.

As a token of their esteem the employees of the local First National Exchange gave Mr. Buxbaum a diamond ring, to the purchase of which every one in the office contributed.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Port Henry, N. Y., Coal Mines About to Reopen, Papers Say

Things are looking a little better for Lew Fischer, who has a theatre in Port Henry, N. Y., the newspapers announcing that the iron mines there are about to resume full blast. If such proves the case, it will mean hundreds of dollars to Mr. Fischer. For the past year or two, since the mines were closed down, Mr. Fischer, like many another business man in the little village, has gone along hoping against hope and making little or no money.

Little more than mere honor attaches itself to the selection of Fred Myers of the Mark Strand Theatre in Albany as delegate to the state convention of the Knights of Pythias. It's all right to be named as delegate, but not when the convention is scheduled to be held in one's home city. As delegate, Mr. Myers will have to walk just about two blocks to the convention.

The orchestra at the Strand in Schenectady has been dispensed with and an organ is now supplying the music. W. W. Farley, who runs this house as well as the State Theatre, is planning to install a large orchestra in the latter house when the season opens in the fall. Under the management of Mr. Farley, more newspaper advertising is being done in Schenectady these days by the Albany, State and Strand theatres than ever before. Instead of cutting down his newspaper ads for the summer, Mr. Farley has increased them three-fold.

Having completed the repairs on his residence, and with competent help throughout the house, Claude Fish, who runs the American Theatre in Schenectady, doesn't see any reason under the sun why he should spend seven nights out of the week cooped up in his ticket office. All of which is by way of explaining that Mr. Fish was enjoying himself in his automobile last Tuesday night. With summer in full swing in Schenectady, Thursday and Friday nights are better business getters these days than Saturday and Sundays, when thousands are motoring or spending the day in the country.

Miss Margaret Sullivan of the San Souci, in Watervliet, left Saturday for a week's vacation. Sh-h-h, they say that she took the train for Montreal.

Uly S. Hill looms up big in red letters on the banner stretching across the building recently acquired in Albany and which will be torn down and replaced by a $500,000 theatre owned and operated by the Strand interests, of which Mr. Hill is the managing director in Albany and Troy. The banner states that the theatre will be under the personal management of Mr. Hill.

Tom Thornton, who runs the Orpheum in Saugerties, was a welcome visitor along Film Row one day last week, incidentally meeting his relative, Arthur S. Thornton of Williamstown. The Thornton boys are good buyers and no sooner do they arrive along Film Row than the word speeds from exchange to exchange.

It was so hot in Schenectady one day a week or so ago that Miss Betty Feuer, who runs the Crescent Theatre in that city, stood outside of the ticket booth rather than remain in the rather tiny enclosure, where the mercury hovered around the 100 mark. From her position outside Miss Feuer passed out the tickets to the patrons, made the change and tried to keep as cool as possible.

Joe Braff, who is known along Film Row as "alias Mr. Proctor," and who has been running the Lyric in Albany and the Hudson in Watervliet, notified all the exchanges the past week that he had decided to close his houses for the remainder of the summer. There is a rumor to the effect that Mr. Braff is planning to re-enter the furniture business.

Take any warm evening and it's an almost sure bet that Walter Suckno of the Albany and Regent theatres in Albany is enjoying the bathing at Ford's Beach. The dip serves a two-fold purpose, giving Mr. Suckno plenty of pep when he returns in time for the nine o'clock show, and incidentally taking off a few pounds of avoirdupois.

George Cohen, with a chain of houses in Newburgh and Poughkeepsie and a new theatre in process of construction in Newburgh, also runs the Plaza Hotel in that city. All in all, Mr. Cohen is almost as busy as his namesake who, however, is a bit better known.

What do you suppose George Roberts, who used to run the Grand in Scotia and a couple of houses in Rotterdam and Burnt Hills, is doing these days to gather an honest dollar? Nothing more or less than running a gasoline station on the main trunk line near Amsterdam, and so successful has he been that he has erected a new residence nearby. And now comes in the old movie hankering, for he is considering the advisability of running a couple of reels a night for free entertainment of tourists spending the night on free camping grounds back of the gas station and hot dog stand.

E. E. Chase of Pine Plains and Frank L. Asher of Rhinebeck both well known exhibitors in Dutchess county, are busy these days in arranging for the annual county fair. The two have been running the fair for several years.

It's time that Ollie Stacey of the Majestic in Albany searched around and found a rabbit foot. Every time he has attempted to run the fight pictures this year, he has had a bad break with the weather man doing the trick. If it didn't rain cats and dogs on the night the pictures were shown, then the day became so hot that no one came downtown during the evening.

James E. Roach, recently named manager of the three Farley theatres in Schenectady, isn't a newcomer in the business by any means, although he hasn't been seen around Schenectady for several years. Until recently Mr. Roach ran the Idle Hour and the Globe theatres in Kansas City, coming east when he received word that one of his parents was ill. Mr. Roach certainly doesn't belong to any union, even if there was such a thing among theatre managers, for he has been arraving at the State, where he makes his headquarters, at 9 a. m., and remaining until midnight. He is using young men for ushers instead of women, in all three houses, claiming that they can hold their heads in handling a crowd better than women. Frank Hickey is still treasurer of the Farley interests in Schenectady.

Oscar Perrin has booked "The Iron Horse" for a straight two weeks at the Leland in Albany early this fall and may possibly use the picture as marking the opening of his fall season. The last picture to be run for a straight two weeks at the Leland was "Little Old New York."

What's Harry McNamara of Valatie trying to do? Shift some of the work over to Mrs. McNamara? Certainly looks that way, for whenever Mr. McNamara comes to Film Row these days the Mrs. is with him and what's more she carries the book containing the theatre's bookings.

Don't bother asking John Myers, who runs the Star in Schenectady and the Grand in Scotia, in conjunction with his daughter, as to his vacation plans. You will be wasting your breath. In the first place Mr. Myers works during the day as a guard for the Schenectady Trust Company, spends his evenings—and there are seven show nights to the week in Schenectady—at the theatres, and then if he has any time left on his hands gets busy as an organizer and district deputy for the Woodmen of America. There is one satisfaction, however, to Mr. Myers, and that is that both houses are now paying propositions instead of being the white elephants they once were.

George Dwore, who is assisting his father in running the Capitol and Cameo theatres in Schenectady, and who was recently elected as secretary of the Albany Zone, is spending considerable more time in Albany and along Film Row than in the past. Mr. Dwore is well qualified for his new position, and having recently graduated in law brings to the Zone a legal aspect.

It looks as though there will be many exhibitors in town on July 20 for the next meeting of the Arbitration Board. Something like thirty cases are scheduled.

The Loud Pedal

Here's one way in which any theatre should obtain publicity aplenty, providing the organist is willing. The other day Ted Meyn, organist at the Pantages Theatre, Kansas City, snickered at tradition and betook upon himself a permanent wave at a popular downtown beauty parlor. The next day all newspapers were literally "slopping over" with news of the event, the Kansas City Star using a front page column, while the Journal-Post did equally as well.

"If young Mr. Paris of Troy were asked to judge a beauty contest in Kansas City today he probably would pass up the goddesses, Venus, Juno and Minerva, and dump a peck of golden apples into the lap of Ted Meyn, organist at the Pantages Theatre," began the Star's story.

Moving Picture World's exploitation expert, Epes Winthrop Sargent, has no comment other than that the outlook for baldness never was brighter.

After a five months' personal appearance tour, during which she made 182 personal appearances, addressed 24 women's clubs and dined with 6 governors and 14 mayors, Priscilla Dean has returned to Hollywood to resume her starring contract with Hunt Stromberg.

Buffalo, N. Y.

The Kreiger Brothers have taken over the Ellen Terry, Star and Marlowe theatres, formerly controlled by the Border Amusement Company in Buffalo. The Ellen Terry will be closed for a month for repairs and redecoration.

Fred Schweppe has closed the Amusu in Elmira for the summer. He will enlarge the capacity to 1,200, put in new seats, install a new organ and lighting and ventilating systems. The work will cost about $50,000.

H. M. Addison, manager of the O. S. Hathaway theatres in Binghamton, will join his family at Wildwood, N. J., the latter part of July for a brief vacation.

H. L. Averill has removed his motion picture equipment from the Opera House in Palmyra, N. Y., to Grange Hall, where he has started a film program. Meanwhile repairs on the Opera House, necessitated by the recent fire, are rapidly approaching completion.

The committee appointed at the recent Syracuse convention of the M. P. T. O. of N. Y., Inc., has completed the new by-laws, a copy of which has been sent by Committee Chairman A. C. Hayman of Niagara Falls to the chairman of the Albany zone for approval.

Arthur L. Skinner, manager of the Victoria, Buffalo, is spending a week's vacation at his new summer home at Point Abino, near Crystal Beach, Ontario.

The new Palace Theatre which Paramount has leased in Lockport, N. Y., will be opened on July 18.

The Shea Amusement Company has entered into an agreement with Barney Wohwinkle to lease the new picture house which the latter will build in East Genesee Street, Buffalo. The house will seat 1,700. It will be on the site of Mr. Wohwinkle's present Oriole Theatre, which he has operated for the last decade.

F. N.'s Charlotte Branch Moves

First National's branch office in Charlotte, N. C., has been moved from 12 South Church Street, to its new quarters at 300 West Third Street.

Ohio

The Family Theatre, Milford, Ohio, which Charles T. Johnson, a prominent local business man, has conducted as a hobby for several years, has passed into possession of Charles Weigel, Cincinnati attorney, who operates a number of houses throughout the Miami Valley. Weigel will remodel the house throughout.

The State Theatre, Salem, Ohio, is undergoing extensive alterations, including a new entrance on the main street. Manager C. V. Rakestraw says the original entrance on a side street was entirely inadequate.

The Zeis Motion Picture Attractions, under management of Waid Zeis, began a tour recently under the auspices of the merchants in a circuit of Ohio towns.

Allen Simmons of the Allen Theatre, Akron, believes that some of the Michigan waters will have to be replenished with fish soon. Simmons is now on a three-weeks' fishing trip at Nipissing, Mich.

Akron, Ohio, has formed a local theatrical club for social purposes, of which James Dunlevey, manager of the Strand Theatre, is the executive head.

Walter Hiers in a scene from "Oh, Bridget," an Educational release.

Canada

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, is frequently in the limelight as a member of the Rotary Club of Ottawa. He has been elected chairman of the club's entertainment committee and the meeting of the club held on July 13 was entirely under his direction.

A popular visitor in Ottawa, Ontario, has been Capt. Frank Goodale of White Plains, N. Y., former manager of the Loew Theatre at Ottawa. Capt. and Mrs. Goodale have been spending several weeks in the Northern Woodlands of Quebec for a vacation, but have made several trips into Ottawa to meet old friends. Capt. Goodale, who left Ottawa in August, 1924, now has charge of two Loew houses in White Plains.

Manager Don Stapleton of the Centre Theatre, Ottawa, has adopted a summer policy of changing programs twice weekly during the remainder of the hot weather, changes being effected Saturdays and Wednesdays. Incidentally, Mr. Stapleton has intimated that 95 per cent. of the features booked for summer showing are First National productions.

Massachusetts

S. Z. Poli has closed the Grand Theatre in Worcester and a force of workmen immediately will begin work on remodelling the building to make it the largest playhouse in the city. Mr. Poli also has Poli's and the Plaza theatres in Worcester. He has used the Grand as a combination policy house.

Ben Prince, former manager of the Washington Square Theatre at Quincy, died recently in Memphis, Tenn. He served with the Canadian army in France during the World War and won every medal offered by England for special bravery. He failed to fully recover from the effects of having been gassed.

Despite reports to the contrary, Gordon's Olympia Theatre in Washington Street, Boston, is not closed as a result of the fatal collapse of a building housing a night club adjacent to the theatre building. The Olympia has been pronounced safe by city authorities.

The Academy of Music in Northampton is being kept open this summer, a policy of exclusive pictures to prevail until October 1.

Olympia Theatres, Inc., of Boston has announced dividends of 1¾ per cent. on the preferred stock and 50 cents a share on the common stock payable on July 15 to stockholders of record at the close of business on July 1.

R. A. (Al) Somerby, general manager of the Old Howard and Bowdoin Square Theatres in Boston, and his family are enjoying the breezes and surf at Dennisport. Mr. Somerby's daughter, Shirley, is looked upon as a prospective swimming champion.

Ground has been broken for a $450,000 theatre in Malden which is to be operated by the Ramsdell Brothers and Green and Ellenberg, who now own the Orpheum and Mystic Theatres. The new theatre will seat 3,000.

Construction work on a theatre to cost more than $300,000 will be started soon in the rear of the College House at Harvard Square in Cambridge. There will be 1,800 seats. The business men in the vicinity of Harvard Square are strongly supporting the project and their assistance is being given through Harry N. Stearns and George L. Dow. The owner of the property is Charles A. Newhall.

Mrs. Elizabeth Lothrop and Mrs. Marie Lothrop of the G. E. Lothrop Theatres Company are at their cottage at Lake Maranacook, Me., for the summer. The Lothrop Company operates the Old Howard and Bowdoin Square theatres in Boston.

The President may be the name of the new theatre on Hollis and Tremont Streets, Boston, that now is nearing completion. Its tentative name is the Capitol. The house will have 4,400 seats and represent an outlay of nearly $4,500,000. The Keith-Albee and Famous Players interests will operate the house with a de luxe picture policy similar to the Capitol in New York City.

The Gayety Theatre in Boston has closed for the summer and will be redecorated. Manager Tom Henry will supervise the improvements. Reopening is set for August.

THEODORE ROBERTS RECOVERS

Theodore Roberts "reports for work" at the Famous Players-Lasky studio.

It was just a year and a half ago that the famous actor was stricken in Pittsburgh during a vaudeville tour. Four weeks his life hung in the balance and it was months before he could be removed to his Hollywood home.

Slight gains, followed by discouraging relapses, have featured his illness during the last year but at last he is on the road to full recovery. He declared today that within two weeks he will be ready to resume his place under the kleig lights.

Elka Brink, the European star, who has the role of "Domitilla" in "Quo Vadis?" the First National picture starring Emil Jannings.

Kansas City

Two columns and a photograph were devoted by the Kansas City Star in a feature story on Milton Feld, former managing director of the Newman and Royal Theatres, who left with Frank L. Newman to become production manager of the Million Dollar, Metropolitan and Rialto Theatres in Los Angeles. The story was a farewell tribute to Mr. Feld, who was born in Kansas City and always boasted to his patrons that he was a native son.

"His friends can rejoice in his finding wider fields in which to exercise his talents, but the Kansas City movie public will miss the tall blond fellow who always kept things running smoothly and produced so many good prologues at the Newman," says the Star.

A three-day inquest in which sixty-seven persons were summoned was begun in Kansas City this week in connection with the explosion and destruction of the Gillis Theatre, combination picture and burlesque house, the other night. Last week a fourth body was found in the ruins, but thus far has not been identified. No cause of the explosion has yet been discovered.

The City Plan Commission of Kansas City has received nine letters of protest against the proposed construction of a picture theatre at Fifty-fifth street and the Paseo, which is unusual in the records of Kansas City. The letters protested against the proposed modification of the zoning law to permit construction of the theatre. The modification was requested by G. M. Baltis, who filed a petition of 160 property owners in the neighborhood in support of his request, which has been taken under advisement.

The following new theatres and changes in management in the Kansas City territory have been announced: New theatre to be built by Frank Amos at Forty-third and Mercer streets, Kansas City, seating 1,000, to be ready by September 15; Lyric Theatre, Center, Mo.; purchased by L. T. Meyers from R. D. Gardner; and Novelty Theatre, Topeka, Kan., will open August 1 with A. J. Shober as manager.

A. R. Zimmer, veteran exhibitor of Marysville, Kas., has deserted the ranks of the theatre owners to become a representative for first National. He has been assigned to the Northern Kansas territory.

Among the out-of-town exhibitors in the Kansas City market last week were: John Hostettler, Hostettler Amusement Company, Omaha, Neb.; E. McCord, Gem, Stewartsville, Mo.; H. Trips, Princess, Marysville, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.

Omaha

Locations for two large new picture theatres in Omaha have been announced. A. H. Blank, owner of the Rialto and Strand theatres in Omaha and a string of theatres in Iowa and Nebraska, has taken a long-term lease on the southwest corner of Twentieth and Farnam Street, where he has plans to build a theatre to seat 3,200 people. The World Realty Co., owning and operating the World, Sun, Moon, Muse, and Express theatres at Omaha, has announced that its big new theatre is to be at the northeast corner of Sixteenth and Douglas Street, on the site of the Bushman Block. This will necessitate tearing down the Bushman Block, one of the old landmarks on a highly valuable corner in the heart of the city. The World Realty Company already has two big theatres on this street, the World and Empress, and this new one will give them three huge picture theatres on the same street and in the same block. It will almost make a solid block of theatres owned and operated by the one concern.

A. J. Weaver is building a $75,000 theatre at Falls City, Neb., at Eighteenth and Stone streets.

C. E. Williams, president of the Motion Picture Theatre Owners of Nebraska and Western Iowa, said he found theatre conditions much more encouraging on his recent trip throughout the state.

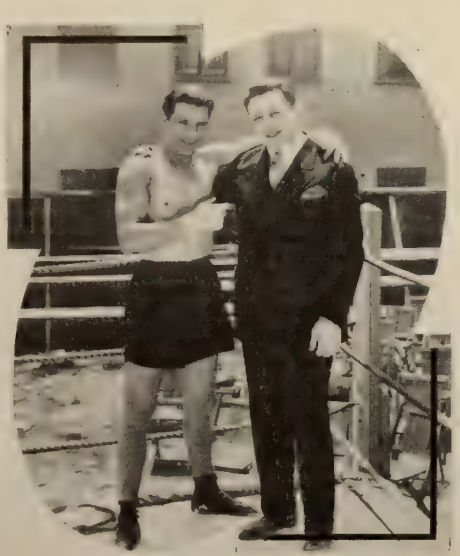
The Opera House at Corning, Ia., has been reopened by Hal Kelley.

J. A. Peacock, Wonderland Theatre, Burchard, Neb., joined up with the Motion Picture Theatre Owners while in Omaha recently.

Arkansas

Don Milligan and Ray A. Wilson have purchased the Gem Theatre at DeWitt, Ark.

W. A. Yates has purchased the Movie Theatre at Evening Shade, Ark.



Billy Sullivan, starring in Rayart Pictures, is visited at the Harry J. Brown Studios in Hollywood by Ted ("Kid") Lewis, former welterweight champion of the world, who has just returned from Europe

Little Billy Platt feels quite proud of himself, with such an attractive lady as Julia Faye on his arm. Billy had a part in Leatrice Joy's starring picture, "Hell's Highroad," and the two struck up a warm friendship at the De Mille Studio.

Pittsburgh

Daniel P. Wine, for twenty-one years manager of picture houses in Harrisonburg, Va., will retire from the theatre business in this city on August 1. Weinberg and Sacks, operators of picture theatres in Staunton, Lexington and Clifton Forge, have leased the new Virginia Theatre, which Mr. Wine has been operating since 1913. Mr. Wine is the original picture theatre owner in Virginia. He started the first picture show there twenty-one years ago when there were only two in Washington. The seating capacity of his first theatre was only 60, the building being located on West Market street. Later he opened the Edisonia, and following that he conducted the Palace. About twelve years ago the new Virginia Theatre Company was organized.

A new $100,000 theatre, to be named the Richelieu, will be built at Bellefonte, Pa., by Charles Richelieu and J. Howard Thompson, of Curwensville. The contract stipulates that the building be completed and ready for occupancy by September 1. The entire building will be 60 feet wide and 170 feet deep. It will be two stories high with a basement 55x60 feet, which will be occupied by a business house. The stage will be 60x30 feet, the largest in this section of the state. A $20,000 pipe organ will be installed.

The Rowland and Clark Theatres of Pittsburgh have just completed negotiations, according to General Manager A. S. Davis, whereby they have secured for a long term lease the Aris Theatre at Erie, and will open the house on September 7. Several months ago the Aris was practically destroyed by fire, and in its place is rising a modern theatre building. The Aris is the fourth theatre in Erie, to be controlled by the R. & C. chain, the others being the Perry, Strand and State.

Glassmere, Pa., a town of 3,000, is soon to have its first picture theatre. A. Baczansky is erecting a 300-seat brick and concrete building which he expects to have ready for opening early in August.

Out-of-towners who visited Film Row recently included: Mike Manos and Paul Thomas, Greensburg; Mr. Barnes, Ellwood City; Michael Rosenbloom, Charleroi and J. George Schweitzer of Titusville.

Chicago

Andrew Karzas, owner of the Woodlawn, Stratford, Trianon and several new houses that are being built, has leased the property at 1160 and 1162 East 63rd Street from Ella Harriet and Fannie Hammett for 99 years at a record term rental for that district. The site is the center of population for that district and will soon be improved with a fine modern movie house. The record rental is based on an average of over $3,000 a front foot.

The Lincoln Robey Theatre that Mr. Karzas is building on Lincoln Avenue and Robey Street will be ready for opening in October and will seat 2,800. The house is equipped with a large stage capable of caring for the largest acts and presentations, and the equipment is the finest that the management could secure. Recently work was started by the Karzas circuit on a 3,200-seat house for Hammond and the foundation work will soon be ready for the steel structure.

Another new picture theatre is projected for the West Side with the purchase of a site 125 feet by 250 on the south side of Ogden avenue fifty feet east of Crawford avenue. Frank C. Ransford and Clyde C. Amsler of the Ogden National Bank said the bank would build a large new office building on the corner and the theatre would go up next door. Albert E. Mandel will build the house. He paid $100,000 for the site, which is one of the best in that part of the city.

Frank Ford is manager of the Gold Theatre on West Roosevelt road while Sam Abrahams, the owner, is on his overseas trip this summer.

A. G. Evans has been made manager of the Woodlawn Theatre of the Karzas circuit, succeeding Harry Corbett who has gone to California.

Roy E. Benson and Cy Fangum have opened the Crest Théatre at Creston, Iowa, and will show popular priced programs.

The Victory Theatre at Sheffield is now under the management of Lee Baker, who is featuring music with his picture programs.

The many friends of Ben Prince, who opened the new Washington Square Theatre at Quincy, Ill., for the Pinkleman-Cary Circuit, will sorrow to hear of his death from gas poisoning at Memphis, Tenn., last week.

Harry Muelberger has sold the Eagle Theatre at Edgewood, Ill., and will engage in other lines of business for the present.

The boys along Film Row are extending congratulations to Henry Stickelmaier, general manager of the Theatres Operating Company of Peoria, Ill., on his marriage last month to Miss Rose Marie McMahon.

Paschen Brothers will build the new theatre to be erected on the southwest corner of 35th and Halsted for Harry Reckas. Samuel Klein will be the engineer in charge of construction. The house will seat 2,200 and play a combination policy.

Will Mueller of the Lynch circuit is in Italy these days on his trip around the world. While at Florence, Italy, he bought a marble statue to grace the lobby of the Milford Theatre for Manager Charley Ryan.

J. C. Casey of the Tivoli has been made assistant to Manager Knight of the Chicago Theatre.

Newell and Retchin, owners of the Howard Theatre on Howard avenue, co-operated with the merchants of that district last week to put over a style show and a booster fair. It brought thousands of people into the district from the North Shore.

AL COOKE
One of the outstanding figures in the comedy field. Mr. Cooke will be seen in F. B. O.'s "The Adventures of Maisie."

St. Louis

Skouras Brothers and William Goldman have perfected an arrangement whereby the Kings and Rivoli theatres, owned by Goldman, and the Grand Central, West End Lyric, Lyric Skydome and Capitol Theatres, controlled by Skouras Brothers, will book many of the pictures released during the 1925-26 season on a day and date basis. The first picture shown under the new plan was "Just a Woman," which played the Capitol and Kings Garden the week of July 11.

H. L. Karr has purchased the Strand at Pierce City, Mo.

O. W. McCutcheon has disposed of his houses in Illmo, Mo., and Fornfeldt, Mo.

Belleville, Ill., has raised the license fees of street carnivals to $100 for the first day and $50 for each additional day. The old rates were but $35 and $5.

Charles Hortzman of Chaffee, Mo., has taken over the Opera House at Illmo, Mo.

John A. Collins of Paragould, Ark., has purchased the house at Wynne, Ark., formerly owned by G. Carey.

The Grand Theatre, Macon, Mo., has been taken over by G. C. Craddock. He formerly sold film for First National out of Kansas City.

The theatres of St. Louis have formed a baseball league. The houses represented are the Missouri Theatre with two nines, Loew's State, the Kings and the Lyric Skydome. In a pre-season game the Missouri house nine beat the West End Lyrics, 10 to 4.

The Fourth Street Theatre, Moberly, Mo., plans to give Sunday shows commencing on July 19. Opposition from the reform element of the community is anticipated.

Leo Bernstein of the Capitol, Springfield, Ill., and Charley Goldman of the Rainbow, St. Louis, are motoring to Detroit and other points in the vicinity of the City of Lizzies.

Spyros Skouras, William Goldman and Harry Koplar have returned from Chicago.

Visitors seen along Picture Row during the week were: Mr. and Mrs. C. W. Lilly, Hannibal, Mo.; S. E. Brady, Cape Girardeau, Mo.; Sam Hollowell, Scenic Theatre, Assumption, Ill.; Oscar Wesley, Gillespie, Ill.; John Rees, Wellsville, Mo., Melvin Weeks, Staunton, Ill., and Mrs. I. W. Rodgers, Cairo, Il.

Detroit

J. O. Brooks has arrived in Detroit to assume his new duties as assistant to General Manager Edward C. Beatty of the Bijou Theatrical Circuit. There are now forty-six theatres in the chain. Brooks is a former Michigan exchange manager.

The stork visited the home of W. A. Brown, Grand Rapids exhibitor, the other day, depositing Mary Ann, a 6½-pound girl with the happy parents. Both are doing well.

Al Ruttenberg, manager of the New Home Theatre, is off for a month's vacation to be spent at Muskoka Lake.

Charles H. Miles, who operates the Regent, Ferry Field and Miles Theatres, is having plans drawn for a new theatre and hotel building to be erected on property which he acquired some time ago on West Adams Avenue, in the heart of the downtown section.

L. H. Gardner, who has been holding an important post for the John H. Kunsky Enterprises for many years, is off for California to spend a month's vacation. He recently received a bonus check for $1,000 from Mr. Kunsky for having completed ten years of service with the organization.

Arrangements have been completed whereby the Shuberts take over the Orpheum Theatre, which heretofore has been operated as a picture house. They have taken an 86-year lease at a reported cost of $300,000.

Oklahoma

Denial of the service and privileges of the Motion Picture Theatre Owners of Oklahoma to persons not members in good standing was directed on June 23 by the Board of Directors and no further arbitration methods will be employed.

Oklahoma City theatres are planning to launch their Greater Movie Season on September 6, and it is reported that all theatres in the state will also put on a Greater Movie Season at the same time.

N. B. Hinds has purchased the Lyric Theatre at Perry, Okla., from O. L. Sullivan.

Berryman Bros. have purchased the Lyric Theatre at Bartlesville, Okla.

Fred Jackson has closed the Jackson Theatre at Pawhuska, Okla., until August.

Mrs. J. H. Taylor has purchased the Princess Theatre at Sayre, Okla.

Texas

James H. Simon and Green Morgan are erecting a new $125,000 theatre at Brenham, Texas, which will open about September 15.

J. Levy, former owner of the Fair Theatre at Amarillo, Texas, will leave with his family for a tour of Europe in the near future.

Jake Cohen has purchased the theatre at Murleson, Texas. It will be operated on Saturday nights only.

R. L. Huntsman & Son are erecting a modern theatre building at Lamesa, Texas, to open about August 1.

D. J. Young is constructing a new theatre building at Brownsville, Texas, to be used for Mexican patronage. The house will seat about 600.

The Mission Theatre, Clarksville, Texas, was destroyed by fire last week, but immediately reopened in an airdome. The theatre will be rebuilt at once.

Seattle

Joe St. Peter, state senator from Everett, Wash., and his 4½-year-old son, Joe, Jr., narrowly escaped death by drowning at Silver Lake where the St. Peters have a summer home. Mr. St. Peter is owner of the Rose Theatre, an old-time showman and one of the best liked men in his district. He was stooping over the stern, working over a seventy-pound outboard motor, when the boat capsized, throwing him out and pinning the lad beneath. J. W. Prewett, manager of the Speedway Service Station, heard Mr. St. Peter's cries from the shore, and succeeded in rescuing first the lad, and then his father who was almost exhausted from his efforts to save his son. Mr. St. Peter collapsed with a heart attack and was confined to his bed for three days.

Ray Grombacher, owner of a circuit of houses in Spokane, has booked the full line of United Artists productions for his next season's business. This includes "Don Q.," "Gold Rush," "Little Annie Rooney," "The Untamed," "Sally of the Sawdust" and "Tumbleweed."

"Don Q." has been booked into the Jensen & Vor Herberg Circuit for complete showings at all the company's houses at a record price.

The "little bird" that whispers rumors tells us that Universal is dickering with Jensen & Von Herberg for the sale of their houses in the Pacific Northwest. This includes Columbia theatres in Seattle and Portland and the Clemmer in Spokane. The deal is said to guarantee an outlet for all Universal product.

Harry Brin, formerly in the office of L. K. Brin's Warner Brothers' exchange in Seattle, will open booking offices this week at 2016 Third Avenue, assisted by Miss Carrie Olness, long associated with this company. These offices will be maintained for the purpose of booking for the Astoria Theatre, Astoria, Ore.; the Ellensburg, purchased from E. H. Dickerson; the Connell, purchased from R. E. Connell, Aberdeen, Wash., and a new house now under construction in Hoquiam.

Ray Grombacher has installed two new Peerless Reflector lamps in his Liberty Theatre, Seattle. B. F. Shearer, Inc., handled the work.

Jensen & Von Herberg have let bids for a new theatre in Suburban Portland at 38th nd Hawthorne Streets.

Fire which broke out in the American Paint and Wall Paper Co., Spokane, caused considerable damage to the Class A Theatre. It has not been learned whether the house was a total loss, but damage from smoke and water will be great as the house was four feet deep in water while firemen were seeking to save the building. The house is owned by Ray Grombacher.

Pantages Theatre is closed for two weeks during which crews of workmen are doing three eight-hour shifts daily in order to get the renovations, alterations and redecorating finished within that period. The elaborate renovations planned by E. C. Bostick, Northwest Pantages Circuit manager, total $100,000.

A report of new theatres in Montesano and Elma, Wash., which will be placed under construction shortly, has been received in Seattle.

Charles McKee, manager of the Heilig Theatre in Seattle and general manager of the Heilig Circuit, has bought the Metro-Goldwyn product for his houses in Seattle, Tacoma, Eugene, Portland and Salem.

Barbara La Marr as Fleur in "The White Monkey," a Sawyer-Lubin production directed by Phil Rosen, adapted from the novel by John Galsworthy, with Flora Le Breton, Henry Victor, Thomas Holding, Charles Emmett Mack, George Marion, Tammany Young and Colin Campbell. Adapted by Arthur Hoerl. Supervised by Arthur H. Sawyer. A First National picture.

Los Angeles

Frank L. Newman has arrived from Kansas City to succeed Albert A. Kaufman as director general of the Paramount houses. He will make no change in the policy or the staff.

West Coast Theatres will build a new theatre at Mesa Drive and Slauson Avenue to cost $300,000. This organization will also construct a new house at 87th street and Vermont Avenue to cost $250,000.

John Golden is trying out amateur vaudeville acts at the new West Coast Boulevard Theatre in the attempt to get good talent for his prologues.

Plans for a theatre building to be immediately erected at Hollywood Boulevard and Wilcox Street are announced by Harry Warner. The construction cost will approximate $1,250,000 while the leasehold will total several millions. The theatre will seat 3,500 and will be ready for the formal opening soon after January 1.

Denver

Thomas Love, owner and operator of theatres in Hanna, Parco, McGregor and Megeath, coal mining towns in Wyoming, paid his yearly visit to Denver this week. Mr. Love is very popular along Film Row and the exchange men helped to make his visit a pleasant one. He started in the theatre business a few years ago on a small scale and is now enjoying one of the most prosperous businesses in the State of Wyoming.

Tom Kirby, another old Wyoming showman, was also a visitor in Denver last week. Mr. Kirby has for many years been operating theatres in and around the town of Sheridan, Wyoming, and in the Black Hills district of South Dakota. He has, however, disposed of all his interests excepting the ownership of the Gem Theatre in Sheridan, and is now concentrating all his time and attention on that theatre. The Gem has been temporarily closed so that it might be renovated and new equipment installed, but it will reopen in a few weeks.

Other out-of-town exhibitors seen on Film Row this week were John Carper of Louisville, Col.; M. C. Gerhart, Empress Theatre, Ft. Collins, Col., and A. Diaz of Boulder, Col.

San Francisco

The Sutter Theatre has supplanted the Republic Theatre at Sutter and Steiner streets, San Francisco, following a change in ownership and management and extensive alterations. This house was recently purchased by Nathan Mamlar, C. G. Michaels and J. C. Richards, who have formerly operated in the North Beach District. The lobby has been changed, new lighting fixtures added and a new heating and ventilating system installed, together with an attractive marquis. A big organ has also been installed. The theatre, which seats about 2,000, was one of the first large houses erected following the great fire of 1906. Pictures will be shown exclusively by the new owners and programs will be changed four times a week.

Sol Levis of the Francesca Theatre, San Francisco, is much like the man who has rings on his fingers and bells on his toes. At any rate, he has music wherever he goes these days. He recently installed a specially designed pipe organ with double roll device in the theatre, and has now been presented by his wife with a lusty 8-pound boy to make things lively at home.

Gus Johnson of the Star Theatre, Newman, was a recent visitor at San Francisco, on one of his periodical booking trips. He continues to operate this theatre four days a week, keeping it dark Mondays, Tuesdays and Fridays. This gives him time to enjoy life to the fullest.

The Hilts Theatre, Hilts, Cal., conducted by the Fruit Growers' Supply Co., is being devoted to amusement purposes again. Following the recent disastrous fire at Hilts the theatre was used as a dormitory for workmen for a time.

J. W. Bascom of the Pastime Theatre, Mt. Shasta City, was a recent visitor at San Francisco and suggested that a new house would be erected in that city at an early date.

Ed. Rowden, of the T. & D. Jr. Enterprises, San Francisco, is about to take the fatal plunge, his marriage to Miss Stella Breen being scheduled for July 18.

Hal Neides, formerly manager of Loew's Warfield Theatre, San Francisco, and now in charge of the Liberty Theatre at San Jose, for the National Theatre Syndicate, is in a delightful daze these days, with a wee daughter in the family circle.

The Pajaro Theatre formally joined the list of amusement houses at Watsonville on July 3. It is operated by H. V. Harvey. The program will be changed four times weekly.

John Carnikas has made a number of improvements in the Virginia Theatre at Bakersfield, Cal., of late, including the addition of Preddey reflector lamps in the operating room.

The Glade Theatre and Airdome at Lindsay, Cal., has been taken over by Harry Fontant.

The Appleton Theatre Building at Watsonville, Cal., has been leased by Markowitz Bros.

Manager L. E. Doane of the Cameo Theatre, San Francisco, is always on the lookout for something new and different for the patrons of this house and recently secured the services of the Battleship Cadet Orchestra, which claims to have the greatest assortment of jazz instruments ever gathered together.

The Star Theatre, 554 Haight street, San Francisco, has been purchased by its former owner, Mark Harrison.

Walter Cree, fromerly with Fox, has arranged to take over the Lyceum Theatre at Fresno, Cal., according to reports from the "Raisin City."

Hal Roach *presents*

in BLACK

Chicago Herald and Examiner

HORSES STAR IN GREAT PICTURE, SAYS STEVENS

"BLACK CYCLONE."
Directed by Fred Jackman, from story by Hal Roach; photographed by Floyd Jackman and George Stevens; presented by Pathe at Orchestra Hall.

THE CAST.

HORSES:	HUMANS:
Rex	Quinn Williams
Lady	Kathleen Collins
The Killer	Christian Frank

BY ASHTON STEVENS.

EVEN if you have a poor opinion of motion pictures as a substitute for the stage, please go to Orchestra Hall and see "Black Cyclone." If you don't you will miss one of the oddest and most interesting films of the year. It's a great picture.

Horses are the principal players in this swift and spacious show, wherein the human actor serves only to point a parallel and bring up the tail. Hero wild horses play and plot and love and hate and fight and win, even as man in the melodramas. Here horses are as romantic as members of the Lambs Club, with all the chivalries, villainies, passions, treacheries and loyalties of their two legged brother—only presented horsily. It is a novel and fascinating picture show, and I feel that before the week is old it will be the topic of 5,000 dinner talks.

* * *

THE ebony stallion Rex is star of "Black Cyclone," and what a star is Rex! If ever "Hamlet" is filmed with an all-stable cast, I am for Rex as the Prince of Denmark. Rex has his Hamletish moments. In this piece—moments of lurking fear and receding courage, as when the bullying black-and-white stallion called the Killer has beaten him hoof to hoof and tooth to tooth, and made away with his mare, the gray and slightly placid Lady.

It takes time, and a little of the melodramatic taint of man, to screw Rex' courage up to the point where he will tackle the Killer and win back his Lady. And the time is all spent for your credence and pleasure, causing you to feel that Rex behaves as no ready-made leading man, but according to a definite equine psychology. It is easier to believe Maeterlinck's account of the stallions that were mathematicians after you have seen Rex play "Black Cyclone."

* * *

REX deserves a good notice, and I am doing my best by him. He needs it. Somebody gave him and his fellows a most unkind cut in Variety, saying, if you please, that they weren't horses at all, but only clever German toys magnified!

Now, if Variety had said that about the human beings who are occasionally employed in this picture, we might let it pass. But Rex a toy like one of the manufactured monster's in "The Lost World"! Well, if Rex isn't real, John Barrymore is a marionette and I am a typewriter

The Chicago Tribune

If You Love Horses Don't Miss This One

Rex, Equine Star, Will Give You Many Thrills.

"BLACK CYCLONE"
Produced by Pathe.
Directed by Fred Jackman
Presented at Orchestra hall.
THE CAST.

Rex	
Lady	
The Killer	
	Themselves
The Pest	Unknown
Jim Lawson	Quinn Williams
Jane Logan	Kathleen Collins
Joe Pangle	Christian Frank

By Mae Tinée.

Good morning!

Everybody's going to say it, so I might as well travel right along with the crowd—Rex, the handsome horse star on the screen at Orchestra hall, acts with almost human intelligence.

He's a great, big beautiful black—the ebony wonder that made "The King of Wild Horses" a picture to talk about. Patient and continuous training has made of him even a more smooth and resourceful actor than he was in his first film, and in "The Black Cyclone" he hands you thrill after thrill.

Such a long legged, wistful-eyed colt he is when you first see him, ambling over the Wild Lands with his mother! A big rattlesnake gets busy and Mother is no more. The baby stands alone in a great big world that seems to be getting bigger every minute.

Timidly he essays to join a herd in the valley below, but the leader of the mares, a powerful paint horse with a pale, cold eye, doesn't want any weaklings to bother over and he shows the little black baby a pair of heels that send him scurrying up the hillside.

From then on Rex shifts for himself. He gets older and wiser. Such small mishaps as what happens to him when he tries to get honey from some bees before the bees are through with it teaches him to think before he acts.

He grows up into a sheik of a horse and has no difficulty at all in winning the Lovely Lady for his bride. He has trouble keeping her, though, for The Killer has also seen her and thought her fair, and The Killer is no rival to sneeze at.

Rex's affairs of the heart become exceedingly dramatic. So do those of the man who saves him from a tragic death, and through the latter part of the film the stories of man and horse are intermingled.

No two ways about it—if you love animals you'll be crazy about "The Black Cyclone." The is something graceful and wild and free at [illegible] ing about it—like a flag in the wind

Preceding the feature is a Grantland Rice sport movie that shows you how the animal stars are trained in Hollywood. There are regular schools for them. Rex is a pupil and you see him at his lessons, with his training. Interesting as the dickens.

See you tomorrow'

Los Angeles Express

BLACK CYCLONE GREAT LOVER AMONG HORSES

By ORLANDO NORTHCUTT

If you have a hankering to see a motion picture that is out of the ordinary and one that is packed with romance and thrills, glance at "Black Cyclone" at Orchestra hall. It is a horse picture, but it has a human appeal that is irresistible from the first scene to the last.

BLACK CYCLONE

Rex, who performed so creditably as the equine hero of "King of the Wild Horses," is cast as the principal character in "Black Cyclone" and he carries the honors with the aplomb of a matinee idol.

Hal Roach, who wrote the story and produced the picture, has fashioned an intensely interesting romance of a prancing, proud, impetuous wild horse in love with Lady, a lovely dapple gray mare. The humans in the photoplay are merely incidental to the unraveling of the plot.

Rex is left a motherless waif of the hills when his parent is struck down by a rattler. He shifts for himself and eventually meets Lady. It is love at first sight on the part of Rex and he proceeds to win her. He elects himself her protector and the two roam the hills together.

The Killer, the villain—and a mean pinto with a bad eye this fellow is—usually takes what he wants. He takes Lady from Rex. The latter follows her and is caught in the mire of quicksand. He is saved by a cowpuncher and scampers off to find Lady. He succeeds in getting her away from the Killer's herd and they live happily ever after.

Fred Jackman, who directed, has one one of the finest bits of direction for the screen has to offer. The patience he must have exercised to gain the effects that appear in the finished picture is unusual.

The battle between Rex and the Killer, the fight with a pack of wolves trailing the nearly exhausted Lady, the stampede of the wild horses are photographic and dramatic highlights of a film that will unquestionably prove one of the greatest box office successes of the season. It is an animal picture far above the average.

Unprogramed but worthy special mention is the comedy relief, the Pest, a moth-eaten little burro with a cynical expression. He is a clown by right of birth. The introduction of this fellow is a clever bit. "Black Cyclone" deserves the highest praise one can visit upon it.

Los Angeles Times

FLASHES

NEW HORSE OP'RY

"BLACK CYCLONE" IS KING OF FILM THRILLS

By Grace Kingsley

Rex, the wild horse, runs away with film honors on the rialto and at the Rialto this week. "Black Cyclone" is a new thrill for the tired picturegoer.

We are being led slowly, surely, and painlessly to the day when real woodlore and animal lore are going to have as definite a place in film drama as the mushy love story and the slap stick. There are all Kipling's jungle stories and there are the Seton-Thompson tales to be done. What charm they will gain in the filming! Though, to be sure, I don't envy the patient and perspiring directors who have to put the animals through their paces. Why, ever, now the movement is gaining impetus in the revealing of "A Lost World," which opens soon at Grauman's Million Dollar Theater, following the run of "Beggar on Horseback," and which shows the tragedy and comedy in the lives of prehistoric animals.

In the meantime, "Black Cyclone" is making just a bit of headway in the revealment of animal psychology and animal lore. For instance, the human hero knows how to get a horse hero out of the quicksand. And we are shown the mighty fight between two beautiful horses for the leadership of a wild band of equines.

Also in the meantime "Black Cyclone" provides magnificent entertainment. One, never for a moment, sees the human guiding hand. Marvelously beautiful horses (and just the sight of a horse is a treat nowadays anyway) battle for the love of the beautiful mare, Lady. Wolves chase Lady, and the horse hero Rex saves her—bites, kicks, beats off the wolves. Rex kills a wild cat, too. Rex grateful, consents for once to be ridden by the human hero when the latter's own horse is shot under him as he rides to the rescue of the human heroine. The storm and stress of animal conflict runs all through the picture. And even where it is pretty romantic and far-fetched, it still has fresh thrill and appeal, especially as all the action on the part of the animals seems spontaneous. I hope that Fred Jackman will undertake to go a bit deeper into animal action and phychology. He is a genius along this line.

Quinn Williams, Kathleen Collins and Christian Frank do all that is necessary to bring out the talents of the equine stars, Rex, Lady, and the Killer. I don't know how they feel about being in these horse operas, but we are grateful to them for lending their talents.

The Moray girls yesterday afternoon were sweetly vocal, except when a bit sharp apparently from nervousness, and were a pr[illegible] stage picture. A Hal Roach kid comedy and other features added to the charm of the bill.

REX - *The Wild Horse*

CYCLONE

These Big Exhibitors Knew a Million Dollar Picture When They Saw It, and Booked It!

LOEW CIRCUIT (120 Days)
SOUTHERN ENTERPRISES (app. 70 towns)
PITTSBURGH: STATE and LIBERTY
LOS ANGELES: RIALTO (Indefinite Run)
SAN FRANCISCO: GRANADA
PORTLAND, ORE.: COLUMBIA
SEATTLE: COLUMBIA
SPOKANE: CLEMMER
SALT LAKE CITY: PARAMOUNT
DENVER: RIALTO
KANSAS CITY, MO.: ROYAL
WASHINGTON: RIALTO
OKLAHOMA CITY: CRITERION
CHATTANOOGA: TIVOLI
BIRMINGHAM: STRAND
DALLAS: MELBA or PALACE
LITTLE ROCK: CAPITOL
PROVIDENCE: FAY'S
BALTIMORE: RIVOLI
ROWLAND and CLARK CIRCUIT
FINKELSTEIN and RUBEN CIRCUIT
MINNEAPOLIS: GARRICK
ST. PAUL: PRINCESS
MILWAUKEE: ALHAMBRA
CHICAGO: ORCHESTRA HALL
DETROIT: BROADWAY STRAND
TOLEDO: VALENTINE
NEW YORK: CAPITOL
NEWARK, N. J.: LOEW'S STATE
BOSTON: LOEW'S STATE
BOSTON: LOEW'S ORPHEUM (2nd Run)
ATLANTA: HOWARD or RIALTO
CHARLOTTE: IMPERIAL
FT. WORTH: PALACE
MEMPHIS: PALACE or STRAND

Story by HAL ROACH

Pathépicture
TRADE MARK

Directed by FRED JACKMAN

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

INTRODUCE ME. (4,710 feet). Star, Douglas MacLean. Pretty good show. Believe it could be shortened some and improved. Pulled fair, however, on three warm days. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

F. B. O.

JUDGMENT OF THE STORM. (6,329 feet). Star cast. Those who saw it thought it a very good picture but they weren't enough to make its run a success. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

LAUGHING AT DANGER. (5,442 feet). Star, Richard Talmadge. A very good stunt picture, with a good plot, and provides excellent entertainment. Tone all right. Appeal very good. Yes for Sunday, no as special. Draw mixed class, town 1,500. Admission 10-25. John McGill, Community Theatre (500 seats). Port Orchard, Washington.

LAUGHING AT DANGER. (5,442 feet). Star, Richard Talmadge. A good stunt and athletic picture; will please an audience that likes that kind. No for Sunday. Town 1,800. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

MAILMAN. (7,150 feet). Star, Johnnie Walker. A picture that should go over well in any theatre, little old, but for a change this sob stuff is fine, and if you get it push it. Tone, good. Sunday, yes. Special, yes. Appeal, ninety per cent. Mining class. Admission 15-25. John Cleva, Jr., Enterprise Theatre (175 seats), Glen Alum, West Virginia.

NO-GUN MAN. (4,522 feet). Star, Lefty Flynn. A very good program picture, one that will please the majority of the people. Sunday, no. Town 1,800. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

RIDING COMET. Star, Yakima Canutt. This was terrible, worse than the first one; if F B O thinks that it has another Fred Thomson here in this star, nothing doing. He may go over, but there is sure lots of room for improvement. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SILENT STRANGER. (5 reels). Star, Fred Thomson. Nothing more can be said for these westerns; they are all good and have plenty of action. He and Silver King are drawing better each time. Pull all classes, town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

THUNDERING HOOFS. (7,187 feet). Star, Fred Thomson. A picture that suits. Nothing so different only a clean interesting story that any fan should enjoy. Silver King is the best thing yet in horses. Tone, excellent. Sunday, yes. Special, no. Appeal, ninety-five per cent. Farmers town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

THUNDERING HOOFS. (6,915 feet). Star, Fred Thomson. With a better supporting cast, and with the experience Fred has gained, this picture is an improvement over previous ones, and patronage is gradually building up. Silver King acquits himself admirably, and is just as much a drawing card as Thomson. Tone, okay. Perhaps suitable for Sunday. Not a special. Great appeal. Rural class town of 300. Admission 10-30. Charles W. Lewis, I. O. O F. Theatre (225 seats), Grand Gorge, New York

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

UNKNOWN PURPLE. (6,950 feet). Star, cast. Seemed to please all right. Enough mystery about it to make it interesting. Draw all classes, town 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

First National

ABRAHAM LINCOLN. (9,759 feet). Star cast. A truly remarkable production that made us some real money. The schools gladly get behind this one. Tone. good. Sunday, yes. Special, yes. Very good audience appeal. Town and rural class town of 1,018. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

ABRAHAM LINCOLN. (9,759 feet). Star, George Billings. Here is a real educational picture. Historically correct to the minute detail. I would recommend it for any theatre. You can boost it. There will be some that do not care for this type of picture, but they won't kick, as they cannot help but appreciate it. As far as audience appeal is concerned this picture appeals to a Southern audience just about as well as the "Birth of a Nation" appeals to the Northern audience. The Southerner of today does not hate Lincoln and will like this picture. Tone, one hundred percent. Sunday, yes. Special, yes. Appeal, one hundred per cent. Farmers town of 412. Admission 10-25. John C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

ABRAHAM LINCOLN. (9,759 feet). Star, George Billings. Conceded by many to be the best picture we have presented to our patrons, from the standpoint of quality. While it is somewhat long, the scenes are not long drawn out or tiresome. It is decidedly refreshing to be able occasionally to present substantial entertainment of this type that has a decidedly beneficial effect on the industry as a whole, instead of the "frothy" mushy dramas that dull the movie appetite and yet fail to satisfy. Don't be afraid to talk about "Abraham Lincoln." It's there. Tone, good. Sunday, yes. Special, yes. Exceptional appeal. Rural class town of 1,500. Admission 10-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

AS MAN DESIRES. (7,650 feet). Star Milton Sills. The best South Sea Island story I ever have had the pleasure of using. Best fight of any picture for sometime. Consider it good enough for anyone. Tone, questionable. Sunday, no. Special, yes. Good appeal. Rural class town of 1,500. Admission 10-30. D. C. Kennedy, Electric Theatre (400 seats), Glasgow, Missouri.

AS MAN DESIRES. (7,650 feet). Stars, Milton Sills, Viola Dana. Splendid picture and splendid acting. Believed it pleased everybody. Both stars always draw well. Pull classes, town 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

CHICKIE. (7,600 feet). Star cast. Don't promise them too much on this one. It will get you money at the box office, as so many people have read this in the newspapers, but don't raise your admission on this. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. 'Tis too bad that the story called for the jungle scenes to finish the picture. Not that they are poor, but they detract from an otherwise intensely interesting exposition of the U. S. Military Academy at West Point. It seems that an opportunity to make a really big picture was lost. Tone, good. Sunday, yes. General appeal. Rural class town of 300. Admission 10-30. Charles W. Lewis, I. O O. F. Theatre (225 seats), Grand Gorge, New York

FOR SALE. (7,840 feet). Very pleasing society picture. Fine photography, but the action was too slow for some. However, it's a good program picture. Fair tone and appeal. Maybe for Sunday; no as special. Draw from general class, town of about a thousand. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville. Louisiana.

FRIVOLOUS SAL. (7,307 feet). Star, Eugene O'Brien. Good outdoor picture. Lots of action and beautiful scenery. Tone, good. Sunday, no. Special, no. Good appeal. Mixed class, town of 2,000. Admission 10-30. G. F. Wallis, Mainstreet Theatre (500 seats), Russell, Kansas.

I WANT MY MAN. Star, Milton Sills. A splendid offering for any audience. The entire cast should receive special mention, for this is a real boost for better pictures. Exhibition value about right. Advertise it heavy and make some money. Tone, fine. Sunday, yes. Special, yes. Good appeal. Average American class town of 1,200. Admission 10-40-50. E. L. Wharton, Orpheum Theatre (335 seats), Glasgow, Montana.

LOVE'S WILDERNESS. (7,057 feet). Star, Corinne Griffith. Undoubtedly the best picture in which Miss Griffith has ever appeared. Here's a photoplay that has been so well directed that it holds the audience spellbound from start to finish; and it has the added qualification of being suitable for low-brow as well as high-brow audiences. Many good comments heard as patrons departed after the show. More like this, Corinne, and your star will never set. Fair tone, very strong appeal. Maybe for Sunday; yes as special. Draw general class, town of about a thousand. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SALLY (8,636 feet) Star, Colleen Moore. An exceptional photo-play in every way. Far superior to any previous offering from this wonderful little lady. It is a wonderful piece of work and will please one hundred percent. in any theatre. Step on it, hard. Tone, splendid. Sunday, yes. Special, yes. Perfect appeal. Average American audience town of 1,200. Admission 10-40-50. E. L. Wharton,, Orpheum Theatre (335 seats) Glasgow, Montana.

SEA HAWK. (12,045 feet). Star, Milton Sills. A splendid production. A good story sustained by unusually good acting. Picture not marred by the impossible. Sills especially good. Play it. Tone, good. Sunday, no. Special, yes. Appeal, ninety per cent. Rural and village class town of 300. Admission 10-35. Nelson and Ottem, Rex Theatre (135 seats), Osnabrock, North Dakota.

SINGLE WIVES. (7,308 feet). Star, Claire Windsor. A fair program picture that will get over as such, but by no means a special. Will please the average audience as a program. Fair tone, appeal seventy-five per-

cent. No as special. Draw industrial class, town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SUNDOWN. (9,000 feet). Star cast. Too long. Should be cut to about seven reels. Rental too much. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. Splendid program picture that should go over in any house, and enough action and the like to please the small town. Tone, good. Not suitable for Sunday. Special, no. Appeal, seventy-five per cent. Mining class. Admission 15-25. John Cleva, Jr., Enterprise Theatre (175 seats), Glen Alum, West Virginia.

Fox

ALIAS THE NIGHT WIND. (4,145 feet). Star, William Russell. Went over fairly well but really a weak production. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

DANTE'S INFERNO. (5,680 feet). Star cast. This picture is gruesome and repulsive. The acting is good; the sets are wonderful. While it sickened some of the ladies, they all agreed that it was a magnificent production that everyone should see. All of my regulars came out for it and also a big bunch of strangers showed up. The paper is good; it is easy to advertise; it got the money. Tone, okay. Good appeal. Yes for Sunday and special. Draw all classes in small town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

DESERT OUTLAW. Star, Buck Jones. About the same as all his pictures—good westerns. Will please where he is a favorite. Personally I do not like him a great deal. Tone, O. K. Good appeal. Good for Sunday but not special. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GOLD AND THE GIRL. Star, Buck Jones. Haven's seen Buck in a bad one yet. A fine Saturday western. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

GOLD HEELS. (6,000 feet). Star cast. Reports have been fairly good on this picture but I found it to be for me the first bad picture from Fox this year. It was all old stuff to my bunch. Even the horse race was just a horse race. Tone, okay. Appeal, none here. No as special. Draw all classes, small town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

HEARTS OF OAK. (5,326 feet). Star cast. The bunk at the box office. Too much sob stuff. Our patrons would not come in to see it if you run a free show. Sunday, yes. Special, no. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

IN LOVE WITH LOVE. (5,677 feet). Star cast. Very good comedy picture which went over very well. Not a special but a picture that will please most of them. Tone, good. Sunday, yes. Good appeal. Railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (750 seats), Gallup, New Mexico.

TEETH. (6,190 feet). Star, Tom Mix, with Duke (dog) and Tony (horse). A real western that will please everyone, with a wonderful dog in the picture that was the real star. Good tone and appeal. Yes for Sunday and as special. Draw miners and railroad class, town 3,500. Admission, 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

WARRENS OF VIRGINIA. (6,000 feet). Star cast. Three days to good business. A good picture dealing with the struggle between North and South. General class, city of 35,000. Admission, 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pa.

Metro-Goldwyn

DIXIE HANDICAP. (6,905 feet). Star cast. A corking good race track picture. Well received by all. Big business. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

Between Ourselves

A get-together place where we can talk things over

Straight From the Shoulder has achieved, besides exhibitor confidence, another thing of which it is mighty proud—and that is exhibitor loyalty!

The boys don't forget the reports even this time of year when a fan is mightier than a pen.

Some theatres are closing, and that lays a heavier burden on those houses which are still running.

And Roy E. Cline voices the exhibitor spirit when he writes:

"Van, In looking over the reports in the last issue, it looks like some of us old-timers are laying down on the job, which will not do!

"So—here is a batch to make up. JUST BECAUSE THE WEATHER IS HOT IS NO REASON TO QUIT SENDING REPORTS."

The old-timers aren't laying down in most cases; some are running one day instead of three—or two instead of six.

But if—like Roy—everybody will send in "a batch"—shorts as well as features, they're important parts of the program!—we'll not fall down. VAN.

CHEAPER TO MARRY. (5,921 feet). Star, Lewis Stone. A very good story of the jazz age which, however, has no drawing power in a small town. Acting of cast good but they simply do not draw. Tone, O. K. Fair appeal. Yes for Sunday, no as special. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

EAGLE'S FEATHER. (6,500 feet). Star, James Kirkwood. A good western, well liked. Tone and appeal good. No for Sunday or special. Draw rural class, town 850. Admission 10-25. Helen Drexler, Star Theatre, (190 seats), Crofton, Nebraska.

ETERNAL STRUGGLE. (7,374 feet). Star, Earle Williams. A good one; picturing some daring stunts; plenty of pep to this. Draw rural class, town 850. Admission 10-25. Helen Drexler, Star Theatre (190 seats), Crofton, Nebraska.

HAPPINESS. (7,700 feet). Star, Laurette Taylor. This is a very good picture. Tone and appeal good. Yes for Sunday; a fair special. Draw rural class, town 850. Admission 10-25. Helen Drexler, Star Theatre, (190 seats), Crofton, Nebraska.

NELLIE, THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star cast. Good picture, pleased a hundred per cent. Full house. Metro-Goldwyn usually pleases audiences. Good tone. Yes for Sunday, no as special. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

RENO. (7 reels). Star cast. A very good modern drama. If you can get them in it will please. There is action, comedy, and good information. For the small town is just fair. Tone, good. Sunday, yes. Hardly suitable for special. Appeal, seventy-five per cent. Mining class. John Cleva, Enterprise Theatre (175 seats), Glen Alum, West Virginia.

ROUGED LIPS. (5,150 feet). Star, Viola Dana. This is a dandy program, which they do not charge a fortune for. Good tone, fine appeal. No for Sunday, yes as special. Draw rural class, town 850. Admission 10-25. Helen Drexler, Star Theatre (190 seats), Crofton, Nebraska.

SINNERS IN SILK. (5,750 feet). Star cast. We received 5,000 of the advertised 5,750 feet of this picture. It certainly turned out to be a lemon. Any more like this we will have to close up for good. Business bad enough without getting junk like this. Tone, rotten. Sunday, no. Special, no. No appeal. Working class, town of 2,800. Admission, 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

SNOB. (6,513 feet). Star, Conrad Nagel. Good program picture, and well received by the audience. No complaints, no boosts. Box office medium. Just an ordinary picture. Tone, good. Sunday, no. Special, no. Appeal, fifty per cent. All classes, town of 6,000. Admission, 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

SOCIAL CODE. (5 reels). Star, Viola Dana. Just a very ordinary program picture. Tone, good. Sunday, no. Special, no. Appeal, sixty per cent. Farmers and town class, town of 800. Admission, 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

SO THIS IS MARRIAGE. (6,300 feet). Star, John Gilbert. Nice little program picture of domestic type. Everybody seemed to like it: no complaints and box office very fair. Metro pictures average better for us than the rest of the big three. Good tone. Appeal, ninety per cent. No for Sunday or special. Draw general class, town 6,000. Admission, 10-20-30. Frank H. Wotton, Park Theatre, (600 seats), Lebanon, New Hampshire.

SO THIS IS MARRIAGE. (6,300 feet) Star, Eleanor Boardman. Some said "great" while others wanted to know when Tom Mix was coming again. My patrons are getting tired of this high life stuff; the colored scenes in this are beautiful and the acting is good. New print. Special—maybe. Audience appeal divided. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THREE AGES. (5,500 feet). Star, Buster Keaton. This was good, though a few could not see the point. Tone and appeal fair. Yes for Sunday, fair special. Draw rural class, town 850. Admission 10-25. Helen Drexler, Star Theatre (190 seats), Crofton, Nebraska.

WIFE OF THE CENTAUR. (6,586 feet). Star, John Gilbert. A good program for a high class audience. Pringle and Gilbert both liked here. Wouldn't class the story as anything wonderful but suits, of course, a certain class of patrons. Picture doesn't mean much to the average person. Tone, okay. Sunday, yes. Special, no. Appeal, sixty per cent. General class, town of 3,600. Admission, 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

WOMEN WHO GIVE. (7,500 feet). Star cast. While the title almost kills the picture this is A. No. 1 picture. A sea story with everything which goes to make a good picture. Tone, good. Sunday, yes. Special, yes. Appeal, one hundred per cent. Farmers and town class, town of 800. Admission, 10-25. Firkins and Laws, Crystal Theatre (200 seats), Moravia, Iowa.

Paramount

ADVENTURE. (6,602 feet). Star, Tom Moore. Very good south sea island story and as the name implies there is plenty of adventure and action in it. Tone, good. Sunday, no. Special, no. Good appeal. Mixed class, town of 1,800. Admission, twenty-five cents. Fred S. Widenor, Opera House, Belvidere, New Jersey.

ADVENTURE. (6,700 feet). Star, Pauline Starke. Above the average program. Plenty of action. Seemed to please. Tone, okay. Sunday, no. Special, no. Appeal, eighty-five per cent. Small town class, town of 1,000. Admission, 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

ARGENTINE LOVE. (5,970 feet). Star,

Bebe Daniels. A thrilling South American drama with lots of action and thrills. Bebe is surely a cure for sore eyes. Would not hesitate to recommend it. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes, town of 3,000. Admission, 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BORDER LEGION. (7,045 feet). Star, Antonio Moreno. This Zane Grey story is a dandy. Good acting and wonderful scenery are the highlights of this drama. All Zane Grey's pictures are great and this one is no exception. Tone, okay. Sunday, yes. Special, no. Appeal, fine. All classes, town of 3,000. Admission, 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BORDER LEGION. (7,045 feet). Star cast. A very interesting western picture. Name has quite a bit of drawing power. It's entertaining. Tone, okay. Sunday, no. Special, no. Appeal, eighty-five per cent. Town and country class, town of 7,800. Admission, 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

CODE OF THE WEST. (6,777 feet). Star, Owen Moore. A dandy Zane Grey story, well produced with real action. The fire scenes are especially good, although Constance Bennett wasn't very convincing. These wild and wooly flappers always seem out of place in the vast open spaces where a man's a man. Tone, good. Sunday, no. Special, yes. Appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

CODE OF THE WEST. (6,777 feet). Stars, Owen Moore, Constance Bennett. A western romantic comedy-drama that will please most anywhere. Good print; flashy paper. Mean weather made receipts look sick. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

COMING THROUGH. (6,522 feet). Star, Thomas Meighan. A very good picture but not not as good as some of his previous pictures. The ladies don't take to Tom in overalls. He is too good an actor for rough and tumble work. Box office fair. We ran it special. Tone, good. Sunday, no. Special yes. Appeal, seventy-five percent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

COMING THROUGH. (6,522 feet). Star, Thomas Meighan. If they don't give Tommy some better stories, he wil soon be a has been. This one isn't more than his previous ones. I have also noticed that he is not the drawing card that he used to be. Look out, Tom. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Colleen Moore and Kate Price in "The Desert Flower," the current "Colleen Moore-First National Success."

Welcome Odell

Mr. O. G. Odell, of the Odelphi Theatre, Hughesville, Pennsylvania, sends in tips with this letter:

"I certainly like these tips and would have been sending in tips myself but I am a poor hand at that kind of business (you won't agree when you see his tips, Ed) and I do hate to write letters.

"Putting it off to the very last is the only reason that I have not sent in tips.

"Here are some; you can add such items as may be left out of some, such as size of town, etc."

Glad to. And mighty glad to see friend Odell coming in.

Better late than never!

ANYBODY ELSE?

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. Went over okay. My patrons like Bebe and they sure complimented this one. Didn't hear a single kick. Something unusual. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

DRESSMAKER FROM PARIS. (7,080 feet). Star cast. Patrons talked about this picture more than any in a long time. It seems to me that some one in the department surely slipped up on this one, because they failed to call it a "special" but it is better than any I have played from Paramount in a long time. Tone, good. Sunday, yes. Special, yes. Good appeal. All classes town of 1,200. Admission 10-25. J. E. Lewis, Everett Theatre (800 seats), Middleton, Delaware.

FEET OF CLAY. (9,746 feet). Star cast. Very good sex picture. Too much procession of the departed souls in the last two reels outside of that it was good entertainment for those that like that sort of picture. Tone, fair. Sunday, yes. Special, yes. Fair appeal. Small town class and farmers town of 600. Admission 10-20-10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. A picture of many good points, ruined by a mess of fast living, petting parties, scanty clothing and suggestive scenes. The type of flappers that patronize Mrs. Maxwell's daily columns will rave over this. If you are laboring, with pictures like "Abraham Lincoln," to build up good will of decent people, lay off "Empty Hands" for it will tear down in one showing the accomplishment of weeks of up-building. With me, "Empty Hands" was empty seats, and I was glad of it. Village and rural class, town 400. Admission 15-25. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

ENEMY SEX. (7,861 feet). Star cast. Did not think much of this one as it was too long and draggy. Story not much as it has no meaning. Do not promise anything for this. Tone, questionable. Not suitable for Sunday. Special, no. No good appeal. Rural class town of 1,500. Admission 10-30. D. C. Kennedy, Electric Theatre (400 seats), Glasgow, Missouri.

FEMALE. (6,176 feet). Star, Betty Compson. A fair program show. Compson was good drawing card but we lost fifteen dollars on this show. We are closing down on Wednesdays during July and August. No business. Tone, fair. Special, no. Fair appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

FIGHTING COWARD. (6,501 feet). Star cast. A fine picture that was enjoyed by the few that saw it. Did not do film rental at the box office. Tone, good. Sunday, yes. Special, no. Appeal, very good. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

FLAMING BARRIERS. (5,821 feet). Star, Jacqueline Logan. A good little action picture that we are glad we played. Did fine at the box office. Tone, good. Sunday, no. Special, no. Good appeal. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

GOLDEN BED. (8,584 feet). Star cast. A real honest to goodness picture. Suitable for any house big or small. Bad title as it does not mean anything to picture. Buy it and step on it. Tone, good. Sunday, yes. Special, yes. Good appeal. Rural class town of 1,500. Admission 10-30. D. C. Kennedy, Electric Theatre (400 seats), Glasgow, Missouri.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. A mighty fine picture and the star does great work. It flopped at the box office, and yet we are glad we played it. Tone, good. Sunday, yes. Special, yes. Very good appeal. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

MANHATTAN. (6,415 feet). Star, Richard Dix. A mighty fine combination of box office and audience picture. A little old but a ringer just the same. Glad to recommend this. Tone, good. Sunday, yes. Special, yes. Fine appeal. Average American class town of 1,200. Admission 10-40-50. E. L. Wharton, Orpheum Theatre (335 seats), Glasgow, Montana.

MERTON OF THE MOVIES. (7,655 feet). Star, Viola Dana. This seems to be a little above the heads of a small town audience. It is not very entertaining. It is not even a good program show. Tone, good. Not a special. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

NIGHT CLUB. (5,721 feet). Star cast. A big time comedy with Griffith doing stunts as funny as any Chaplin or Lloyd ever attempted. It gets a laugh all the way and has a cast that helps make a real story, particularly Vera Reynolds who makes up as one of the best looking little ladies of the screen. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

NORTH OF 36. (7,908 feet). Star cast. A real picture which pulled strong and pleased after they came. Better than "Covered Wagon" in every way but box office. Good tone. Appeal, a hundred per cent. Yes, both for Sunday and as special. Firkins and Laws, Crystal Theatre, Moravia, Iowa.

TOO MANY KISSES. (6,750 feet). Star, Richard Dix. One of his best; full of good comedy. Dix is a comer, in my opinion. Give him the stories and he will do the rest. Tone, O. K. Good appeal. Yes for Sunday, no as

ANN PENNINGTON

The dancing nymph of the Ziegfeld Follies will be seen in Christie's "Madame Lucy," which Producers Distributing Corporation will release.

special. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. Possibly the poorest Meighan picture we've had yet. Had many unfavorable comments. Played it to a loss. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

UNGUARDED WOMEN. (6,051 feet). Star cast. A good Saturday night program. Well liked by all. Film okay. Tone, okay. Sunday, yes. Special, yes. Good appeal. Rural class town of 850. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Crofton, Nebraska.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. Was considered here a very poor and illogical picture and a vehicle unfit for the star. Had many kicks from patrons who otherwise are followers of Miss Swanson. Played the picture at a loss. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. A good picture and pleased nearly all. Outside of "The Hunchback," this picture brought me more money than any other picture this year. Good appeal; yes for Sunday. W. A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

WORLDLY GOODS (6,085 feet). Star, Agnes Ayres. Fair entertainment. Tone, okay. Sunday, yes. Special, no. Appeal, seventy per cent. Small town class town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre 249 seats), Mapleton, Iowa.

Pathe

CALL OF THE WILD. (5 reels). Star Buck (dog). This picture is one that is not changed. It follows the book as close as any I have ever seen and it will please the majority. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 1,800. Admission 10-25. Miss Zelma Campbell, Colonial Theatre (450 seats), Moulton, Iowa.

DYNAMITE SMITH. (5 reels). Star, Charles Ray. This boy seems to have lost all his drawing power; pulled the smallest crowd we've had in a week. Story weak; interpretation of leading man unconvincing. Will know better next time. Fair tone, appeal fifty per cent. No for Sunday or special. Draw all classes, town 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre 600 seats), Lebanon, New Hampshire.

Principal

RE-CREATION OF BRIAN KENT. Star cast. Four days to poor business. Harold Bell Wright's name, as author, don't mean a thing here. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

Producers' Dist. Corp.

ANOTHER MAN'S WIFE. Star, James Kirkwood. A picture with a good hour's entertainment attached of which there are very few nowadays. Something just a little different, not spicy as the title indicates. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Working class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (205 seats), Mt. Joy, Pennsylvania.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. We ran this one on Memorial Day, and it went over fine. This is handled in a big way with enough patriotic appeal to keep the crowd happy. Also good story. Tone, good. Sunday, yes. Special, yes. Appeal ninety per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. Paid a big stiff price for this, but my, how they did come and laughed. It sort of cheers an exhibitor in a small country town to hear them laugh and enjoy themselves as they did with this show. Am glad I showed it. Tone, good. Sunday, yes. Special, yes. Great appeal. Small town class and farmers town of 1,800. Admission 10-30. R. Kuhn, Kuhn Theatre (250 seats), Lebanon, Oregon.

Charles Ray and Duane Thompson in a scene in "Some Pun'kins," the first of a series for Chadwick Pictures Corporation, shortly to be released.

LET WOMEN ALONE. Star cast. Excellent picture and cast, title and picture pleased. Tone, good. Sunday, yes. Special, yes. Appeal, ninety-five per cent. Middle and working class city of 25,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

NIGHT HAWK. (5,115 feet). Star, Harry Carey. Very good western. Carey is made here now and all his pictures go over good. Buy 'em and boost 'em. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

United Artists

ROBIN HOOD. Star, Douglas Fairbanks. Considered a wonderful picture here and played to satisfactory business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TAILOR MADE MAN. (8,648 feet). Star, Charles Ray. Very old picture but enjoyed by few who saw it. Ray no drawing card here and could not get them out. Have tried several old ones and lost on all. Tone and for Sunday, O. K. No as special. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

WAY DOWN EAST. (10 reels). Star, Lillian Gish. Our first picture from United Artists. Print not in very good condition, but, at that, a one hundred per cent. picture. Box office receipts were very satisfactory. Good tone. Yes for Sunday and special. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, by F. M. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Only an exhibitor knows just how his audience takes to a picture.

Therefore, only an exhibitor can give an honest opinion of the picture's performance.

Every tip you send will be a beacon to some other exhibitor who is watching for tips and worrying about that picture.

It's a service that costs you little and accomplishes a great deal of good.

The short subject is important.

SEND TIPS NOW.

Universal

BIG TIMBER. (4,650 feet). Star, William Desmond. A story of a logging camp which pleased a capacity attendance. I ran it on Saturday and found it very good for the action fans. Sunday, no. Special, no. Good appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FAMILY SECRET (5,076 feet). Star, Baby Peggy. Positively the best picture we have run for a long time. The acting of Baby Peggy was marvelous. This picture should please any type of patronage. Book it and boost it. Good tone. Appeal ninety-five per cent. Would say yes for Sunday and special. Draw big city class. Admission always ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FIGHT FOR HONOR. Star, Eva Novak. A fine action picture played Saturday to good houses. Everybody liked it. Lots of action and Bill Fairbanks who played with Eva, very well liked. Tone, good. Sunday, no. Special, no. Appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. One of the rottenest pictures and about five years old on the market. A few like this one and would have to close the theatre. Lots of kicks, old and young alike. Exhibitors lay off of this one. Print good. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

FORTY HORSE HAWKINS. (5,148 feet). Star, Hoot Gibson. Below this star's average. Did very light business in fair weather. Tone, fair. Sunday, no. Special, no. Poor appeal. Town and rural class town of 1,029. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. A strong, vivid entertainment for which we paid too much. Did not appeal to our patrons. We did break even on this one, however. Tone, fair. Sunday, no. Special, yes. Poor appeal. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

K, THE UNKNOWN. (8,146 feet). Star, Percy Marmont. This seemed to please my audience very much. It has an interesting plot and also lots of good comedy. Acting of entire cast is very satisfactory. Consider it a great deal better than the average program picture. Tone, okay. Sunday, yes. Special, no. Good appeal. T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.

K, THE UNKNOWN. (8 reels). Star, Percy Marmont. Fair program but too long. Name didn't mean anything at the box-office. This hospital stuff is very poor picture material. Tone, okay. Sunday, yes. Special, no. Appeal, fifty per cent. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

LAST LAUGH. Star, Emil Jannings. Splendid acting by star, but that's about all. Did not please and was not appreciated. Number of people walked out during show. Lost plenty on a three day showing, however, Universal exchange made right by crediting me with twenty-five dollars on purchase price. No more German pictures for me. Tone, okay. Sunday, yes. Special, no. No appeal. Small town class and farmers town of 1,800. Admission 10-30. R. Kuhn, Kuhn Theatre (250 seats), Lebanon, Oregon.

LAW FORBIDS. (6,262 feet). Star, Baby Peggy. A picture that will please most any audience. Baby Peggy's good in this one as she does some good acting. Tone, good. Sunday, yes. Special, no. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

MAD WHIRL. (6,194 feet). Star, May McAvoy. Another of these jewels which they sell as a special and which is just a pro-

Fill In Tear Out Send Along

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title .....**Producer** .....**Star** .....

My report .....

.....

Audience appeal.....**Suitable for Sunday?**.....**A Special?**.....

Signature of Exhibitor.....

Theatre .....**No. Seats**.....**Town** .....**State** .....

gram picture. Tone, good. Sunday, yes. Special, no. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. Would not class this as an extra production and far from being as good as "Sporting Youth." Picture failed to get us the business we were expecting and almost fell flat second night. Tone, okay. Sunday, yes. Special, no. Appeal, sixty per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. This is the kind of picture that "Ma" can induce "Pa" to come and see. Denny is a sure box office check puller. Yes as to audience appeal and for Sunday but no as special. Palladium Theatre, Lancaster, England.

RIDE FOR YOUR LIFE. (5,510 feet). Star, Hoot Gibson. Just a fair offering from this star that did not pull average business. Tone, okay. Sunday, no. Special, no. Appeal, eighty per cent. Town and rural class town of 1,028. Admission 10-25. W. C. Geer, Princess Theatre (175 seats), Vermont, Illinois.

Vitagraph

BELOVED BRUTE. (6,710 feet). Star cast. Played three days to satisfactory business. Picture pleased all who saw it. A very good show. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

CLEAN HEART. Star cast. Very interesting picture but rather deep for small town patronage. If I had seen it before booking, I would not have run it. Fair tone. Appeal fifty per cent. Yes for Sunday, no as special. Draw farmers and small town, town 600. Admission 10-20, 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

Warner Brothers

FIND YOUR MAN. (7,300 feet). Star, Rin-Tin-Tin (dog). Do not think this dog is as good as Strongheart and his picture was not as well liked, but it did a nice business and pleased. Tone, okay. Good appeal. No as special. Draw all classes in small town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Comedies

GOOFY AGE (Pathe). Nothing to it. Not worth the money. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

GREEN TIES. (Universal). This one reel comedy is very good. Have used several of them. They always get a laugh. Tone, good. Sunday, yes. Good appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

GUEST OF HONOR (Fox). Another one of those feature two-reel comedies that will make the onlookers sit up and take notice, besides giving them something to split their sides laughing at. O. K. tone. Yes for Sunday. Draw from masses, city 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre, Birmingham, Alabama.

WAKE UP (Educational). Star, Cliff Bowes. Another Cameo that is up to the average set by the rest of them. They sure help out with these long features that we are getting. Tone, O. K. Good appeal. Draw better class, town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

WHAT A NIGHT (Educational). Star, Lige Conley. Another Mermaid comedy that was right there for us. Had everybody daughing. It is sure-fire for the kids. Good tone and appeal. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

Serials

FIGHTING RANGER (Universal). Star, Jack Dougherty. I have just run the opening chapter of this serial and I think it is going to go over nicely. Serials used to be a dead number here but now they get a little business for me. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connesticut.

Short Subjects

LIQUID LAVA (Educational). A good short subject fill in with a variety of interesting subjects; some have comedy and others are educational. Fair appeal. Draw better class, town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

TELEPHONE GIRL SERIES. (F. B. O.) These are good but do not pay any more than a two reel comedy. Tone, good. Sunday, no. Fine appeal. Rural class town of 850. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Crofton, Nebraska.

Independents

COURAGE. (State Right). Star, Pete Morrison. A good western though a little old. Film rather old too. Drew well and was liked. Tone, good. Sunday, no. Special, no. Good appeal. Rural class town of 850. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Crofton, Nebraska.

DISCONTENTED HUSBANDS. (State Right). Star, James Kirkwood. Good show, but star not up to par. Suitable for any day. Rialto Theatre, New London, Connecticut.

DISCONTENTED HUSBANDS. (State Right). Star cast. Fair picture without much drawing power here. City 110,000 Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

EMPTY HEARTS (Banner). Star, Patsy Ruth Miller. Our first "Banner" picture bought through Enterprise Distributing Corporation and will say it is a good program picture and will please most any audience. Good tone and appeal. Yes for Sunday, no as special. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, by F. M. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

ENEMIES OF YOUTH (State Right). Mahlon Hamilton. Nice little program picture. Ran it as part of a double feature show and it seemed to please very nicely. Tone O. K. Fair appeal. Yes for Sunday. No for special. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

POISON (State Right). Star, Chas. Hutchison. Was well liked and did fair business. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

SOUTH OF NORTHERN LIGHTS (State Right). Star, Neal Hart. Good, though old —(film too). Scenery lovely. Plenty of action. Drew well. Tone and appeal good. No for Sunday or special. Draw rural class, town 850. Admission 10-25. Helen Drexler, Star Theatre (190 seats), Crofton, Nebraska.

TEXAS TRAIL. (State Right). Star, Harry Carey. Unusually entertaining for Carey. Audience got some good laughs out of it. Sunday, yes. Attendance fair. Rialto Theatre, New London, Connecticut.

TOMBOY (Chadwick). Star, Dorothy Devore. A rather pleasing comedy-drama. Good for one day or on a double bill. Tone O. K. Fair appeal. Yes for Sunday, no as special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WEEK END HUSBANDS (State Right). The title seemed to interest, but the picture itself didn't hold up well. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

WESTBOUND. (Independent). Star, J. B. Warner. Can't give this a boost. Very ordinary picture. Tone, good. Sunday, yes. Special, no. Poor appeal. Small town class and farmers town of 600. Admission 10-20-10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

A Universal Release

A MINIATURE RAILWAY PLANNED FOR THE SIGNAL TOWER

Designed by Dave Morrison, of the Rex Theatre, Creely, Col. The train ran into a tunnel on the right and emerged from under the still panel on the left, and as usual it made no end of comment, particularly as the scene was so well made.

Here's a Good Stunt on Raymond Griffith

E. B. Roberts changed an old one slightly to put over Raymond Griffith in The Night Club at the Majestic Theatre, Austin, Texas.

He was giving a midnight matinee to put over the new star, and he played up an offer to admit free any man wearing a high hat such as is used as a trade mark for Griffith.

Although June in Texas is not conducive to high hat wearing, a lot of men turned out, glad that it was a midnight matinee and not a noonday showing. The entire crowd was interested and as each silk hat wearer came down the aisle he was the subject of much conversation. It will work on any Griffith picture.

The lobby was a Spanish inn similar to that at which Griffith met the fiery dancer. It was good atmosphere and helped to sell the play because it looked cool. A lighted six-sheet cutout of the star was one of the lobby decorations.

Here's a Vet

For Zander the Great at Loew's Palace theatre, Memphis, a number of stunts were used, including the one-piece coat and suit hanger "such as was used in the days of Zander the Great."

It has been some twelve years since this idea was first reported to this department from West Point, Ga., and it has been in almost constant use ever since. Nothing we ever dig out seems to have enjoyed such lasting popularity.

Pergola Box Office Gets the Patrons

Appreciating the value of cool suggestions, George B. Peck, of the Strand Theatre, Tampa, Fla., and city manager J. B. Carroll, worked out a pergola effect for the Strand lobby that has all of the value of a lattice and costs much less to build in a wide lobby, such as the Strand.

The box office is completely enclosed in a lattice, with trailing vines, and the lobby cards are painted to conform to the design.

In the case of the Strand a scenic backing has been added that completely covers the back wall, but a few festoons of colored paper will give much the same effect if the painting is too costly.

The main point is to make the box office look cool and inviting. No one likes to hand amusement money into a stove these warm days. Lattice the box office if that is all you can afford to do.

Sold a Sale

One of the real helps to The Crowded Hour at the Empire Theatre, Montgomery, Ala., was a Crowded Hour Sale, when special bargains were offered at one of the stores, bring crowded counters for the crowded hour. H. C. Farley generously contributed a set of slides in return for the lavish advertising, in and out of the newspapers, done by the store. He felt he could afford to.

Well, Which?

E. D. Turner used a clever interest ad for His Supreme Moment at the Imperial Theatre Asheville, N. C.

He used a number of single threes, scattered, reading: "What is the Supreme Moment? Is it the second before, a second after, or during? See His Supreme Moment, Imperial Theatre."

But he doesn't say what the final decision was. Personally we would vote for all three.

Handed Schedules

During the run of Up the Ladder at the Piccadilly Theatre, New York, a girl in a baseball suit handed out folders giving the schedule of "at home" games for the three teams representing the greater city in the big leagues. She worked Broadway mornings and evenings and afternoons she handed out the folders at the ball grounds.

The back of the sheet was printed up for the picture and carried the line: "Compliments of Virginia Valli, Universal star."

The Piccadilly must find the street workers of value, for they are used in some stunt on almost every picture played there.

Had No Zem-Zem

Here's a stunt that will be useful for Shrine events. It was used by the Owl Drug Stores, Los Angeles, during the recent session of the Imperial Council there.

Window pasters, ribbon badges and throw-away cards were printed up in red and green on yellow (the Shrine colors), all reading: "Nobles, having no Zem-Zem, we recommend a Chickie Sundae (saucy and spicy), just like the picture Chickie, now playing Loew's State."

Properly Zem-Zem is water from the holy well of that name in the sacred enclosure at Mecca, reputed to be the spring which saved the life of Ishmael, from whom the Arabs claim descent. In the Shrine it is anything to drink, and Zem-Zem is certain to get the Shriner's attention.

Try it when your local temple holds a ceremonial.

A Universal Release

ANOTHER GOOD EXPLOIT ON THE GREAT CIRCUS MYSTERY

This was used at the Odeon Theatre, Canton, O., for the first issue of the chapter play, and was apparently worked by a clown who formed part of the vaudeville bill. Using the exercise wagon gave a fine ballyhoo at no extra cost.

Made a Production in a Lobby Niche

The accompanying cut shows how E. B. Roberts, of the Majestic Theatre, Austin, Texas, made a fine display at a very small cost for Mme. Sans Gene.

A Paramount Release

THE DISPLAY NICHE

This niche is built into the lobby and sports a small fountain. The water was cut off and the basin filled in with earth, sodded over. The back wall from the base to the gilded arch, which shows black in the photograph, was covered with beaverboard on which a typical landscape was painted and a small stairway was run up to the level, on which was pasted a small cutout of the star in character.

This gave a maximum of effect for a minimum of work and should be suggestive to other managers who have recesses of various sorts in their lobbies.

It will be recalled that Joseph H. Hanley, of the Kingsway Theatre, Brooklyn, makes his spare box office into a miniature stage for big features. This is along the same idea, but gives a more elaborate effect because the frame is larger.

A Metro-Goldwyn Release

ANOTHER EXAMPLE OF A RAILROAD LOBBY ON EXCUSE ME

This is from John B. Carroll, of the Victory Theatre, Tampa, Fla. It differs from most in that the rear ends of the Pullmans are not elevated. The left hand car bears a legend "Please don't disturb them. They were just married."

Uses Water Glass for Floor Posters

Pasting posters to the floor of the lobby has been a favorite stunt with Edgar Hart for a long time. Others who have tried the idea complain that the posters will not stick to the floor very long.

Edgar writes that the trick of getting the cutouts to stay put is in the adhesive used. The stunt is practical only on tiled floors, as the paste will stick too well to wood, but with tile it is a simple matter to get a poster to stand up for two to four days, according to the weather conditions and the traffic.

The poster is cut out and pasted on the reverse side with silicate of soda, better known as waterglass; a preparation used in preserving eggs for winter use. It generally comes in the form of a powder, which must be dissolved in warm water and should be available at any drug store.

The wet poster is put on a clean tile floor and patted into close contact with a cloth. Then it can be edged with a watercolor design or if you have no artist an ornamental border of wall paper can be used.

For his own house, Edgar bought a headlight from a wrecked Buick for $2 and writes that it works just as well as the more costly spotlights. That's another idea well worth while.

Edgar is hustling along in his new job, running the Colonial theatre, Portsmouth, N. H., and overseeing the other two Grey houses in that town, and he writes he will have more ideas as soon as he gets oriented.

Selling the Goose

Realizing that The Goose Hangs High is not an easy title to sell, Roy L. Smart, of the Noble Theatre, Anniston, Ala., got after the contest aids.

First he used the origin contest, recommended by the Theatres Advertising Department, and then he wrote one of his own. This was a "family" play, so he arranged with the Star to admit any family attending in a body for a coupon and one dollar, with a prize for the largest bona fide family, parents and children only.

The first prize went to a family of ten. The paper played up the family interest in the film and explained that the title didn't mean anything, and the result was a better business than was to have been expected.

Color Effect

Harry Hardy, of the Alhambra Theatre, Charlotte, N. C., seems to have been the first to use color for Riders of the Purple Sage. He used a compo board panel across the entire top of the foyer, with a six-foot opening in the centre, back of which was a cutout of Tom Mix and two others, taken from the 24-sheet. This was backed by a deep purple drape which was not only cheaper than a painted scene, but more effective through its contrast with the lighter purple of the board banner, on which the title had been lettered. It was striking and yet not at all gaudy and it gave him the best receipts he has taken in in the last six months.

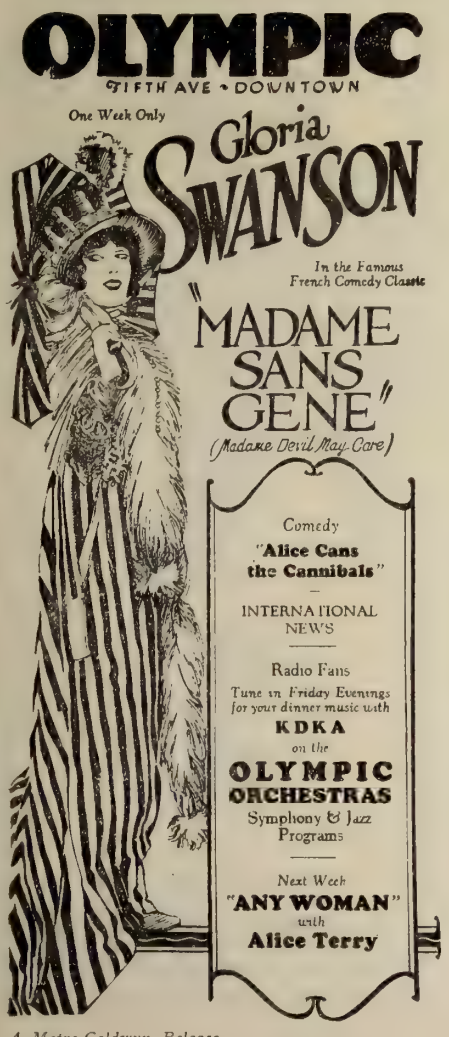
A Universal Release

PUTTING THE POSTERS WHERE THEY MUST BE SEEN

Dave Morrison, of the Rex Theatre, Greeley, Col., bannered the local and interurban busses for Oh, Doctor, and not only got the value of a perambulator but each passenger had to see as the banners were placed at the entrances.

A Swanson Cut is Found Very Useful

Here is a display from the Olympic, Pittsburgh, based on the plan book cut of Gloria Swanson in Sans Gene. This was offered in several forms and, as we showed at the time, could be adapted to any size display by



A Metro-Goldwyn Release

A MUCH-USED CUT

trimming the large cut. We believe this is the actual cut and not a trim, it was offered in the smaller sizes. This does not tell much about the picture, which evidently has been sold through other media. It merely gives the announcement of the showing for the opening, and this Directoire costume makes a striking attractor, though it does not suggest the play as well as would a picture of the laundress. But the drawing is striking, and you do not have to explain Sans Gene after the long runs of the play on the stage. This is 135 by 2, and makes a good splash without costing too much. More, it gives emphasis to the fact that Pittsburgh can give much better results than it did a year or so ago. It is only recently that the newspapers appear to have laid in a supply of good small faces, and it is well to remember that Milt Crandall set the pace by buying his own fonts in order to get just what he wanted. This created a demand the newspaper had to meet, so it really was Milt who dragged Pittsburgh amusement advertising out of the sub-cellar.

Second Week Ad is Better Than First

Although Fox's Terminal Theatre, Newark, put out a very nice display for Charley's Aunt, it was not as good as that for the holdover which is shown here. This is a little more than a four tens; larger than the usual space, but worth it to put over a business bringer. The two panels are the best sellers. Both are all written and read convincingly. There are several kickers in other parts of the space, but these two alone could have sold the second week. We like the moderate use of cut material. Cuts do not help materially, and a single cut is as good asa dozen. The big fact is that the comedy is still as

HELD OVER A 2nd WEEK
FOX
TERMINAL
To Accommodate the Thousands Unable to Meet the Dear Old Lady
Note - We will not be responsible for split sides, buttoned buttons, loss of false teeth or dignity
The Girls Confided in Her. The Men Made Love to Her Then the Skirt Slipped Off and the News Slipped Out!??
To see it is to laugh and to laugh is to be happy. You'll love your cares and worries in the maze of riotous comedy this picture brings to you. You'll climb the exalted heights of farce with the inimitable Syd and regret going home when the film is concluded
No child is too young no man too old to rock with laughter at the delightful antics of Charley's Aunt. We warn you have your sides reinforced! She has been tickling the public pink for 33 years and is still as frisky as a colt! You will chuckle for months afterwards when you think of it
"CHARLEY'S AUNT"
with
SYD CHAPLIN
Adapted from BRANDON THOMAS hilarious play
THE CRITICS GUARANTEE THE FUN:
Supporting Attractions
"My Lady's Perfume"
"A Spanish Romeo"
EARLE FOXE
"The New Syncopation"
Terminal Orchestra
Whiteway Syncopators

A Producers' Distributing Release

A GOOD REPEATER

funny as it was years ago, and this is what can be put over in type more effectively than in cut. One cut for an attractor is ample on this play. The big thing is the title. That is what sells, and it has been selling to the limit limit everywhere. The best line gets the smallest type. This is just above the title and runs: "The funniest farce the world has ever known. The funniest picture the world has ever seen." This is set in two sections, gaining strength through this simple device. Set as one running statement it would not have half the farce. You can see how this was done, though the lines will be too small to read.

Uses Full Cut to Tell About Sally

Generally Frank H. Burns, of the Beacham Theatre, Orlando, Fla., trims his cuts to get his white space, but he uses the entire First National three-column cut on Sally in this three nines. He did so much advance selling on this picture that he does not require much selling copy, but he does hook to his song-campaign in two small banks, and lets the cut do the rest. This example is interesting because most managers who use First National cuts seem fairly to wedge them in with type. Mr. Burns shows that the cut and little else can be made to sell. Tastes differ, but personally we do not particularly like that dirty faced kid. It's Sally in her early reels, but it is not the Sally of the bulk of the play, and it isn't Colleen Moore; at least not the Colleen Moore most of us like best. It really is not the Colleen Moore of Sally, for her make-up is not so pronounced as it necessarily is in the drawing. There is less type with this than with any First National cut we recall seeing used, and yet it goes over as well, if not better. Why not

BEACHAM
Starting Today
Colleen Moore
in
Sally
"Sally's in the movies now"—and our dear Colleen Moore is Sally
All your songs are answered—Sally's back—and Colleen Moore brings her with new smiles, new tears, new joys to make you happy
ADDED
HARRY LANGDON
in a new mirth maker
"Plain Clothes"

A First National Release

SELLING SALLY

try the experiment of lay off the excess of words and let the illustration do some of the work? It can. It worked for Burns, though he backed this production with an unusual campaign because he wanted to get unusual results.

Jazzy Cut is Good for Melodrama Sale

There is a comparatively poor display for the title in this stock cut for Head Winds, used by the Hippodrome, Cleveland, but the title does not matter much with such a cut. That illustration is going to sell you to the point of looking for the title, if you are interested in the cut, and if the cut does not

A Universal Release

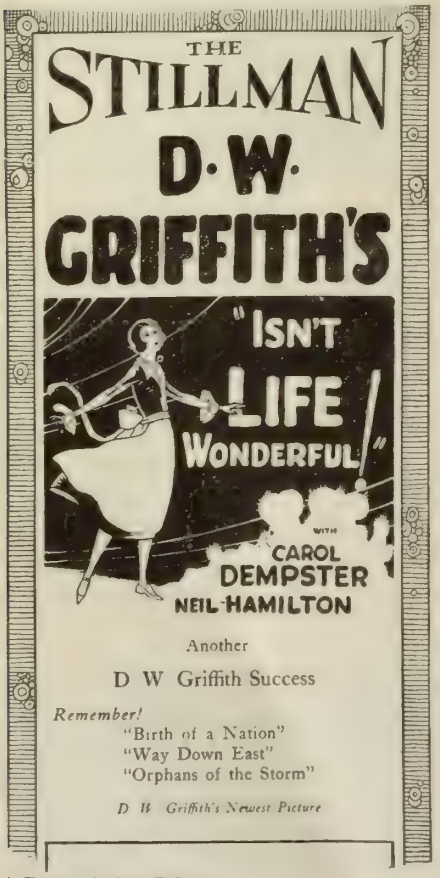
PLENTY OF ACTION

interest you, the title won't sell anyhow. Melodrama sells better on picture than on talk, because the lover of strenuous action responds most quickly to plenty of action in a cut. It is not easy to sell the melodrama lover with words. You have to interest him

with pictures largely because the melodrama lover is a moron, and is best reached through the eye than through the mental appeal. This is a flashy cut that serves its purpose well, even though it does drown Patsy Ruth Miller in those cru-el waves. It takes a magnifying glass and a life preserver to bring her name up. It's just below Peters and just above the title, in case you wish to look for it. This is a four column cut and the space drops about seven and a half inches. That reverse strip at the bottom is not worth the cost of the cut, let alone the space, but the rest is well done.

Sells Griffith on Producer's Name

Most managers have sold D. W. Griffith rather than Isn't Life Wonderful, appreciating the fact that the name means a great deal more than the title. The Stillman Theatre, Cleveland gets a strong letter for the name and singing the title into a reverse which backs a purely conventional figure. This is



A United Artists Release

SELLING GRIFFITH

only about half the display, for the ad drops well down the page, the remainder being given to the announcement of the supporting items. This is the essential section of the space and it works out very nicely. There is not much to the picture to sell and the reference to the earlier successes is better selling copy than talk about the potato tragedy, and we think that Mr. Malaney has handled his selling problem very cleverly.

Good—and Cheap

Something new, good and cheap was worked for Buster Keaton in Seven Chances when the comedy was played at the Allen Theatre, Akron, Ohio. A man and girl boarded the street cars, the man carrying an ear trumpet. The girl shouted into the receiver that she was sure they were on the wrong car to get to the Allen to see Buster, and she had to shout so loud that even pedestrians could hear her.

They always were on the wrong car, so they hopped off again. Evidently Akron does not use pay-as-you-enter cars or the stunt would be rather expensive.

Nice Combination of Cut and Text

This is the upper portion of a space from the Metropolitan Theatre, Baltimore; the rest being one of the two column Christie comedy cuts. Outside of the all caps just below the signature, the space is very well done.

A Warner Brothers' Release

WELL MATCHED

The cuts suggests action the centre sells the players and the panel at the right puts the title would then have come with more of a story in its most inviting light and in very few words. It packs a lot of punch in a space about 9 1/2 inches by three. The three lines at the top are not so good. It would be better to use some other appeal than a sentence working in the title. This weakens the subsequent announcement of the title. punch, but you cannot use it conversationally and then bounce it over. It's the same psychology as holding back the name in an introductory or nominating speech. You do not nominate John Jones and then tell what a wonderful fellow he is. You first tell all about a near-superman and then for the smash tell that *that's* John Jones. Apart from this the text and copy and display are all close to par. But try and vision how much more display you could have given the star without those three all cap lines to wrestle with.

How do you plan to start up in September?

Simple Copy Sells Metro Racing Play

Ralph Ruffner does not send in his advertising any more. He explains that he is too busy writing it to shoot it around the country, but now and then a specimen floats in and this two tens on The Dixie Handicap is

Bet Your "Roll" on This One. You'll Cash In Sure
The DIXIE HANDICAP
FIVE RACES DAILY
Rain or Shine
Beginning MONDAY at the
CAPITOL

A Metro-Goldwyn Release

SIMPLE AND SELLING

Ruff at his best. The fine pen sketch of a horse's head, from the press book, gets the attention, thanks to the ample white space. The brief text sells well, and is in the vein of the track with "five races daily." It is all unified and carries a stronger appeal than would be the case were the entire space filled with supposed selling appeal. We do not know of anyone better able to sell on short copy than Ruff, but he does not just sit down and dash off the line or two which does the selling. The apparent impromptus are the result of long deliberation. He uses so few words that he knows they must carry the fullest appeal.

Here is a good idea from H. G. Griffin, of the Plaza Theatre, St. Petersburg, Fla. He has a truck perambulator which is a framework over which white cloth is stretched. The design and lettering is sketched in black on the white surface, which not only makes a good daylight sign but at night it can be illuminated from inside and gets twice the attention.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

MARK STRAND PRESENTATIONS AT HOSPITAL

JOSEPH PLUNKETT'S presentations are practically exclusive productions, being for, by and of the Mark Strand Theatre, New York City.

Recently, Fred Hamlin, who controls the publicity destinies of that theatre, showed us a letter he had received from the General Medical Superintendent of Bellevue Hospital in which was written:

"I am under great personal obligation to you for all you have done to help make things go here at Bellevue. You can never know just what the various entertainments you have brought down here have meant to the patients and to me. I can truthfully say no other entertainment has contributed as much pleasure and comfort to our people as yours."

Presentations seen on Broadway transplanted to the roof of a hospital, where in the floodlight of smiles and beaming eyes, the dances, the music, the comedy, the novelties, are reenacted before one of the most appreciative of audiences.

This is a most commendable thing. Mr. Plunkett and Mr. Hamlin have set an example which every other producer can well afford to follow. Every city has its hospital with its crippled and unfortunates, who are unable to leave their beds or chairs, and bringing the amusements which the great masses enjoy to those whose hearts are yearning for the freedom will gain a goodwill for the theatre and its producer which cannot be reckoned.

Too often we cling to the mercenary angle. We become so enmeshed in the web of materialism, in competition, in our economic rush that we forget about the happiness of others with the exception of those "who paid to get in."

The attitude taken by the Mark Strand producer is one of commonsense fraternalism which rises above the plane of charity. It also can strike a sympathetic chord in the great heart of the community which will rebound a hundred-fold in manifestations of good willl. It is the opportunity to prove the producers' position as a civic influence. Above all comes that spirit of genuine brotherhood which the theatre can reflect in so many ways.

Isn't it one of the real things after all, one of few tangible things in the Great Scheme of Life in which we can play a part. It is the Golden Rule plus.

THE NEW POLICY AT THE RIVOLI

BEN BERNIE came, saw and conquered the Rivoli audiences. The new policy at the Rivoli Theatre, New York City, seems to have made a popular introduction, and judging from the comments in the local press and the crowds at the de luxe performances, the orchestra has made an instantaneous hit as an attraction at "the coolest place in town."

Aside from the elimination of the regular symphony orchestra (which, by the way, has been one of Broadway's best musical aggregations,) the substitution of a group of youthful syncopation experts under the leadership of Bernie, whose personality makes up for much—there is nothing extraordinary in the innovation.

The idea is an excellent one for a limited period—such as the summer months—but the routine of orchestra numbers worked both in the pit and on stage which are prefaced by humorous remarks by the leader cannot be claimed as an original idea as certain western theatres have previously used this routine during special weeks.

However, there is an informal note dominating the conduction of the program which is refreshing. The house lights are kept on full, and the atmosphere of a "big party" is evidenced. This is about the only way a revue program can be put over in a motion picture theatre.

The excellent campaign which has been waged to publicize the orchestra is bound to attract the public and for a time will bear fruit, but judging from audience comment, and certain solicited opinions, we fear that it will prove monotonous if it becomes a regular weekly attraction. There is not sufficient range in which diversity can be marshalled, as it represents only one type of entertainment, and diversity is the keynote in any successful picture house program. It appears that the old established form developed in our best theatres, which includes the Rivoli, will attract more people consecutively if properly sponsored. We may be wrong, but we believe we are right, as theatrical history has raised many guide posts—and there are many tomb stones.

However, Dr. Riesenfeld is to be congratulated for his showmanship in the methods he has employed in making the change. The featured picture also helps, likewise the nightly change of programs.

Note: A series of weekly reviews on valuable books to producers and musical directors. We shall be very glad to put you in touch with the publishers of these excellent aids.—Harriman.

INTERPRETIVE COSTUME DESIGN by Rose Netzorg Kerr. The descriptive leaflet which accompanies the three folios constituting this excellent work, contains much which I am taking the liberty of reprinting.

"Cosume design study is fast becoming an artistic necessity. Costume effects are carefully coordinated with modern stage setting and lighting. Costume is an organic part of the dance; it assists the plastic scenery of the pantomime with color and meaningful design. Historic costume reference material in the past has not been accessible to the great number of those who require it. Real costumes of history are housed in private or museum collections. Museums are established only in the larger cities; books and folios being chiefly importations have been too high in price. It is the aim in presenting 'Interpretive Costume Design' to give costume reference which has creative design together with historical accuracy at a price easily within reach of all."

The artist and her publishers are to be congratulated for having effected such an excellent series at a price within the range of all. The portfolios which are of a handy size each plate being printed on a separate leaf in blacks and whites are divided into three groups, the first is entitled "The Orient," in which we have a costume plate of An Arabian Girl, A Desert Sheik, Hebrew Maiden, Judaean Shepherd, Assyrian King, Three Wise Men, Indian Temple

(*Continued on page* 427)

A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

A Greater Movie Season Novelty
"IN THE DAYS OF THE FIRST RUN"
A Moving Picture World Presentation
Devised By Colby Harriman

WITH interest reaching a high pitch, we simply could not let the opportunity go by without contributing another suggestion to producers of presentations, special attention being made to "Greater Movie Season." This department has particularly championed the Greater Movie Season idea insofar as it related to presentations, as we firmly believe that a season of this type makes demands upon producers to devise and present a galaxy of their best ideas and novelties. Surely it is no period for mediocrity.

We have already suggested four subjects for this season, but in reading "The Editor's Views" in the last issue of the Moving Picture World, we found an idea which should be recognized by all producers.

Robert E. Welsh suggested this novelty and we are taking the liberty of reprinting this portion of his editorial to act as an introduction for the suggestion this week. Mr. Welsh says:

"We have just enjoyed a real treat. And with it, come upon what strikes us as the outstanding novelty for presentation as part of Greater Movie Season.

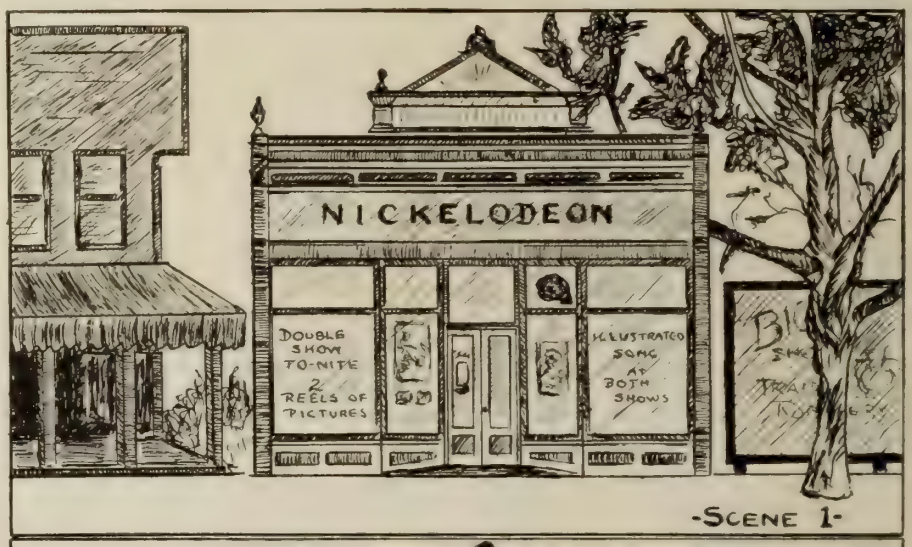
"With the cooperation of those pioneers, Thomas A. Edison and E. S. Porter, 'The Great Train Robbery' and a number of still earlier releases have been combined in a single reel novelty that is certain to arouse no end of discussion during the industry's jubilee celebration.

"Here is ready-made ad copy. 'The first word—and the last word in motion pictures'—a linking up of the short reel novelty to the current features. Here is certain copy for photoplay editors.

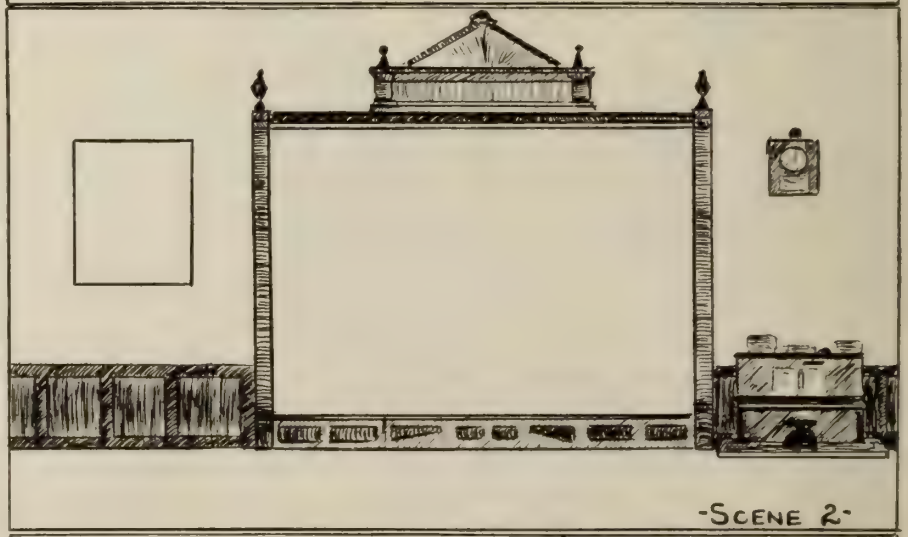
"And, aside from business thoughts, for picture men here is a treat that you don't want to miss. It will bring back many happy memories, give you many a chuckle."

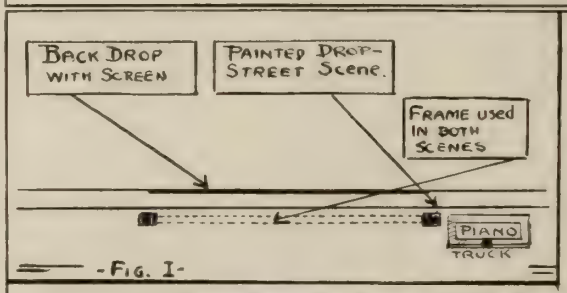
A picture of the type suggested by Mr. Welsh is one which will "bring back many happy memories and give you many a chuckle." We all have memories of the old store front motion picture theatre which was called a "Nickelodeon," "Vaudette," "Original," "The Idea," and similar titles which have long been discarded for more pretentious names, such as "The Capitol," "The Empress," "The President," "Tivoli," etc., but those little insignificant and unpretentious picture houses in the earlier days were the cradles of this industry, now the most dominant in the amusement business today. As a setting for this particular picture which has been suggested, the accompanying sketches present the idea in detail which can be used as a basis for much comedy and will prove a popular feature.

The presentation is divded into two scenes,



-SCENE 1-


-SCENE 2-



-FIG. I-

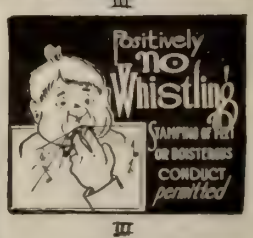


FIG II

The set for the prologue to "Cyrano de Bergerac" at the Colony Theatre, New York City. An effective and colorful feature held over with the picture for a second week. Conceived by Howard W. McCoy, managing director, and staged by J. De Rosa, technical director and Harry Shaw, production director.

an Exterior and an Interior, and the simplicity of the construction plus its compactness makes it available for almost any theatre, as two drops and a framework constitute the principal pieces of its construction.

Scene I. Exterior

This can be painted on a drop which is hung to fall back of the frame which marks the outline of the center building. It is not necessary to have the doors in the center building practical as the action takes place in front of the building.

Scene II. Interior

This represents the inside of the theatre which appears when the Exterior drop is taken away. The back drop which carries a screen may be stationary as it can be screwed to the floor giving the screen a certain tautness. The framework which forms the outline of the building also acts as the proscenium.

Ground Plan (Fig. I.)

A framework consisting of two standards with a cross-piece top and bottom is set in one at dead center. Directly back of the framework is the painted street drop, the opening in the framework being filled with the center decorated scheme of the building. When this is taken away the back drop with screen, which can be on an adjacent set of lines, comes into view, the opening in the frame work being filled with the screen. A small piano on a platform which can be trucked is brought on from left.

Framework

The framework which forms the building outline in Scene I and also used as the proscenium in Scene II should be constructed with two medium pilasters in proportion to the opening, with a cross beam at top surmounted by an ornamental gable which can be constructed of compoboard and fastened to the cross beam. The lower part of the frame should be fastened with a baseboard arrangement. The framework can be pressed to the floor or wires attached and sent into the rigging when not in use.

Painted Drop—Scene I

This drop should be painted in a highly colorful tone to contrast with the drab tones of the Interior. In opening the center of the drop which would carry the signs on the building and the windows, it will be necessary to give particular attention that when the drop is in place back of the frame, that it securely fits, so that no gaps are visible between the drop and the framework. Various signs announcing coming attractions but not of the modern type should be used. A tip of a phonograph horn similar to the one suggested in Fig. II can be attached so that it can clear the framework when taking up into the rigging. Another phonograph off stage can be used to give the effect of the primitive ballyhoo.

Back Drop with Screen

This drop should be painted in very drab colors, a dull maroon with a mahogany baseboard. The screen which will fill the opening of the framework can be placed on the back drop, and the bottom battan screwed to the floor so that the screen will remain taut. A comedy announcement can be placed on the wall right of the screen; a painted clock with a lamp over it should be left of the proscenium directly over it.

Routine

Practically every producer has his own ideas born out of his observation and characters in the early days of the picture business, which can be adapted and incorporated in the action we are suggesting. It is suggested that a character dressed in the small derby, tight-fitting coat and peg-top trousers make-up known as one of the official "dandies" of twenty years ago, enter from right and is met by a couple of girls in wide picture hats and voluminous clothing of that time. A little song can be introduced reminiscent of the yesterdays, such as some of the old-time song hits. The phonograph in the little "Nickelodeon" grinds out a squeaky, squawking tune; the young man suggests that it is time for them to go in and open up the show. There is a comedy dance as they start to exit and a lobsterscope should be used as the lights dim down to cover up the change in the scene. The dance in the flickering light of the lobsterscope will elicit some comedy business, and when the lights come up on the second scene the lobsterscope can be taken off. The young man goes over to the piano begins a characteristic "tin-pan" tune. One of the girls enters from right taking her position right of the proscenium, and sings an illustrated song. This should be in a comedy vein with cartoon slides and titles such as "Asleep In The Deep By Request"; or "My Bonnie Lies Over The Ocean With Variations." The pianist should do a great amount of burlesqueing and prior to the introduction to the moving picture some of the well-known slides are used to be thrown on the screen as suggested in Figs. III. The pianist may introduce some trick sounds with squawker, whistle, etc. Then the picture comes on, "The Great Train Robbery" and if the musician (the pianist) will give to the various scenes particular attention, playing the motifs in opposites, a "hurry" during a love scene and something sympathetic during a fight, a great amount of comedy can be devised. This is something which requires thought and preparation on the part of the pianist, but we are confident that this number carrying with it a review of one of the earliest pictures will attain what Mr. Welsh suggests—"no end of discussion during the industry's jubilee celebration," and "a treat that you don't want to miss."

Review of
"Interpretive Costume Design"

(Continued from page 425)

Girl, Prince of India, Woman of India, Chinese Princess and Mandarin, with a plate of head-dresses of the East. The second folio which is entitled, "The Age of Chivalry" has produced in full dramatic reality—the Norman English lady of the 12th Century, and the knight of the same period, then a French knight and lady of the Crusade period; a German maiden of the 14th Century; an English prince of that period; a French court lady, a German lad, a young minstrel, a French peasant—all of the Fifteenth century, a marvellous plate of Joan D'Arc, and a plate of head-dresses of the Middle Ages.

The third folio is one of particular interest as it concerns American costume from 1620 to 1860. It begins with the Puritans in their sober garb, skips to the pre-Revolutionary period then to the later years of the Nineteenth Century and the crinolines that came in later.

We cannot be too emphatic in our recommendation of this group of folios as they represent far more value than the Three Dollars which is the price charged by the publisher. An infinite amount of painstaking in design which necessitated much research is apparent in every plate. Another very valuable aid to a producer.

Big First Run Presentations

CAPITOL THEATRE
New York City

Featured Picture: "Pretty Ladies"
(Metro-Goldwyn-Mayer)

Music

Overture selections from "Faust" (Gounod).

Albert Rappaport

The debut of this singer is given in a simple but effective setting. An arched drop with scalloped edges hung in one painted to resemble rock. A rock row runs across face of opening upon which a motion picture strip of sea waves is thrown giving the effect of breakers over the rocks. A rock piece on profile is left of center ascending in a steep angle off left. Halfway up a palm tree is seen. A green blue sky drop used for backing with water ripler playing on lower surface. Blue from sides with mixture of amber highlights the singer, who appears in costume and sings "Romanza" from "The Pearlfishers" (Bizet).

An Hawaiian Night

A tropical exterior. Cut drop of palm trees with well-defined fronds and narrow trunks is hung in two against a blue sky drop studded with stars, and at the base a water rippler tinted with purple is visible. The front of a thatched cottage with light green grass, roof and sides is placed right of center. A large canary moon box is left of center. Characters appear in various Hawaiian costumes grouping themselves on stumps which are set in alignment about the stage. Light blue and green support sides with a green flood and amber brought on from the sides to highlight the dancers. The following program constitutes the action:

(a) "Kalua Moon," Mr. Lang and Ensemble.
(b) "Sweet Flower," Messrs. Phillip and Jones.
(c) Hawaiian Dances. Music: "Hilo March," Miss Niles and Capitol Ballet.
(d) Finale: "Sunset Land," Mr. McKenzie, Miss Scheerer and Ensemble.

A Fantasy

This is a number which has been seen before. The setting suggests a dancing studio. A platform is up center upon which a large frame is placed, and Gambarelli in a white ballet costume trimmed with silver poses. Steps left of the painting lead up on to a platform which carries a balustrade leading off left. Dark plush to back. A grand piano down extreme left and an armchair at left of the steps center. A practice rail extreme right. Canary and amber from the sides and foots highlight the dancers who are being put through a routine by a gray-haired instructor. They leave the set at the conclusion of the lesson. A woman brings in a lighted candle; the lights dim down; the old man blows out the candle, seats himself iin the chair, falls asleep. The figure in the painting comes to life, does an exquisite dance and at finale kisses the face of the sleeping man, resumes her original position in the frame. The old man awakens, looks at the frame, sees it was all a dream, exits.

MARK STRAND THEATRE
New York City

Featured Picture: "The Marriage Whirl"
(First National)

Music

Overture "Scotch Airs"—an excellent arrangement which introduces "Annie Laurie" sung by Emily Day, Coloratura Soprano. Miss Day, dressed in Scotch costume appears seated on a realistic rock wall with a grassy top. Deep blue sky used as backing. Light amber from left, canary from right highlights the singer. The opening which is about 8 ft. is masked and carried off with the regular dark plush closings.

The Man and the Marionettes

Singer dressed in silver coat and silver plug hat made up in the character of an old-time ringmaster appears in front of the house closeins in a light amber spot and sings "A Marionette" (Herbert). Curtain opens revealing a small proscenium with gold curtains. Curtain is raised and three dancers in colorful costumes of the period when Marionettes were popular, execute a dance. Long yellow strands are tied to the arms and legs of each dancer which are fastened to a border above, and during the dance gives the impression that the various movements are being manipulated by a controller above. Rose plush to back. The old-fashioned footlight reflectors are used at the base of the platform which forms the stage. Amber and canary from the sides and from the improvised foots highlights the dancers who also operate in a light blue flood.

The Prologue

Joseph Plunkett's prologue to "The Marriage Whirl" introduces Blondell's Saxophone Sextette, who present popular novelties. The musicians are dressed in clown costumes of white trimmed with red tulle pom-poms. The musician on the right stands on a pedestal eight or ten feet high with the coat of his costume covering the pedestal giving the appearance that the character is extremely tall. The other musicians are similarly garbed, but on pedestals which proportionally graduate on down toward left, the sixth musician standing on the floor. The conical hats (dunce caps) are worn by each musician which adds height to each man. The black cyc is used to back. Blue highlights the characters at the rise, reds are brought in and finally a spot from the bridge is used on each man. At the finale the Mark Strand Ballet Corps of 6 with two male dancers enter in cake-walk costumes and with the vi-light effect the faces of the dancers change to black as they dance a spirited finale.

Dancers of the Mark Strand Ballet Corps in one of the special Plunkett Presentations, for the benefit of patients, on the roof of Bellevue Hospital, New York City.

RIVOLI THEATRE
New York City

Featured Picture: "Night Life of New York
(Paramount)

Music

Ben Bernie And His Orchestra plays an American Paraphrase on "Cavaleria Rusticana" as the introduction of the program.

Manhattan Nights—1776-1925

A group of selections with very simple settings showing the progress of dance attractions from the Colonial period up to the present day.

(a) Minuet.

Green foots with reds brought on at rise and as curtains are drawn reveal a black drop with arched opening upstage back of which tapestry is hung on black background. The tapestry occupying the major part of the opening. Two condelabras made of profile with spiral standards and surmounted with candles tipped with amber lamps are right and left of the arched opening. Blue spot from booth used on two dancers dressed in Colonial cos-

tumes. Light amber and pinks from sides highlight performing area.

(b) Waltz.

Green foots on closein curtains open revealing the same arch with a wood border consisting of a large branch extending from right running across opening and large red-brown leaves falling down left side of opening. A sky border used to back. Two large gilt columns placed right and left of the opening. The two dancers are dressed in 1860 costumes. Canary, amber and purple from sides highlight area.

(c) In the Shadow of Brooklyn Bridge.

Blue foots up, painted drop hung in arched opening represent a familiar scene of Brooklyn Bridge with Manhattan sky line. Two dancers dressed in Bowery costume do a characteristic dance in white spot.

(d) On the stage of the Metropolitan Opera House.

A black drop used to mask arched opening making the background entirely the same. Four girls in white ballet costume appear and render a toe routine. Canary and amber from sides and amber foots up, working in a white flood.

(e) The Swan.

Miss Edna Kovey, dressed in white ballet costume as the four girls in the previous number, exit, and renders one of the best travesties on the Swan which we have seen. This dancer works in a white spot and her various tumbles and her acrobatic maneuvres elicit many laughs and an applause which mark her as the best thing among the divertissements.

(f) Memory.

A singer dressed in quaint costume appears in front of closeins and sings, "When It's Apple Blossom Time in Normandy"; works in an amber spot with organ accompaniment.

(g) Night Club of Today.

The major part of the Bernie orchestra appears on stage in the final number, which introduces several dancers. A very simple but highly colorful setting is used for this part of the program. A gorgeous fabric painted in a line motif resembling a marble vein done in silver and gold which is highlighted with pinks, greens, blues and canaries from side. Orchestra appears on a small platform which runs across stage. A crystal chandelier is hung in one.

RIALTO THEATRE
New York City

Featured Picture: "Marry Me"
(Paramount)

Music

The overture is "Martha"—von Flowtow.

Riesenfeld Classical Jazz

Four numbers constitute this unit of the program. First a selected number played by the orchestra typical of the Riesenfeld Classical Jazz, the musicians being lighted with red and green foots overhead and balcony breast. A Jazz Band of ten musicians dressed in tuxedo appears on platform at right end of orchestra pit. They are highlighted with canary flood. "The Collegiates" is the second number presented by the orchestra followed by song "The Melody That Made You Mine" which introduces a simple stage setting. The singer stands in the pit. Curtain opens revealing a painted drop with a low garden wall. At left center is a garden bench upon which a girl is seated. An orange amber moon is up right with a rippler working back of a painted ripple beneath it on the drop. A landscape motif with shore is painted on the left of the drop. A blue spot is thrown on the girl who is seated. The last number is a dance to "Sweet Georgia Brown"—dancer in a very simple costume appears in front of fabrics flooded green and highlighted red and blue from the sides. Dancer works in white spot.

CAPITOL THEATRE
Chicago

Featured Picture: "Friendly Enemies"

Capitol Grand Orchestra, Albert E. Short, Conductor.

"Il Trovatore (The Troubadour), by Verdi, during the action of which the "Miserere" (I Have Sighed To Rest Me) was staged with Hazel Eden as Leonora and Charles Hart as Manrico.

"On The Road To Mandalay," Herbert Gould, Basso.

A liberty was taken in the stage tableau depicting the action of this number, which was not authentic and merely intended as a scenic embellishment.

Ten girls in the tableau.

"Mighty Lak A Rose," Banks Kennedy at the Organ.

Excerpts from "Mikado":

(a) "The Moon And I," Marjorie Pringle as Yum-Yum.

(b) "A Wandering Minstrel," Charles Hart as Nanki-Poo.

STRATFORD THEATRE
Chicago

Featured Picture: "The Manicure Girl"
(Paramount)

"A Circus Parade," Leo Terry at the Organ.

Circus Day:

(a) Before The Big Top.

(1-a) "I Pagliacci" (Prologue), David Reese.

(b) Inside The Big Top.

(1-b) Geddis Trio, Marvelous Horizontal Bar Equilibrist.

(2-b) The Tumbling Clowns.

(3-b) Walter Stanton, The Giant Rooster, With The Mechanical Egg and Chicks.

(4-b) Leoni and Leoni, The Gentleman and The Clown.

(5-b) The Oriental Five, A Whirlwind Tumbling Act.

QUESTION BOX
Production Inquiries Answered

"How can I get an Aurora Borealis effect without a disc?"—R. D. L., Boston.

Take an oblong drygoods or Victrola box and place it on a framework, permitting it to revolve. Fasten a series of mirrors or righly reflective material on the oblong sides of the box. Place four baby spot lights at the bottom of the back drop and set to throw the beams of light on the sides of the box, which should be placed about four feet down stage from the back drop. A hand-crank or a motor can be attached to the axles of the box and as the box revolves away from the drop the light will be thrown up at an angle on the drop in irregular flashes, giving the effect of shooting flashes of colored light.

"Will you kindly suggest a simple treatment for changing the glow of a sun-box during a scene requiring a sunset?"—J. F., El Paso, Texas.

Place two slider-grooves on the top and bottom of the face of the sun-box. Make a long frame to be used as a medium. Cover the frame with sheets of plain gelatine to give a base upon which can be superimposed strips of colored gelatine. As the sun starts to descend in the treatment, the canary gradually gives way to a strip of orange amber at the base, which gradually covers the entire face of the box as the slider is moved across the face of the sun. Deep red can be brought in at the base as the sun sinks from view. This is an improvement over the old silk mediums used in the stage sunset effects and is simpler than a series of lamps in the sun-box which are brought up on dimmers and brought down in routine.

"What would you suggest as a novel chandelier for a 'hunting lodge' scene."—S. L., Springfield, Mass.

A log chandelier would be about the most appropriate. This can be constructed out of stove or galvanized pipe, covered with canvas and painted to resemble logs. It will be fireproof, easy to handle, and very effective. In constructing it would be wise to have the chandelier made with cross beams to give it solidity.

To All First Run Producers

This Department is Primarily a

SERVICE BUREAU

We are in a position to give you advantageous information, dependable data and facts on various materials used in staging your presentations and prologues.

This service is free to you and we believe it will save you many dollars as we know where the best materials are manufactured or sold at common sense prices.

Let us help you with your production schedule for this season and show you how to cut down costs.

Address

Colby Harriman

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Boys Will Be Boys"

(Pathe—Comedy—Two Reels)

In this "Our Gang" comedy Mickey and his pals build their own Coney Island on a vacant lot. Surveyors for a new building try to chase them away after they have erected merry-go-round, ferris wheel and other fun devices. The president of the company taking over the lot is not too old to remember that he was a boy once. He deserts an important board meeting to join with the gang in operating the park. The directors follow him there and try to hold him in the meeting but fail. Soon all the business men then help the boys run the park and enjoy its thrills themselves. Robert McGowan directed this "Our Gang" comedy, as he has all its predecessors, and it is typical of them. That means that it is excellent, wholesome fun sure to appeal to boys of eight and boys of eighty.—S. S.

"Heart Trouble"

(Universal—Comedy—One Reel)

This issue of Universal's "Sweet Sixteen" comedy series under the Bulls Eye Brand features Arthur Lake and a new girl, Marceline Day, who has taken the place of Olive Hasbrouck. The action shows Arthur getting in bad with the girl's parents on account of breaking up valuable vases, and being forbidden the house. The girl sneaks him in during a masquerade and a tough guy takes a pair of handcuffs and shackles Arthur to his rival, Eddie. Unable to free themselves, Arthur and Eddie have to go home and go to bed chained to each other. There is a moderate amount of amusing situations but as a whole it falls below the standard of the series.—C. S. S.

Pathe Review No. 30

(Pathe—Magazine—One Reel)

This Pathe Review contains the following subjects: "The Wilderness of Water," a submerged forest in the Mississippi valley; "The Garden of Seville," Pathecolor views of the city of Moorish Spain, and "The Two-Legged Horse Race," a novelty picture showing ostriches racing backwards and forwards. These subjects are excellently chosen and treated. Those of the submerged forest are especially striking, and the novelty picture affords a pleasant close to the reel.—S. S.

"The Sleuth"

(F. B. O. Comedy—Two Reels)

In this Standard Cinema Corporation comedy distributed by F. B. O., Stan Laurel is the star, appearing as a boob detective summoned by a wife to spy on her husband. He adopts various disguises including that of a maid and does a lot of clowning. While mildly amusing it is hard to tell at times just what it is all about. Will probably provide a few laughs for fans who like nonsense and slapstick.—C. S. S.

"Shorts" Reviewed In This Issue

Boys Will Be Boys (Pathe)
Bugville Field Day (Pathe)
Cupid's Boots (Pathe)
Dry Up (Universal)
Heart Trouble (Universal)
Pathe Review No. 30 (Pathe)
Sleuth, The (F. B. O.)
What Price Gloria? (F. B. O.)
Why Kids Leave Home (Pathe)

"Dry Up"

(Universal—Comedy—Two Reels)

This Century Comedy features Jack Singleton and Bartine Burkett. Al Herman wrote the story and directed. Jack is a correspondent school attorney without a license. His landlady takes his clothes, so Jack lassoes a passerby, ties him outside the window of his hall bedroom and swipes his clothes. As it's breakfast time he throws an old shoe at the milkman, who, indignant, throws a bottle of milk which Jack deftly catches. The same method results in a loaf of bread. Jack tries to represent a citizen over whom mortar has been spilled, but the foreman chases him away. Then he tries to represent a fair woman in a divorce suit only to again fly when he discovers that the foreman is her husband. The subject is of average interest.—S. S.

KIT GUARD

One of the funny men of the screen, who will be seen in "The Adventures of Maisie," an F. B. O. picture

"Cupid's Boots"

(Pathe—Comedy—Two Reels)

Ralph Graves is the man and Thelma Hill the girl in this Mack Sennett Star Comedy. Graves is bookkeeper in a shoe store until inattention to business caused by Thelma leads to his "resignation." His opportunity to prove himself a hero comes when Thelma and her parents are trussed up by a villain. Graves rescues them after many hazardous and laughable experiences. Again it must be said that Mack Sennett knows burlesque. It is not always broad in this subject but it is always effective. The make-up of some of the characters is perfection. Graves lends a pep to the picture that keeps it moving at all times, and Miss Hall is ideal opposite him. "Cupid's Boots" ought to please the many audiences that already have signified a great desire to see this series of Graves comedies.—S. S.

"What Price Gloria?"

(F. B. O. Series—Two Reels)

F. B. O. series "The Pacemakers," reaches its tenth episode in this issue which follows the same lines as the earlier chapters. George O'Hara and Stanley Taylor are competitors in a swimming race this time and as usual Taylor tries to pull some crooked work to prevent O'Hara from winning, but of course fails. The title, a travesty on a successful play, refers to the fact that Taylor hires a woman with this name to aid him by claiming she is O'Hara's wife. Albert Cooke and Kit Gaurd do a lot of amusing clowning in a duel scene with scimeters and have a few other comedy scenes. This issue is on a par with the remainder of the series and should prove generally entertaining although lacking in novelty.—C. S. S.

"Why Kids Leave Home"

(Pathe—Sportlight—One Reel)

This Grantland Rice Sportlight is easily one of the best to date. The subject is the thrill supplied childhood by the arrival of the circus in town. A subtitle reads: "Time may bring its glory and thrills but they are nothing compared with any kid's first circus." Various circus stunts are shown, with special attention paid the more exciting ones such as bulldogging a steer and bucking a broncho. The subject has been expertly produced, edited and titled and it ought to make a hit with theatre audiences.—S. S.

"Bugville Field Day"

(Pathe—Cartoon—One Reel)

In this Aesop's Film Fable, Paul Terry's cartoon characters have a field day. Their various methods of transportation to the scene are amusingly shown, and hilariously funny are the sporting events. Terry goes in for a bit of melodrama when a big bug tries to steal the princess bug from her tiny fiance.—S. S.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Freshman"

A Riot of Laughs Combined with Pathos Makes Harold Lloyd's Latest for Pathe His Best Comedy.

Reviewed by C. S. Sewell

Success has become such a habit with Harold Lloyd that it seems commonplace and savoring of repetition to say that "The Freshman" his newest feature comedy for Pathe is another link in his unbroken chain of hits. But such is the case, in fact we are strongly of the belief the general audience reaction will be that this is his very best production.

While not as breath-taking as "Safety Last" as filled with hilarious farce as "Why Worry" or as crammed with gags as "Hot Water" it is nevertheless better entertainment than any of these for it combines the best laugh-getting points of them all. In type it more nearly resembles "Girl Shy" for the laughs have been hung on a farce-comedy framework in which there is just enough story to carry them, strong human interest and a plentiful sprinkling of pathos.

Harold is cast as a lad who enters college determined to become the most popular student. He does everything anybody suggests and while you heartily enjoy his mistakes and mishaps you feel tugs at the heart as the innocent and guileless way in which he takes the kidding of the students as real admiration, and there is genuine pathos that grips you in the scene where he learns the truth.

"The Freshman" is an extremely well constructed picture and Sam Taylor and the several others who share with him the credit for story and direction are entitled to a lot of praise. We suppose that the others listed are the gag men, for they certainly should come in for their share. The comedy is not so hilarious at the start but the laughs build up wonderfully, increasing in quality and quantity to the whirlwind finish in which Harold wins the big football game. Combined with the excitement and suspense of the game there is some of the best comedy that ever reached the screen, which takes these sequences out of the stereotyped class and makes them a regular riot of enjoyment.

While there is quite a play on the pathos, each time it is followed up with a screamingly funny gag, and oh boy, what gags. They will keep an audience in an uproar.

Even the most frozen-faced patron will find himself rocking with side-splitting laughter when Harold goes to a party in a dress suit that is only basted together and as one part after another rips and the tailor comes to his rescue until finally the whole thing gives way. There is excellent humor and human interest in the kidding of the gang when he first reaches college, his speech to the students while he has a kitten fidgeting under his sweater, his having to treat the whole school to ice cream, but it is in the climax that he hits the high water mark of mirth.

Features Reviewed In This Issue

Evolution (Red Seal)
Freshman, The (Pathe)
Marriage Whirl, The (First National)
Marry Me (Paramount)
My Lady's Lips (Schulberg)
Night Life of New York (Paramount)
Pretty Ladies (Metro-Goldwyn-Mayer)
That Man Jack (F. B. O.)
Woman Hater, The (Warner)

Of course it is Harold who wins the crucial game at the last minute and this always provides good suspense and is sure-fire entertainment, but it is the way he does it, his screamingly funny mistakes and uproarous stunts that make it a regular whiz for laughter and fairly sweeps you off your feet with enjoyment.

Grab "The Freshman" for with Harold Lloyd's popularity to back it up it certainly should leave a trail of broken box-office records.

Cast

The Freshman ..... **Harold Lloyd**
Peggy ..... **Jobyna Ralston**
Cad ..... **Brooks Benedict**
College Hero ..... **James Anderson**
College Bell ..... **Hazel Keener**
Tailor ..... **Joseph Harrington**
Coach ..... **Pat Harmon**

Story by Sam Taylor, John Grey, Ted Wilde and Tim Whelan
Directed by Sam Taylor and Fred Newmeyer
Length, 6883 feet.

Story

Harold Lamb saves up considerable money and when his father sends him off to college he is determined to do everything possible to achieve popularity. This willingness makes him an easy victim for the college jokers and the only one who takes him really seriously is his landlady's daughter. He is persuaded to make a speech in which he pulls a funny little jig and asks all to call him "Speedy" just as he saw an actor do in a motion picture. He tries to make the football team and even consents to take the place of the dummy at practice but his pluck is only rewarded by being made water boy which believing he is a substitute. He is kidded into giving a big blowout and his new evening suit is only basted together and it comes to pieces on the ballroom floor. The College cad gets fresh with the girl and he thrashes him and then learns that he has been kidded all along. He determines to make good in the big game and finally when no one else is left he is sent in. He makes a lot of boob plays but finally scores the winning touchdown and becomes the college hero, and of course wins the girl.

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music
Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"That Man Jack"

Bob Custer's Newest for F. B. O. Actionful Western with Unusually Snappy Riding Stunts.

Reviewed by C. S. Sewell

While previous pictures in the series made by Jesse Goldburg Production and released through F. B. O. have shown Bob Custer in the role of an officer of the law either as a Texas Ranger or a Northwest Mounted Policeman, in his newest "That Man Jack" he is cast as a conventional western hero.

Bob is seen as a stranger who, after falling In love with a girl, learns that his new partner is engaged to her and decides to continue on his journey. Before he can get away he is accused of his partner's murder, but in the end proves his innocence and wins the girl.

The action is built along familiar lines, the first punch being where he rescues the girl from a runaway; the scene, however, is very well handled. The story has been smoothly built up so as to establish a strong chain of circumstantial evidence against the hero, and there is plenty of dash and action with good suspense in the sequences, where the hero, after escaping from the sheriff, visits the girl and eludes the posse while ferreting out the murderer.

Custer's work is thoroughly satisfactory and he has some unusually good stunts of horsemanship, notably where he kicks the sheriff and, turning completely over in the air, lands in the saddle, and again where he rides head downward and pulls himself up into the saddle.

Mary Beth Milford as the leading woman, and the remainder of the cast, handle their roles satisfactorily, and "That Man Jack" should prove an entertaining offering for "Western" fans.

Cast

Jack ..... **Bob Custer**
Anita Leland ..... **Mary Beth Milford**
Joe Leland ..... **Monte Collins**
Sammy Sills ..... **Hayford Hobbs**
Bill Stearns ..... **Buck Moulton**

Story by George P. Bauer
Scenario by Adele Buffington
Directed by W. L. Craft
Length, 5032 feet.

Story

Jack, a husky stranger saves Anita Leland when her team runs away and is so impressed with her that when easy-going Sammy makes him an offer to work a mine together he accepts to be near Anita. In an argument Jack beats Bill Stearns and incurs his enmity. Jack later learns that Sammy and Anita have been childhood sweethearts and are engaged and he decides to clear out. Sammy insists he take his share of the gold. Stearns and his gang attack the cabin and kill Sammy, placing suspicion on Jack and when gold is found on him he is arrested, but makes his escape. Anita goes to the cabin and finds a note written by Sammy accusing Stearns who sees her and tries to get the paper. Jack arrives in time to save her and Stearns confesses. Jack wins Anita's hand.

"Evolution"

Red Seal Presents in Interesting Form and Simple Language Arguments on Which Theory Is Based.

Reviewed by C. S. Sewell

Of singular timeliness in view of the Scopes trial in Tennessee in which this issue is involved is the 4,200-foot film, "Evolution," distributed by Red Seal Pictures Corp. Column after column of publicity in the press has focused attention on this scientific question, evoking wide-spread discussion and a natural curiosity as to just what "Evolution" is, and this film is a comprehensive presentation of the arguments on which it is based, presented in pictorial form and with the absence of high sounding scientific terms or explanations, with the result that it is readily within the grasp of the average intelligence.

Preliminary shots show how man has harnessed the elements as evidenced by the development of the locomotive, radio, the aeroplane etc. and is seeking to solve the riddle of his own existence on this earth. Then begins a series of pictures illustrating the theory of the birth of the earth starting with the passage of two great bodies in space resulting in the pulling away of a great mass of matter from the sun which after countless ages became the planets of which our earth is one.

The development of the earth from its molten state as it gradually cooled with the separation of the vapor and condensation into oceans is traced and then with the statement that no one knows how it started, the course of life from the lowest forms of single living cells in water, up through more complicated cell-masses to the appearance of fish with backbones, is shown.

Further development is recorded in the fish in shallow water that developed lungs and finally rudimentary feet as they ventured on land. Then comes the development of reptiles and birds with reconstruction of the gigantic prehistoric reptiles that are now extinct. The finding of fossil remains, drawings of prehistoric man and comparisons of bodily structures are called on in support of the argument.

Finally the more modern animals are shown, with examples of links between different species as for instance the tapir which resembles both the elephant and the rhinoceros. Adaptation of life to changing conditions is pictured in the protective armor of certain animals, the way in which bears etc. developed so as to exist when the glacial age covered great portions of the land with ice, and in the way that certain insects resemble leaves, twigs, etc.

All of this paves the way to the crucial point of the argument, the study of various types of the monkey group beginning with a number of species of lemurs each showing a higher stage of development up to the gibbon which is the lowest form to begin to walk erect, thence to the baboon and highly intelligent chimpanzee and the gorilla which more nearly in size resembles man.

Here the study of fossil remains comes in with reconstruction of the ape-man of Java, the Piltdown and Neanderthal man each showing less of the resemblance to the ape and more to man until the man of today is reached and the wide variety of men illustrated in the different races is pictured, with the closing title "Some call it evolution, others the work of God."

Anyone of an inquisitive turn of mind, whether in favor of or against the theory of evolution, will find this picture interesting, entertaining and instructive and in view of its exceptional timeliness it offers excellent opportunities for exploitation and should prove a good box-office attraction.

"Night Life of New York"

Machine Made Paramount Has Strong Box Office Value and Makes a Snappy and Amusing Play.

Reviewed by Epes W. Sargent.

Here is another production on which the critics and the box office are apt to disagree. Considered as literature "Night Life of New York" is pretty poor stuff, forced, illogical and inconsequential. But both night life and New York have distinct box office values, and Allan Dwan has made the most of a sprightly, if impossible, scenario.

It moves rapidly, gives action in plenty and shows half a dozen of the best known night clubs in New York, much of the action taking place in the El Fey Club, now known as the Del Fey Club since its recent padlocking. The scenes actually were made in and in front of the club and are not studio stuff. It gives about $500 worth of night life for whatever admission the theatre charges, and it is all authentic.

Rod Le Rocque and Dorothy Gish have the leads, though Ernest Torrence dominates many of the scenes in the well-considered role of a small town manufacturer. He does not intrude, but he cannot be overlooked when he is on the stage. La Rocque takes a two-fast tempo as the son and Miss Gish over-plays now and then, though mostly she stays within the frame. Helen Lee Worthing makes the most of a small part and Arthur Housman and Riley Hatch hold their own well.

The production is not always well handled. We cannot, for example, vision a consumptive spending his time with a saxophone, nor can one look out of the windows of the Hotel Commodore and see Longacre Square. But it's New York as the rural visitor sees it, and it is good light entertainment if you do not demand logic. It's just what out-of-town likes.

Cast

Ronald Bentley.....Rod La Rocque
John Bentley.....Ernest Torrence
Meg.....Dorothy Gish
Carrie Reed.....Helen Lee Worthing
Jimmy.....George Hackathorne
Jerry.....Arthur Housman
William Workman.....Riley Hatch

Story by Paul Schofield.
Directed by Allan Dwan.
Length 6,998 feet.

The Story

John Bentley left New York after his fiancee jilted him, following his failure. He did not go back when a manufacturing enterprise made him rich. Instead he installed his luckier rival as New York manager. But his son, Ronald, felt the urge, and after a sensational scrape Bentley accepted the suggestion of his manager, that Ronald be given such a taste of the town that he would be content with Iowa ever after. An actress, Carrie Reed, is hired to teach him his lesson. She quits him cold the first night out. His pace is too rapid. He buys a taxicab, becomes involved in a robbery, perpetrated by the brother of a telephone operator, and he keeps silent for the sake of the girl. She, however, comes forward and Ronald is exonerated and Ronald is quite content to go back to Iowa—with the girl—and settle down. On the other hand the father, having seen his long lost love in her present all-too-fleshy state, promotes Workman to be head of the factory and decides to remain in New York and make up for lost time.

"Marry Me"

James Cruze Makes a Convincing Paramount Story from Utterly Implausible Story of an Egg.

Reviewed by Epes W. Sargent.

Perhaps it is not an altogether unmixed blessing to be able to make bricks without straw. James Cruze seems to frequently get lightweight stories on the argument that he can make them real with his skillful direction. He seems to be regarded as an artistic pulmotor around the Lasky lot, for he always manages to breathe the breath of life into the moribund plot and he has made a really delightful little story out of Anne Caldwell O'Day's story of the cold storage egg.

It is unfortunate, except perhaps for the box office, that the title suggests a red hot mamma or a jazz baby daughter, where in reality it is a small town idyl, but this can be corrected in the advertising, and an effort should be made to appeal to those who like good, light entertainment.

"The Nest Egg" was written when jazz still was "ragtime" down on the Bowery and "syncopation" around Carnegie Hall. It's a simple little story that gains more from its telling than from its strained plot. It's a picture, rather than a play, but a very delightful picture of small town life, so well cast and directed that it possesses real charm.

It's a personal triumph for Cruze and a credit to the players, though Florence Vidor is not well cast as the heroine. She does not fit into the picture as well as do the others. On the other hand Edward Horton does a fine bit of work as the man who has ruined his digestion on cold storage eggs. It is one of his best drawn characters. Fannie Midgley is delightful as the grandmother and Ed Brady is photographic as the small town fatuous chap. The others all fit well into their characters and the ensemble is evenly good.

It is thoroughly delightful entertainment throughout and should be a good box office bet, since the play has been so widely done in stock.

Cast

Hetty Gandy.....Florence Vidor
John Smith No. 2....Edward Everett Horton
John Smith No. 1.....John Roche
Sarah Hume.....Helen Jerome Eddy
Granny.....Fanny Midgley
Norman Frisbie.....Ed Brady
Jenkins.....Z. Wall Covington
Mrs. Hume.....Anna Schaefer
Jackson.....Erwin Connelly

From the Play by Anne Caldwell O'Day.
Adaptation by Walter Woods.
Scenario by Anthony Coldewey.
Directed by James Cruze.
Length, 5,526 feet.

Story

Hetty Gandy, called home from her vacationing by a telegram, leaves an egg for John Smith, whose proposal of marriage she has just accepted. The egg goes into cold storage instead of reaching John and for five years Hetty patiently waits his coming, resisting the importunities of Norman Frisbie. Then a wire from John Smith comes, asking her to be ready to go to a nearby town with him, and the whole village knows that Hetty is to be married at last. But this is another John Smith, who received the egg five years late and who is suing the dealer. He merely wants Hetty to testify for him. Through a misunderstanding Smith and Hetty have to spend the night in the same hotel room, and it looks pretty much like a scandal, but John Smith is more of a man than he seems to be and so all ends well, though the clouds pile up with alarming blackness.

"Pretty Ladies"

Gorgeous Reproduction of "Follies" Numbers in Color Plus Good Story Makes Fine Entertainment.

Reviewed by C. S. Sewell

Due largely to Monta Bell's directorial skill aided by the excellent and sincere performance of Zasu Pitts in a sympathetic human interest role, the Metro-Goldwyn-Mayer production "Pretty Ladies" is thoroughly enjoyable entertainment.

A strong human note is struck in the plot of this picture but it would have furnished a rather slight basis for a feature length picture if played up from its straight dramatic angle alone without the introduction of superfluous material to lengthen it out which would probably have weakened the story.

The story centers in the comedy woman of a "Follies" revue who sees all the pretty ladies in the show with their sweethearts and dreams of love but never experiences it until love finally comes to her in the person of the drummer in the orchestra. The leading woman tries to vamp him after he is happily married and he does fall from grace on one occasion. His wife won't listen to him or let him explain and acts as if she refused to believe him guilty, finally everything is O K again and in secret she prays that it will never happen again.

That is really all there is to the story, but the fact that the background is that of the "Follies" offered a fine opportunity to build up along this line and Mr. Bell has taken advantage of it. Referring obviously to the "Ziegfeld Follies" Ann Pennington one of the stars of this noted musical show appears in person and there are impersonations of several of the other principals.

There is to this picture the zest of the peep behind the stage curtain for it is a story of backstage, but after all the big thing for the average audience is the fact that Mr. Bell has introduced a number of spectacular stage numbers with full ensemble and an abundance of "pretty ladies" and the effect has been enhanced many fold by the use of Technicolor. They are simply gorgeous and with the predominance of soft colors are a delight to the eye. This is the finest example of color work we have ever seen, and the appeal of these numbers alone should make the picture a success.

These scenes include a Japanese setting that changes to an Alaskan one covered with snow, a huge chandelier on which the figures are beautiful living women and individual studies of several types of feminine beauty. There is also a novelty scene in which the whole stage represents a kitchen table with shelves, utensils, etc., on the same scale making Zasu Pitts, costumed as a fly, and the other characters appear in perfect proportion.

The way the picture ends is clever and truly unusual and we believe will provide general satisfaction for after all it was the happiest solution of the situation.

In addition to Miss Pitts' fine performance is the good work of Tom Moore in the opposite role and Lilyan Tashman as the vamp, with Norma Shearer and Conrad Nagel scoring in interpolated bits.

We believe that this picture will prove generally pleasing in all classes of houses and that the scenes in color will appeal especially to those who have not had an opportunity to see the "Ziegfeld Follies."

Cast

Maggie	Zasu Pitts
Al Cassidy	Tom Moore
Ann Pennington	Ann Pennington
Selma	Lilyan Tashman
Aaron Savage	Bernard Randall
Adrienne	Helene D'Algy
Dream Man	Conrad Nagel
Frances White	Norma Shearer
Roger Van Horn	George K. Arthur

Based on story by Adela Rogers St. John
Directed by Monta Bell
Length, 5828 feet.

Story

Maggie, the comedy woman in the Follies, who make them laugh with her clowning, sees all the other girls with sweethearts but none of the men ever look at her. The best she has is a "dream man" whom she imagines pays her attentions. An accident when she falls into the orchestra and breaks his drum starts a friendship with Al, the drummer. This arouses the jealousy of Selma, the leading lady who tries to win him, but Al who has written a big song success for Maggie, sticks to her and a few years later they have a happy home and a baby. Al has gained fame as a song writer and is called suddenly to Atlantic City to prepare a new number for Selma. There he finally falls for her. A busybody rushes and tells Maggie. When Al comes in he is contrite and prepared to tell the truth, but Maggie absolutely refuses to listen to him. The ending shows him happy with the baby while Maggie prays that it will not happen again.

"The Woman Hater"

Helene Chadwick and Clive Brook in Dramatic Warner Bros. Picture.

Reviewed by Sumner Smith

Warner Brothers' "The Woman Hater" provides thoroughly enjoyable entertainment. Presenting an excellent cast consisting of Helene Chadwick, Clive Brook, John Harron, Helen Dunbar and Dale Fuller, the story of an actress's love for a man and a jealous youngster's infatuation for her begins with a minimum of effort and develops great suspense throughout, with clever trick photography of a race through New York traffic supplying a big kick at the end.

The actress has loved and lost because misunderstood and suspected. A youngster comes into her life and introduces her to the other man. Both men come to distrust her. The story is from Dorothy Day's excellent novel, "The Eleventh Virgin.'

Miss Chadwick has the role of the actress and is at her best in emotional scenes. The man she loves has boarded an ocean liner and the actress must reach the pier before its departure. She apparently speeds her auto down Riverside Drive, through the dense traffic at Times Square and onto the pier at breakneck speed. A Fifth Avenue 'bus looms up before her car and she swerves out to avoid it, people and immense vans cross her path but she avoids them.

Evidently this was done by superimposition—the careful placing of a negative of Miss Chadwick in a studio automobile on a negative of New York City streets. Careful calculation of when the racing car must turn out to apparently avoid traffic makes it realistic. It is not simply a shot or two but a couple of hundred feet of film. Audiences ought to eat it up and marvel at how it was done, since they can reason that no traffic cop would let Helene get away with any speeding like that.

Cast

Marie Lamont	Helene Chadwick
Clive Brook	Clive Brook
Philip Tranter	John Harron
Mrs. Tranter	Helen Dunbar
Secretary	Dale Fuller

Adapted from Dorothy Day's Novel, "The Eleventh Virgin."
Directed by James Flood.
Length, 6591 feet.

Story

Clive Brook has left Marie Lamont, actress, because he doubts her sincerity and love for him. Later, through Philip Tranter, a youngster infatuated with her, he meets her again and undertakes to save the boy from her. To show the boy she is unworthy, Brook forces Marie to appear in public with him after cutting engagements with the boy. Insanely jealous, Philip intrudes upon Brook and the actress in her apartment and covers them with a gun. Marie denounces Brook to make him leave, he not having seen the danger, and she herself waits for the shot. The boy confesses he evidently hasn't the capacity to return love like hers. She speeds to the pier, where Brook is boarding a liner, explains the reason for her harangue and wins his love.

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"The Marriage Whirl"

Corinne Griffith Gives Excellent Performance in Jazzy Story Adapted from Stage Production.

Reviewed by C. S. Sewell

As the newest of her own productions released through First National, Corinne Griffith appears in "The Mariage Whirl" which is adapted from "The National Anthem," a stage play by J. Hartley Manners.

The story shows a quiet and refined girl who does not care for the mad pace of the modern seekers of pleasure, impulsively marrying one of the foremost of this set on his promise to reform. The expected happens and he gradually goes back to his old ways and finally to try and hold him she seeks to keep up the pace although she abhors it. In the end, however, her husband has an affair with a notorious woman and is

killed in an auto accident and she at last finds happiness with a former sweetheart of her own type.

With the exception of the opening scenes the story deals entirely with a succession of jazz scenes, the jazz atmosphere predominates and there are several parties and high jinks in which quantities of the stuff that is prohibited under the Volstead law is consumed. In fact it would seem that one of the reasons for the selection of this story for Miss Griffith is the opportunity it gives her to do some unquestionably good acting in a scene where she is supposed to be intoxicated, although it may not appeal to some of her fans.

Miss Griffith's role is a sympathetic one and with other opportunities such as scenes in which she does fine emotional work, her performance here ranks as one of her best. The story, however, is rather indefinite and pointless. Two of the scenes with the greatest opportunities for drama have been made melodramatic by overplaying and consequently fail to convince. Particularly is this true of the climax where in a rage she picks up a lamp standard and drives her husband and the other woman out, then takes poison by mistake and as the drug is taking effect wanders out into the crowded ballroom and demands that the music be stopped. And while providing the happy ending, the expedient of killing the husband in an auto accident is theatric and decidedly conventional.

As the husband, who is very much of a cad, Kenneth Harlan gives a good performance and with very limited opportunities Harrison Ford handles the role of the other fellow well. Nita Naldi successfully impersonates the Parisian vamp.

Even taking into consideration Miss Griffith's work and personal popularity the reception accorded this production will depend largely on the extent to which your audiences react to jazz themes. As a general proposition, we do not consider that it measures up to the standard of her recent productions.

Cast

Marian Hale ..... **Corinne Griffith**
Arthur Carrolton ..... **Kenneth Harlan**
Tom Carrol ..... **Harrison Ford**
John Carleton ..... **E. J. Ratcliffe**
Reuben Hale ..... **Charles Lane**
Dick Mayne ..... **Edgar Mayne**
Toinette ..... **Nita Naldi**

Based on play "The National Anthem" by J. Hartley Manners
Directed by Al Santell
Length, 7,072 feet.

Story

Tom Carrol and quiet and refined Marian Hale are old-time friends. Marian meets Arthur Carrolton, a jazz devotee, who takes her to a round of parties and although she does not fall for that kind of stuff, she really gets to love Arthur and when he promises to reform marries him. He stays good for awhile but when the old gang calls on them, he not only gets intoxicated but persuades Marian to imbibe and she takes too much. Her father seeing her in that condition is so hurt that he dies. Marian and Arthur go abroad and Arthur is soon mixed up with the fast set in Paris. In trying to keep up the pace which she hates but hoping to hold Arthur she finally starts to drinking. Arthur has an affair with Toinette, a dancer, and one evening when Marian is ill, he brings Toinette to the apartment. Marian sees him making love to her and finally waking up she drives them out. By mistake she takes poison and in desperation phones Tom to come to her. Toinette and Arthur are killed in an auto wreck and Marian recovers and finds happiness at last with Tom.

"My Lady's Lips"

Schulberg Offers Crook Story With Tremendous Suspense Denouncing Barbarity of "Third Degree"

Reviewed by C. S. Sewell

Following the release by B. P. Schulberg Productions of "Capital Punishment" advocating the abolition of the death penalty, the same company is now offering "My Lady's Lips" in which there is a scathing denouncement of the "third degree" used by the police and a plea for a less barbarous method for the detection of crime.

While the possibility of the death penalty being inflicted on an innocent man furnished the central theme in the previous picture the third degree situations occur late in "My Lady's Lips" and are but one angle of the plot. James P. Hogan directed both pictures.

The new production is the story of a newspaper reporter's successful capture of a notorious criminal gang by going among them and posing as one of them. His falling in love with the female leader caused him to shield her and resulted in his being sent to prison when the police by means of the third degree forced both of them to say that he was actually a member of the gang.

Director Hogan in a minimum number of scenes has excellently pictured the unhappy environment and then the reformatory which lead up to the heroine's career of crime and the romantic element is not introduced until about the middle of the picture. The first three or four reels dealing with the reporter's experience in the crook's den where he is suspected, poses as being blinded and is subjected to various tests to catch him, develop tremendous suspense that is excellently sustained at high tension and never allows the interest to waver for a moment.

Unfortunately, the strength and promise of these early reels is not maintained at the same level. The romantic angle is suddenly introduced and only slightly motivated; in fact it is never clearly shown as to why the hero should have gone to such extreme lengths, including a jail term, to shield this woman. The introduction of a denouncement of the third degree by a prominent police official breaks the dramatic continuity and the scene showing the infliction of this mental and physical torture are designed to accentuate their cruelty.

William Powell has the leading role and gives a very fine performance, his best since "Romola" and Alyce Mills does well as the female crook. Clara Bow is effective in a minor role. Indeed the entire cast is high class and contains a number of other players whose names have box-office value.

With its strong dramatic values, fine cast and the tremendous suspense and nerve-racking tension developed in the earlier reels "My Lady's Lips" rates above the average as a story of the underworld and should prove a good box-office attraction for the majority of houses.

Cast

Lola Lombard ..... **Clara Bow**
Forbes Lombard ..... **Frank Keenan**
Dora Blake ..... **Alyce Mills**
Scott Seddon ..... **William Powell**
Smike ..... **Ford Sterling**
Inspector ..... **John Sainpolis**
Crook Girl ..... **Gertrude Short**
Eddie Gault ..... **Matthew Betz**

Story and continuity by John Goodrich
Directed by James P. Hogan.
Length, 6,009 feet.

Story

Lola Lombard, daughter of a newspaper owner tells her father she was in a gambling place that the police raided, but it develops that it was a frame-up of the notorious Blake gang. Scott Seddon, star reporter, sees a chance for a scoop by rounding up the gang. He gets into their underground headquarters and poses as a crook but they are suspicious. Afraid to shoot him they decide to give him poison that will blind him. He detects the scheme but simulates blindness and they try all sorts of tests without tripping him. Finally in an unguarded moment Dora Blake uncovers the deception—Seddon signals for the police and when they arrive he succeeds in getting Dora to safety and refuses to tell her whereabouts. He is arrested charged with being a member of the gang and Dora gives herself up to save him, but through third degree methods both are made to confess and are sent to jail. Unable to face him, Dora goes back to her old life and opens a gambling hall. Scott wanders in and denounces her for not keeping her promise to go straight. A disgruntled loser shoots Dora and Scott takes her in his arms and kissing her lips declares he still loves her.

Scenes in "Parisian Love," the B. P. Schulberg Preferred Picture, featuring Clara Bow, Lou Tellegen and a star supporting cast.

PRODUCER AL CHRISTIE AND THE STARS WHO WILL BE SEEN IN CHRISTIE FEATURES
Top row—left to right: Al Christie, Lionel Belmore, Hallam Cooley, Creighton Hale, Julian Eltinge, Scott Sidney. Bottom row—left to right: Ann Pennington, Edward Gribbon, Lilyan Tashman, Lillian Rich, Mabel Julienne Scott, Tom Wilson.

Christie Sets Complete Schedule for Short Comedies and Features

AL CHRISTIE has completed the line-up of product which will be made in his comedy studios this season, insuring not only an increased program of two-reel star series and Christie Comedies, but also at least three full-length features to be completed during the summer months.

The series of ten Christie Comedies are the first to go into production, the initial comedy in this series now being made under the direction of William Watson, recently signed by Christie to direct during the coming year. In the Christie Comedies will be all star casts featuring such players as Billy Dooley, just signed from the Orpheum circuit in which he appeared in the act called "The Misfit Sailor," Neal Burns, Jack Duffy, Vera Steadman, Natalie Joyce, Bill Irving, Eddie Baker, Lincoln Plumer, Rosa Gore, Bill Blaisdell and others.

Bobby Vernon Comedies will have six pictures. Frances Lee, also from the Orpheum Circuit, has been signed as Vernon's leading lady.

Walter Hiers will also make a series of six comedies. His first series last year is said to have established records for booking, and Christie some time ago exercised the option which he had on Hiers' services as far as two-reel comedies are concerned. Hiers may possibly appear in several outside features, but the series of comedies will be his chief work for the year.

Jimmie Adams has been elevated to the head of a comedy unit and will make six two-reel releases. Adams has been seen on the Christie program before but this year will head a starring series for the first time. Molly Malone has been assigned as leading woman with the Jimmie Adams comedies.

These four series will make twenty-eight comedies from the Christie studios all told, to be directed by Watson, Archie Mayo, Harold Beaudine and Walter Graham. Frank Roland Conklin, Hal Conklin, Raymond Ross, Robert Hall and Sigmund Terzig are writing the stories for these comedies. Arthur Forde has joined the Christie staff as stage director to collaborate with Thomas Brierly, are director, in creating sets and handling production details.

The first of the new Al Christie features to be released will be "Seven Days" from the Mary Roberts Rinehart book and the Avery Hopwood stage play. This is being filmed by Scott Sidney, the Christie star director who shot "Charley's Aunt" and other successes. The complete cast for "Seven Days" includes Lillian Rich, Creighton Hale, Lilyan Tashman, Mabel Julienne Scott, Hallam Cooley, Eddie Gribbon, Tom Wilson, William Austin, Rosa Gore and Charley Clarey.

"Madame Lucy," production of which should start July 14th, will have a big cast in addition to Julian Eltinge who has already been announced. Ann Pennington, Lionel Belmore, Lilyan Tashman, Jack Duffy and Hallam Cooley are slated to appear in the picture.

Christie will film another feature comedy during the late summer.

STARS WHO WILL BE SEEN IN CHRISTIE SHORT SUBJECTS
Top row—left to right: Jean Lorraine, Frances Lee, Billy Dooley, Bobby Vernon, Bill Irving, Walter Heirs, Molly Malone, Vera Steadman. Bottom row—left to right: Lincoln Plumer, Jimmie Adams, Natalie Joyce, Doris Wynn, Evelyn Francisco, Neal Burns, Jack Duffy.

Release Schedule Is Issued For New Schulberg Program

J. G. BACHMANN, general manager of distribution for B. P. Schulberg productions, issued this week a tentative release schedule for the first half of the program of eighteen preferred pictures to be released during 1925-1926.

The new schedule will be inaugurated on July 27 when "Parisian Love," a Gasnier production, will be delivered to exhibitors throughout the country. This colorful Apache story was written by F. Oakley Crawford and will feature in its screen version Clara Bow, Lou Tellegen, Donald Keith, Alyce Mills, Hazel Keener, Lillian Leighton Jeane de Briac and J. Gordon Russell.

The next release will come on August 15—"The Girl Who Wouldn't Work." Marcel De Sano, new director find, is transferring to the screen this society story by Gertie D. Wentworth-James. Lionel Barrymore, Marguerite De La Motte, Henry B. Walthall, Lilyan Tashman and Forrest Stanley head the cast.

On September 5 will be released the Saturday Evening Post serial by Fanny Heaslip Lea, "With This Ring." Fred C. Windemere is directing this story.

The next six will be released in the following order—September 25, "The Other Woman's Story;" October 16, "Lew Tyler's Wives;" November 6, "The Plastic Age," November 27, "Eden's Fruit;" December 18, "Shenandoah," and January 7, "Horses and Women."

The balance of nine pictures will follow at approximately three-week intervals. The order of their production has not yet been decided upon.

B. P. Schulberg Will Screen "Biography of Race Horse"

PRELIMINARY work on one of the biggest pictures to be filmed on the new program of B. P. Schulberg Productions, was begun this week when production plans were laid out for the Saturday Evening Post novel, "The Biography of a Race Horse" which will be released under the title "Horses and Women." L. B. Yates is the author of this unusual story which ran serially, last winter, in the Saturday Evening Post and was much discussed for the originality of its theme and treatment. Issued recently in book form, it is now recording high sales.

The screen transcription of "The Biography of a Race Horse" will be produced on an elaborate scale, making it one of the outstanding pictures on the Preferred schedule. It will combine all the interests of a horse picture with the flash of a tense society drama.

B. P. Schulberg, who will supervise production, has chosen Fred C. Windemere to direct this story. It will be ready for late Autumn release. Windemere is now at work on another Saturday Evening Post novel, "With This Ring," by Fanny Heaslip Lea, his first production for Mr. Schulberg's organization.

Henry B. Walthall in a strong scene in "On the Threshold, a Producers Distributing Corporation release. Robert Gordon and Gladys Hulette at right.

Georgia Hale and Malcolm Waite in Charles Chaplin's "The Gold Rush," for United Artists.

Stromberg Picture Goes Big

"Off the Highway" Makes Hit in Audience Test in California

"Off The Highway" Hunt Stromberg's first special feature on the coming program of Producers Distributing Corporation was previewed before a regular audience at the Glendale Theatre, Glendale, this week with the gratifying result indicated in the following telegram sent to John C. Flinn by William A. Howe lessee and manager of the theatre.

"Previewed 'Off The Highway' Monday night. Audience reaction wonderful. Many expressions to effect best picture ever to reach the screen. Picture a certain winner and one of the finest productions I have ever witnessed. Screened 'The Bad Lands' tonight to enthusiastic audience. Believe this best picture Harry Carey has made. Hunt Stromberg is to be congratulated as the most consistent and prolific producer I know of."

"Parisian Love" Completed

As soon as Gasnier finishes the supervision of cutting "Parisian Love," his first B. P. Schulberg Production on the new program of Eighteen Preferred Pictures, he will begin directing "The Other's Woman's Story," according to word just received from the coast. The choice of the leads for this coming production is now being made. The novel by Peggy Gaddis from which the picture is adapted tells the co-respondent's side of a sensational divorce case. It is said to be inspired by an actuality.

Cast Picked for De Mille Film

Clara Beranger, scenarist for William de Mille, has returned to Hollywood from New York with the completed script for "New Brooms." Production starts the latter part of July, with Bessie Love, Neil Hamilton and Robert McQuade in the featured roles.

CLARA BOW
One of the exceptional cast in the F. B. O. picture, "The Keeper of the Bees."

To Do Pryde Novel

"Spanish Sunlight," Barbara La Marr's Next First National Release

Associated Pictures Corporation announces that the next Sawyer-Lubin vehicle in which Barbara La Marr will appear for release through First National Pictures, Inc., will be "Spanish Sunlight." This popular novel by Anthony Pryde, has just been purchased for Miss La Marr's use.

It is further stated that this production will be made on the West Coast in the United Studios of First National under the supervision of June Mathis.

The making of "Spanish Sunlight" in California will mark the resumption of Sawyer-Lubin producing unit's activities in Hollywood inasmuch as, prior to the arrival of this company in New York last year, all productions of this company were made in California under the supervision of Arthur H. Sawyer.

Actual production will start the middle of August from the scenario by Miss Mathis.

Editing "Unchastened Woman"

James Young, who directed Chadwick Pictures Corporation's "The Unchastened Woman," which will mark the return to the screen of Theda Bara, is now engaged in editing and titling that production at the F. B. O. Studios, where the picture was filmed. It is expected the completed picture will be ready for a preview showing at an outlying Los Angeles theatre within two weeks. A completed print will be in New York by August 1 and will be shown to the trade press for review immediately.

Cline to Direct "Old Clothes"

Eddie Cline, one of the best known comedy directors in the industry, has been selected by Jack Coogan, Sr., to direct "Old Clothes," by Willard Mack, Jackie's first picture on his new Metro-Goldwyn contract. The closing of this contract with Cline marks the director's fourth consecutive picture with the juvenile star. The scenario for "Old Clothes" is being written by Kenneth Clark.

Rock Signs with Standard; To Make Comedies for F. B. O.

JOE ROCK, well known comedy producer, who recently completed two series of two-reel comedies starring Stan Laurel and Jimmy Aubrey, which F. B. O. is releasing, has signed a new contract with Standard Cinema Corporation, by the terms of which he will start work immediately on two new series of twenty-six comedies for the distributing company.

The first series will be known as "Blue Ribbon" comedies. Mr. Rock plans to use almost a ton of heavies in each picture, and announces that the Blue Ribbon series will be on the order of a grown-up "Our Gang." Work on the first comedy of this series has been started, and featured in the production, which is as yet untitled, are Frank Alexander, Hilliard Karr and Bill Ross. The total weight of these three men is over half a ton. Billie Rhodes has been cast as leading woman, and James Davis will direct.

The second series of thirteen two reel comedies will be known as the "Parisian Standard" comedies, and will feature some of the best known comedians on the screen. Joe Rock's latest "find," a young woman from Paris, who will be billed on the screen as "Helen from Paris," will play opposite the stars.

Shooting on the first of the "Parisian Standard" comedies will commence this week at Universal City, and prints will be in the F. B. O. Exchanges on September 1.

Bray Studios Will Make 26 Two-Reel Comedies for F. B. O.

THE Bray Studios are taking additional space at 130 West 46th Street, New York, the building in which they are housed, in order to accommodate the increased art staff which has been engaged for the production of twenty six subjects which Bray will make for F. B. O. release for the 1925-26 season.

These twenty six subjects will consist of thirteen Dinky Doodle cartoons, and thirteen comedies which will be known as "Unnatural History" cartoons. The Dinky Doodle cartoons will be burlesques of famous fairy tales and burlesques of the best known feature pictures of the current year. "Don Q" will be the first big production to be burlesqued by Walter Lantz, well known cartoonist. Work on this short subject will commence immediately that Lantz completes the thirteenth of the Dinky Doodle cartoons, a burlesque on the story of Rip Van Winkle.

The "Unnatural History" cartoons will also be burlesques, and the titles of the first four subjects, "Where The Leopard Got His Spots," "How The Elephant Got His Trunk," "Where The Camel Got His Hump" and "Where The Zebra Got His Stripes," are indicative of the laugh-creating possibilities in comedies of this nature.

Third "Potash & Perlmutter"

Close upon the heels of his announcement of his affiliation with United Artists, Samuel Goldwyn announces that besides the forthcoming George Fitzmaurice productions and Henry King's "Stella Dallas" and "The Garden of Allah," the third Potash & Perlmutter production, by Montague Glass, adapted from the Broadway stage play, entitled "Partners Again," will also be released under the United Artists' banner.

Robert Frazer in "The Keeper of the Bees," an F. B. O. picture.

F. B. O. Announces Record Bookings for New Product

THE sales department of Film Booking Offices, under the supervision of Colvin W. Brown, vice-president in charge of distribution, and Lee Marcus, newly appointed sales manager, announces record bookings on F. B. O.'s entire 1925-26 output.

The following theatres have booked all of F. B. O.'s productions for the new season:

Fay's Theatre, at Providence, R. I., Rochester, N. Y., and Philadelphia, Pa.; Dreamland, Columbus, Ohio; Regun, Harlem Fifth Avenue, Stadium, Harlem Grand and Palace Theatres, New York, N. Y.; Premier, Sheffield, Stadium, Stone, Supreme and Capitol Theatres, Brooklyn, N. Y.; Royal Theatre, Waco, Texas; Martini Theatre, Galveston, Texas; Capitol, Hamilton and Chatham Theatres, Chicago, Ill.; Academy, Waukegan, Ill.; Grand, Middletown, Ohio; Princess-Hippodrome, Springfield, Ohio; Columbus, Dayton, Ohio; Eagle, Hamilton, Ohio; Olympia, Sioux Falls, S. D.; Ogden, Ogden, Utah; Ansonia, Butte, Montana; Madison, Madison, Wisconsin; State, Utica, N. Y.; American, Troy, N. Y.; New Glove, Gloversville, N. Y.

Oneonta, Oneonta, N. Y.; Strand, Carthage, N. Y.; Park, Cobleskill, N. Y.; Strand, Dolgeville, N. Y.; Grand, Auburn, N. Y.; Temple, Lockport, N. Y.; Princess, Corning, N. Y.; Regent, Geneva, N. Y.; Capitol, Oswego, N. Y.; Strand, Salamanca, N. Y.; Strand, Norwich, N. Y.; Granite, Newark, N. Y.; Park, Medina, N. Y.; the Regent Theatre, Bath, N. Y.; Rialto, East Rochester, N. Y.; Craig, Rayne, La.; Community, Queens Village, L. I., and the Elliott Theatre, Independence, Mo.

The Ascher Brothers Circuit, Chicago, for their eleven houses, including the Calo, Columbus, Commercial, Crown, Frolic, Portage, Park, Vista, Lane Court, Metropolitan, Oakland Square and Terminal Theatres, Chicago, Ill.

The Columbia Theatre, Niagara Falls, N. Y.; War Theatre, War, W. Va.; Princess, Humboldt, Tenn.; Lillian, Martin, Tenn.; Scout, Alamo, Tenn.; States, Chicago, Ill.; Smith's Barnesboro, Pa.; Annette, Cicero, Ill.; Wigwam, Altus, Okla.; Empress, Hollis, Okla.; Criterion, Tonkwawa, Okla.; Fairy, St. Louis, Mo.; Adams, Decatur, Ind.; Majestic, Rialto and Star Theatres, Portland, Ore.; Wintergarden, Seattle, Wash.; Rialto, Asbury Park, N. J.; Plattsburg, Plattsburg, N. Y.; Regent, Eureka, Kan.; Vaudelle, Muncie, Ind.; Savoy, Shawnee, Okla.; Rex-Novelty, Portland, Ore.; Lincoln, Chicago, Ill.; Kramer, Detroit, Mich.; Columbus, Hammond, Ind.; Lyceum and Jennings Theatres, Cleveland, O.; Rivoli, Toledo, O.; Yorksville, Yorksville, O.; Majestic, Appleton, Wis.

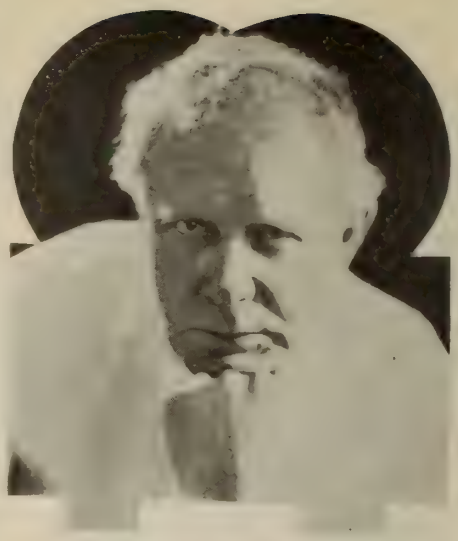
Popular, Philadelphia, Pa.; Princess, Sudbury, Ontario, Photoplay, Watertown, S. D.; Crystal, Salinas, Cal.; Imperial, Oakland, Cal.; Victory, San Jose, Cal.; Garden, Waterbury, Conn.; Monroe, Key West, Fla.; 20th Century, Chicago, Ill.; Rosedale and Dix Theatres, Detroit, Mich.; Grand, Circleville, Ohio; Baby-Grand, Elmwood, Ind.; Alhambra, Cincinnati, O.; Norka and Regent Theatres, Akron, O.; Cinderella, Coshocton, O.; Sun, Cleveland, O.; Popularville, Popularville, Miss.; Superba, Dennison, Texas; Queen, Santa Anna, Texas; Odeon, Whitewright, Texas; Palace and Gem Theatres, Wichita Falls, Texas; Rubidaux, Riverside, Cal.; Woodland, Woodland, Cal.; Seelyo, Abilene, Kan.; Chescent, Noodosha, Kan.; Glendale, Glendale, Cal.; Greenfield, Milwaukee, Wis.; New Variety and Burke Theatres, Pittsburgh, Pa.; American, Erie, Pa.; Richelieu, Bedford, Pa.; Richelieu, Bellefonte, Pa.; Grant, National and New Grand Theatres, Portland, Ore.; O'Fallon, St. Louis, Mo., and the Valentine, U. S., Kingsbridge and Concourse Theatres, New York, N. Y.

Rex, Sapulpa, Okla.; American, Ada, Okla.; Regent, Blackwell, Okla.; Columbia, Cushing, Okla.; Annex, Perry, Okla.; Walmur, Bristow, Okla.; Diamond, Clinton, Okla.; Lyric, Lubbock, Texas; Edgemont and Stratford Theatres, Philadelphia, Pa.; Lyric, Shenandoah, Pa.; Hollywood, Pottsville, Pa.; Family, Braddock, Pa.; Regent, Washington, Pa.; Casino, Greensburg, Pa.; Strand, New Kensington, Pa.; Comfort, Sharpsburg, Pa.; Strand, Woodlawn, Pa.

Colonial, Green Bay, Wis.; Rex, Sheboygan, Wis.; Majestic, Eldorado, Ark.; Haubers, Camden, Ark.; New Dixie, Norphleet, Ark.; Gem, Jackson, Tenn.; Palace, Morristown, N. J.; Academy, Central, Monticello and Ritz Theatres, Jersey City, N. J.; Hill, Newark, N. J.; Playhouse, Great Neck, L. I.; Strand, Sioux City, Iowa; Strand, Lincoln, Nebraska; Crown, Houston, Texas; Amusu-Aldine-Ideal, Corpus Christi, Tex.; Majestic, Hillsboro, Tex.; Grand, Mineral Wells, Tex.; Criterion-Empress, Washington, D. C.; Strand, Colo. Springs, Colo.; Babcock, Billings, Mont.

Holland, Holland, Mich.; Broadway, Mt. Pleasant, Mich.; Grand, Logansport, Ind.; Strand, Frankfort, Ind.; Indiana, Anderson, Ind.; Globe, Kansas City, Mo.; Iris, Eldorado, Kan.; Crystal, Topeka, Kan.; Royal, Salina, Kan.; Strand, Arkansas City, Kan.; Best, Independence, Mo.; Empress, St. Joseph, Mo.; Colonial, Danville, Ill.; Clintonian, Clinton, Ill.; Garden and New Home Theatres, Indiana Harbor, Ind.; American, Moline, Ill.; Gem, Lawrenceburg, Ind.; Grand, Newark, O.; Ohio, Alliance, O.; National, Akron, O.; Waldorf, Ritz and Strand Theatres, Cleveland, O.; Capitol and Rex Theatres, Steubenville, O.; Elvira, Lorain, O.; Mozart and Odeon, Canton, O.; and Park and Whiteway, Mansfield, Ohio.

Orpheum, Amsterdam, N. Y.; Majestic-Strand, Elmira, N. Y.; Ideal and Rex Theatres, Winston Salem, N. C.; Pastime, Concord, N. C.; Broadway & Rose, Fayetteville, N. C.; Alkrama, Elizabeth City, N. C.; National & Imp, Greensboro, N. C.; Princess, Shelby, N. C.; Broadway, High Point, N. C.; Liberty, Anderson, S. C.; Lyric, Wadesboro, N. C.; Paris & Savoy, Durham, N. C.; Rialto, Jacksonville, Ill.; New Grand, Mexico, Mo.; Colonial, Gillespie, Ill.; Belasco, Quincy, Ill.



RALPH LEWIS

This splendid actor will shortly be seen in "The Last Edition," for F. B. O.

Imperial and Margaret Theatres, Anaconda, Mont.; Isis, Bingham, Utah; Hippodrome, Warren, O.; Princess, Sudbury, Ont.; Opera House, Monticello, Ia.; Ihrens, American Falls, Idaho; Playhouse, Mt. Vernon, N. Y.; Orpheum, Tulsa, Okla.; Strand, Stockton, Cal.; Rivoli, Spracuse, N. Y.; Lincoln, Buffalo, N. Y.; Gem, Sherman, Texas; Park, Omaha, Neb.; Broadway and Strand Theatres, St. Louis, Mo.; Broadway, Hannibal, Mo.; Princess, Kirksville, Ill.

Kansas, Kansas City, Mo.; Gem, Temple, Texas; New Albany, Brooklyn, N. Y.; Mardi Gras, Coney Island, N. Y.; Gem, Kansas City, Mo.; Rex, Rutherfordton, N. C.; Horns, Forest City, N. C.; Opera House, Frostburg, Md.; Sellwood & Roach, Portland, Ore.; De Luxe and Lincoln Theatres, Newark, N. J.; Folly, Houston, Tex.; Gaiety or Fox, Waco, Tex.; Central, Martinsburg, W. Va.; Colonial, Winchester, W. Va.; Palace, Hagerstown, Md.; Scenic, York, Pa.; Carmen, Philadelphia, Pa.; Sea Side, Somers Point, N. J.; Majestic, Bridgeton, N. J.; Opera House, Franklin, Ind.; Apollo, Ottawa, Ill.; Liberty and Harding Theatres, Chicago, Ill.; Princess, Aberdeen, S. D.; Golden, La Grange, Ill.; and the Lyric Theatre, Hogansville, Ill.

To Play Leading Role

Billie Dove was selected to play the leading feminine role of "Antoinnette St. Ives," in the Irvin Willat production of "The Ancient Highway," for Paramount.

This is the James Oliver Curwood story which gets its title from the fact that much of the stirring adventure and romance takes place on a famous stream which runs through the regions around Quebec known as "The Ancient Highway."

Scenes in Evelyn Brent's forthcoming picture, "Lady Robin Hood," which F. B. O. will release.

MR. AND MRS SAM WARNER

One of the famous Warner Brothers has taken unto himself a wife—Lina Basquette, of the Follies, the diminutive screen prodigy of not so many years ago.

New Productions Started At Warner Bros. Studios

TO THE list of productions for the Warner Bros. 1925-26 schedule, finished or under way, two have been added in the last few days and work is to start on four others as soon as studio sets are available.

"The Love Hour," with Ruth Clifford, Huntly Gordon, Louise Fazenda and Willard Louis heading the cast, is well started, with Herman Raymaker directing. Mr. Raymaker directed Rin-Tin-Tin in his last two pictures, but this is the first comedy-drama to be made by him under the Warner banner.

"Hogan's Alley," with an all-star cast composed of Monte Blue, Patsy Ruth Miller, Louise Fazenda, Willard Louis, Eddie Gribbon, Frank Bond, Max Davidson, "Texas Kid" and Nigel Barrie, was started the early part of last week. This is a rare story, built around the prize ring and the slums. It offers a great opportunity for pathos and fund and is expected to be one of the high spots on the Warner program. Roy del Ruth is directing, under the personal supervision of Bennie Zeidman.

Preparations are being made by E. T. Lowe, Jr., to start production soon on "Compromise," a novel by Mrs. Jay Gelzer. Irene Rich, Louise Fazenda and Clive Brook will have the principal roles, with others in the cast to be announced soon. Alan Crosland will direct.

As soon as he finishes "Hogan's Alley," Monte Blue will start work on "The White Chief," under the direction of Erle Kenton. Julian Josephson is now preparing the script for "Lady Windermere's Fan," the famous Oscar Wilde drama that Ernst Lubitsch is to produce.

Warner Productions on New Schedule Finished

MORE than 25 per cent of the attractions on the Warner Bros. 1925-26 schedule already are completed, a start which it is believed no company ever had before at this time of the year. Six companies are now in production and four others are making feverish preparations to begin work as soon as studio space is available.

Harry M. Warner has just arrived at the studio, to find it busier than ever before in its history. Because of matters constantly requiring his attention in the past Mr. Warner, on his return, will take Mrs. Warner and their three children with him, to make their permanent home in New York.

It is safe to say that his more than periodic trips to the West Coast will continue, however, and it is equally certain that if, and when, a regular transcontinental airplane passenger service is established no one will welcome it more warmly than Mr. Warner. On his arrival here he complained of the many hours lost in a coast-to-coast trip by the only means of transportation now available.

What a single day's saving in time in the cross-continent journey would mean to the senior member of the Warner organization can be computed only roughly, when present studio activities are set against New York demands, but it would be considerable. He was able to assign only three weeks to the present trip which, when the ten days devoted to travel are deducted, leaves him a scant eleven days in which to attend to business in Los Angeles.

Lowell Sherman's Next

Upon the completion of "Satan In Sables," now nearing an end at Warner Bros. Hollywood studio, it has been decided definitely that Lowell Sherman's next picture for the Warners will be "The Love Toy" from the pen of an anonymous author.

This is the book that created quite a sensation when it was first published around the first of the year, and so far its author has remained in the background. It is a lively story of New York Life and should prove a picture of considerable box office value.

May Make New Comedy Team

In return for their good work in several pictures over the last few months, Warner Bros. are considering starring Willard Louis and Louise Fazenda as a team. They have worked together so well that the Warners believe if given a story and company of their own, they should produce some exceptional comedies.

Warners Take Over Product

Since they acquired their own extensive system of branch exchanges, Warner Bros. have been rapidly taking over product formerly handled by franchise holders. The latest announcement tells of the acquiring of product from Kwality Pictures, Inc., and its placing in the hands of the Seattle Exchange. This includes all Warner product to date.

Close for Warner Pictures

Exhibitors in every part of the country are booking the complete Warner Forty, comprising the Warner Bros. schedule for 1925-26. In one week, John H. Young, Warner branch manager, closed contracts by which nine theatres in Detroit book all forty attractions. These theatres are the Rialto, Boulevard, Rivola, Delthe, Maxine, Your, Grosse Pointe Park, Sawn and Rialto.

Scenes in "The Woman Hater," featuring Helene Chadwick and Clive Brook. A Warner Bros. production pre-released at the New York Piccadilly.

Organizes New Division

Brand Appointed to Install Exploitation Department for United Artists

Harry Brand, veteran director of the Jososeph M. Schenck publicity activities in Hollywood and current president of the Wampas, has been appointed by Hiram Abrams, president, to organize and head an exploitation department for United Artists Corporation.

In line with the extensive increase of operations planned by United Artists Corporation, Mr. Abrams also has increased the publicity and advertising departments ot which Charles E. Moyer is head. Moyer has worked out a program of national scope, embracing every phase of production exhibitor and public contact, of which the prompt enlargement of his department constitutes Mr. Abrams' approval.

Associated with Brand in exploitation of United Artists Corporation product will be Nathan S. Syches, who has been heading the publicity department of Earl Hudson's units of First National in New York.

Burton King Signed

Burton King, well-known director, has been signed to make a picture for release by Associated Exhibitors in their new season's program of guaranteed pictures.

Continuity for the new Burton King production is now being prepared by Arthur Hoerl. The working title of this Associated Exhibitors' picture will be "The Attorney for the Defense."

Comedy Relief in "Sky Rocket"

Comedy relief in the first independent Marshall Neilan Production, "The Sky Rocket," which Mr. Neilan personally directed for Celebrity Pictures, Inc., includes Hank Mann, Bull Montana, Otto Ledder, and Sammy Cohen, who left "Harry Carrol's Pickin's" stage show to return to the screen on a wire from Mr. Neilan.

FRANK CURRIER

This sterling actor plays "Arrius" in the Metro-Goldwyn-Mayer production, "Ben Hur."

New Stromberg Film

Finish Casting First of New Harry Carey Pictures

Casting of "The Prairie Pirate" the first of Hunt Stromberg's new series of Harry Carey westerns was completed this week with the selection of Evelyn Selbie, Lloyd Whitlock, Tote Ducrow, Fred Kohler and Jean Dumas for the principal roles opposite the star and his leading lady.

Trilby Clark, recently placed under a long term contract by Stromberg with a view to eventual stardom, will make her second appearance as Carey's leading lady in this new feature.

"The Prairie Pirate" will be an elaborate picturization of W. C. Tuttle's Liberty Magazine story, "The Yellow Seal." It will be the first Stromberg release on the 1925-26 schedule of Producers Distributing Corporation.

Edmund Mortimer, recently with Fox will direct with George Benoit in charge of the camera work.

Working on Third St. Regis

Preparing Continuity of "The Million Dollar Doll," for Associated Exhibitors Release

The continuity for "The Million Dollar Doll," which will be the third St. Regis Picture for Associated Exhibitors' release, is now being prepared by Arthur Hoerl. This picture is being adapted from Mrs. C. N. Williamson's successful novel of the same name.

"Headlines," the second St. Regis Picture made for Associated Exhibitors, was recently completed by Director E. H. Griffith. Alice Joyce heads the cast of this newspaper romance by Dorian Neve. The supporting cast includes Harry T. Morey, Virginia Lee Corbin and Malcolm MacGregor.

"Bad Company," the first St. Regis Picture, was also directed by E. H. Griffith and co-starred Conway Tearle and Madge Kennedy. It is now being shown in the theatres. Recently "Bad Company" scored heavily with audiences at the Academy of Music in New York.

It is planned to produce "The Million Dollar Doll" on a large scale and have it ready for release in the third group of Associated Exhibitors pictures for the new season.

New Stories for Menjou

Adolphe Menjou will soon begin work at the Lasky Studio in Hollywood on a screen play adapted from "The Grand Duchess and the Waiter," it was announced by Paramount. The picture is scheduled to go into production on July 6 with Malcolm St. Clair as director.

Immediately following this production, Mr. Menjou will assume another great role in "The King on Main Street," which Monta Bell has been engaged to direct.

Booked Solid

First National pictures will be shown 100 per cent. in Sig. Samuel's Metropolitan Theatre, Atlanta, and in I. J. Hoffman's Strand Theatre, Hartford, Conn., during the months of August and September. For those two months both theatres will play First National pictures exclusively.

First National executives in Los Angeles took advantage of the parade staged there recently by the Shriners to gain publicity for its new Corinne Griffith picture, "The Marriage Whirl," from Hartley Manners' play, "The National Anthem," and for First National pictures as a group. This was done by means of two floats, entered in the parade. Photos of them were reproduced in some of the Los Angeles newspapers. An entire float was devoted to "The Marriage Whirl," soon to be released. It was built on a flat truck and banked with flowers and foliage. In the center was a dais, upon which stood a man and a woman in bridal costume. On the side of the dais was the name of the star; below her name the title of the picture, made of flowers; beneath the title was, "A First National Picture." On the front of the float stood two Negroes, wearing loin cloths, with arms folded. Each stood on a little platform labeled "Noise." Two other Negroes stood on little platforms labeled "Bedlam" on the rear of the float. Another First National float was emblematic of the world-wide distribution of its product. A globe made of flowers and foliage bore the advertisement, "First National Pictures." The rest of the truck was concealed by clouds made of white cloth. At the rear was a beautiful young woman in a crescent moon, while here and there over the truck were cut-outs of stars supported by rods, each carrying the name of a current First National picture, or of its producers and editorial directors. The floats attracted widespread attention.

Sally O'Neil, Metro-Goldwyn-Mayer's newest "discovery," is being spanked, in "Don't," a Rupert Hughes story. Mamma (Ethel Wales) is using a hairbrush, reversed, while papa (Dewitt Jennings) is aiding in the task.

M-G-M's "The White Desert" Is Acclaimed by New York Critics

REGINALD BARKER'S "The White Desert," opening at the Capitol Theatre, has been acclaimed with enthusiasm by both critics and public. This new Metro-Goldwyn-Mayer triumph is a picturization of the Courtney Ryley Cooper story by Monte M. Katterjohn, Lew Lipton and L. G. Rigby. Claire Windsor, Pat O'Malley and Robert Frazer have the featured roles.

"A movie which is terrifyingly beautiful!" exclaims the New York Daily News. "And visibly perilous! 'The White Desert' is probably one of the most venturesome productions ever screened. It's certainly one of the most entrancing, most spell-binding and, indeed, most interesting."

"Suspense quivered in the air," reports the New York American, "from the first scene of 'The White Desert.' And, as the story progressed, the audience at the Capitol became tense with excitement. This is one thriller that really thrills. The shots of the great snow avalanche slowly creeping down the mountainside, toppling buildings over the cliff, completely swallowing up a village—they are terrific. Then, for good measure, a blizzard, a famine and a madman are thrown in. If you enjoy thrillers, you will find this one of the best."

"There is a soul-stirring thrill in nearly every inch of 'The White Desert,'" observes the New York Evening World. "As the name implies, 'The White Desert' has to do with man's herculean battle against billions of tons of snow in the Rocky Mountains during the construction of a transcontinental railroad. It demonstrates anew the aptness of Shakespeare's observation that 'the play's the thing.' This feature has the advantage of a stellar cast—but its story is so grippingly realistic that almost any cast could have made it convincing. Claire Windsor and Pat O'Malley carry most of the action, and neither was ever better. Robert Frazer and Priscilla Bonner also were splendid, but they have less to do."

"One of the appeals at this particular moment of 'The White Desert'", says the New York Times, "is its continuous snow scenes, which strike the eye gratefully at this season of the year. The scene of the snowslide is one of the best effects of its kind seen recently in pictures. It is very impressively managed. The sequence of the relief train's approach also has moments of high effectiveness. There is skillful direction of the crowd in the ruined camp, in which a sense of their desperate plight and their shattered nerves is well conveyed."

Ballin and Lynch Added to F.-P.-L's Production Staff

AFTER many conferences designed to create a staff of supervising editors adequate for the greatest production boom in Paramount's history, Hector Turnbull, supervisor of productions at Paramount's West Coast studios, this week announced that he has added Hugo Ballin and John Lynch to his organization.

In addition to these two new supervising editors, Mr. Turnbull's staff now includes Walter Woods, Lucian Hubbard, Bernard McConville and Garnett Weston, who served as Mr. Turnbull's assistant and whose promotion to supervising editor has just been made known. Kenneth Hawks, formerly assistant to Clarence Badger, director, becomes Mr. urnbull's assistant.

"It is only through highly perfected organization that Paramount has been able to maintain a consistently fine standard of productions," said Mr. Lasky. "By strengthening this very important part of the producing organization we will be in a position to achieve even more splendid results in the future. Mr. Turnbull and I feel that we now have the finest staff of supervising editors available.

"The extensive production schedule on which this corporation is at present engaged places great responsibilities on Mr. Turnbull's department. The addition of Mr. Ballin, Mr. Lynch and Mr. Weston as supervising editors will enable Mr. Turnbull to cope with the heavy and important work which faces him."

Mr. Ballin has been associated with the drama since he was fourteen years of age. He has won fame as a portrait painter, author, scenario writer and director. He directed for Goldwyn for three years, and was an independent producer for a time. While producing he wrote and directed "The Journey's End," the first feature picture shown without titles. "East Lynne," "Jane Eyre" and "Vanity Fair," were among his notable successes. His most recent picture, to be released, is "The Shining Adventure," with Mabel Ballin and Percy Marmont. He is the author of several successful novels, including "The Broken Key," "The Woman at the Door" and "Night Lights."

John Lynch is one of the most brilliant playwrights and scenarists in motion pictures today. He was educated at Cornell and Georgetown Universities and has been engaged in screen work for thirteen years. "Enemies of Women" may be pointed out as one of his best efforts, and he has written scripts for and supervised a great number of successful pictures.

G. K. Arthur Signed by M.-G.-M.

George K. Arthur, who gained fame as the boy in Josef von Sternberg's "The Salvation Hunters," has been signed to a new contract by Louis B. Mayer, executive in charge of production at the Metro-Goldwyn-Mayer studios. For the past four months Arthur has worked every day at the Culver City studios.

Arthur is now playing in support of Marion Davies in "Lights of Old Broadway," directed by Monta Bell from the successful play, "Merry Wives of Gotham," by Lawrence Eyre. Carey Wilson has adapted this production to the screen.

Ray Completing "The Winner"

Charles Ray is now working on the final scenes of his second rural comedy drama for Chadwick Pictures Corporation, which is being produced under the tentative title of "The Winner." This picture, which will be released following "Some Pun'kins," will be completed next week. The cast includes Gertrude Olmstead in the leading feminine role; Gertrude Short, J. P. Lockney, Frank Austin and Sybil Johnson. Jerome Storm, director of "Some Pun'kins," is directing under the supervision of Joseph De Grasse.

Alice Joyce in Hollywood

Alice Joyce, who has just arrived from New York to portray the role of Helen Morrison in Samuel Goldywn's production of "Stella Dallas," has brought her two charming kiddies west with her.

A beautiful bungalow in Beverly Hills has been leased for the summer, which mother and the two kiddies will occupy during the making of "Stella Dallas,' which Henry King is directing for United Artists release in the early Fall.

Theatre in Cleveland Available For Rental

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Cleveland, Ohio

Fourteen First Nationals Are Now in Preparation

FIRST NATIONAL PICTURES and the producers distributing through it are confronted by one of their busiest summers. Nine productions are now in work, six in the cutting room, and preparatory work is in progress on fourteen new pictures.

Pictures now in production are "Classified," from Edna Ferber's story, starring Corinne Griffith, with Charles Murray, Carrol Nye, Jack Mulhall and Ward Crane; "Joseph Greer and His Daughter," from the Henry Kitchell Webster novel, with Lewis Stone, Shirley Mason, Ethel Grey Terry, Barbara Bedford, John Patrick, Hugh Allen, David Torrence, Tom Wilson, Lewis Dayton and Joyce Compton; "The Viennese Medley," directed by Kurt Rehfeld, with Conway Tearle, Anna Q. Nilsson, May Allison, Ian Keith, Lucie Beaumont, Nigel de Brullier, John Sainpolis, Edward Earle, Hale Hamilton, Carrie Daumery and Cora Macey.

"The Sea Woman," produced by Edwin Carewe from Willard Robinson's play, with Blanche Sweet, Victor McLaglen, Constance Bennett and Robert Frazer; Samuel Goldwyn and George Fitzmaurice's production from the play "The Dark Angel," with Ronald Colman, Vilma Banky, Wyndham Standing, Charles Lane, Frank Elliot and Florence Turner; "The Knockout," from M. D. C. Crawford's novel, "The Come-Back," starring Milton Sills, with Tully Marshall, Lorna Duveen, Claude King, John Kolb and many others.

"The Pace That Thrills," directed by Webster Campbell from a story by Byron Morgan, with Ben Lyon and Mary Astor featured; "The Live Wire," starring Johnny Hines, a C. C. Burr production, with Mildred Ryan, J. Barney Sherry and Edmund Breese in the cast; "The Beautiful City," starring Richard Barthelmess, with Dorothy Gish playing opposite him and Kenneth Webb directing.

The six productions now in the cutting room are: "Her Sister from Paris," starring Constance Talmadge; "Graustark," starring Norma Talmadge; Frank Lloyd's special, "Winds of Chance," from Rex Beach's novel; John M. Stahl's production of "Fine Clothes," from the Franz Malnar comedy, "Fashions for Men;" "The Half-Way Girl," featuring Doris Kenyon and Lloyd Hughes; and "Shore Leave," Inspiration's new production starring Richard Barthelmess.

Productions now in preparation on the West Coast are: Joseph M. Schenck's new starring vehicle for Constance Talmadge, "The Man She Bought," from Pearl Dole Bell's novel; Israel Zangwill's latest play, "We Moderns," a starring vehicle for Colleen Moore; the musical comedy, "Irene," also designed for Miss Moore; Frank Lloyd's next production from Vingie E. Roe's new novel, "The Splendid Road"; Owen Davis's play, "Forever After," starring Corinne Griffith; Reginald Goodes play, "Ashes," also for Miss Griffith; John M. Stahl's next production, "Memory Lane."

East Coast productions now in the preparatory stages are "The Scarlet Saint," with Mary Astor in the lead; the big special, "Men of Steel," based on R. G. Kirk's story of the steel mills, "United States Flavor," with Milton Sills and Doris Kenyon; Robert Kane's first production for First National release, "Invisible Wounds," from Frederick Palmer's novel, with Blanche Sweet and Dorothy Sebastian in the cast; the second Robert Kane production, "Bluebeard's Seven Wives;" Sam Rork's "Clothes Make the Pirate," from Holman Day's novel, starring Leon Errol; Rainbow Riley," C. C. Burr's second Johnny Hines picture for First National, from Thompson Buchanans play, "The Cub."

Pictures recently out of the cutting room are Corinne Griffth's "The Marriage Whirl" from J. Hartley Manners' play "The National Anthem," and Edwin Carewe's production, "The Lady Who Lied," from Robert Hichens' novel, "Snake-Bite."

Maurice ("Lefty") Flynn, the F. B. O. star, has taken unto himself a wife. Mrs. Flynn remains Viola Dana in professional life.

First National Increasing Eastern Production Program

ANNOUNCEMENT of an increased production program at First National's eastern studio was made this week by General Manager Richard A. Rowland. According to the plans of First National's big chief, four feature productions will be started at the organization's own studio within the next month. These pictures, to be made by Earl Hudson units, will be begun as soon as the three pictures now in production are completed, and while these are being made.

This schedule will not only tax the capacity of the present studio but will also make it necessary to engage "shooting" space at another New York studio.

The coming week will see the completion at the eastern studio of camera work on Milton Sills' starring vehicle, "The Knockout," and "The Pace That Thrills," a rapid-fire automobile racing story in which Ben Lyon and Mary Astor are to be featured. Actual shooting of "The Half-Way Girl," a featuring vehicle for Doris Kenyon and Lloyd Hughes, was finished last week and is now being titled and edited by Marion Fairfax.

Two of the next series to be started under the supervision of Earl Hudson are "The Scarlet Saint," based on Gerald Beaumont's "The Lady Who Played Fidele," with Mary Astor and Robert Frazer, and "The Savage," an Ernest Pascal story, for Ben Lyon and Doris Kenyon.

With the completion of "The Knockout," a rugged story of a prize-fighter's love adventures in the lumbering country, Milton Sills will take a brief rest preparatory to the filming of his big special, based on the steel industry, "Men of Steel." Much of the incidental and atmospheric action of this R. G. Kirk story has already been taken but the more intimate part of the story will not be filmed until after Sills' return from a well-earned vacation.

Research and experimental work on Earl Hudson's "Atlantis," a sequel to "The Lost World," his biggest motion picture success to date, has been under way for several months at the eastern studios and it is expected that actual work on this "special" will be begun before the completion of the forthcoming series.

Among other stories now being placed into continuity for early production in the East are "Pals First," Francis Perry Elliott's novel which was presented as a play by Lee Wilson Dodd and had a long run on Broadway several seasons ago with William Courtenay and Tom Wise featured; Lenore Coffee's "Bed and Board," for Doris Kenyon; "Mademoiselle Modiste," an adaptation of the famous comic opera, probably with Dorothy Mackaill, and "The Boss of Little Arcady," Henry Leon Wilson's story of the same title.

Fox Names Cast

Madge Bellamy and Leslie Fenton in "Thunder Mountain"

Madge Bellamy and Leslie Fenton head the brilliant cast with which Victor Schertzinger has launched into production of "Thunder Mountain," the film version of John Golden's successful play, "Howdy Folks," at the Fox Film Corporation's West Coast Studios.

Mr. Schertzinger had no sooner finished filming "The Wheel," another supreme attraction in the John Golden Unit and his first picture under the Fox banner, than he started searching for actors to portray the picturesque mountain characters in this virile drama of a girl whose soul was saved against her will.

Alec B. Francis was hard at work as the kindly clergyman in "Thank You," another of the John Golden plays, when Mr. Schertzinger gave him the role of the mountain preacher in "Thunder Mountain." Paul Panzer is the villain of the piece. Otis Harlan has been cast in a comic role. Others in the cast are Zasu Pitts, Emily Fitzroy, Arthur Housemen, Dan Mason, Natalie Wirfield and Maine Geary.

PERCY MARKS
Author of "The Plastic Age," to be a Preferred Picture.

Listed for December

"The Ancient Mariner" Will be Special Christmas Season Release

"The Ancient Mariner," adapted to the screen by Henry Otto from Samuel Taylor Coleridge's celebrated poem, "The Rime of the Ancient Mariner," will be released on December 20 by Fox Film Corporation for the Christmas season, according to an announcement from the Fox company.

The appropriateness of the theme of tolerance and human kindness running through the photoplay, coupled with the fact that a picturization of the Coleridge poem will be particularly appealing to students at home from school for the holidays, brought about the decision to release "The Ancient Mariner" for the Christmas season.

Henry Otto was selected to direct the picture because of his skill in bringing fantasy to the screen, as demonstrated in his remarkably successful production for Fox, "Dante's Inferno."

In Lead Roles

Ronald Colman and Vilma Banky have been selected to play the leading roles in "The Garden of Allah," the second of the Samuel Goldwyn-Henry King productions to be released by United Artists. Henry King will film the story of Biskra, as near as possible to the actual locations described by Robert Hitchens in his famous novel.

Barker Starts Work On Fox's "When the Door Opened"

BECAUSE of a combination of author, director and cast so especially fitted for a production based on life in the Northwest, "When the Door Opened," which has just gone into production at the West Coast Studios of Fox Film Corporation, is expected to make one of the greatest outdoor pictures ever brought to the screen.

The reason for this heroic prediction is that "When the Door Opened" is an adaptation of the thrilling novel of the same name by James Oliver Curwood, whose name is second to none for ability to write tales of the great outdoors on the frontiers of the North American continent. Reginald Barker will bring Curwood's characters to life on the screen with the aid of an exceptional cast headed by Jacqueline Logan and Walter McGrail. J. Farrell MacDonald, Margaret Livingston, Robert Cain and Frank Keenan are cast in strong supporting roles.

Exhibitor and fan alike know what to expect from the brilliant and capable Mr. Barker when his script is based on a tale of the lives of men who wrestle with nature when the "survival of the fittest" is a law and not merely a phase.

Mr. Barker's reputation as one of the greatest directors in the industry is built on his numerous successes, most of which have been based on stories of American outdoor life. He has to his credit such pictures as "Carmen of the Klondike," "Turn of the Wheel," "The Flame of the Desert," "Hell Cat," "Girl From Outside," "Dangerous Days," "Godless Men," "The Branding Iron," "Snow Blind," "The Old Nest," "The Storm," "Eternal Struggle," "Hearts Aflame," "Broken Barriers," and "Women Who Give."

Mr. McGrail, who has just signed a contract to appear exclusively in William Fox pictures, had completed his dramatic portrayal of Captain Dunton in "Havoc" when he was secured as leading man in the dynamic Curwood story. The charming Jacqueline Logan had no sooner finished acting the role of the clergyman's niece in "Thank You," based on the John Golden play, than she was whisked into the romantic atmosphere of the Northwest as the heroine of "When the Door Opened."

J. Farrell MacDonald will have an opportunity to display his versatility in portraying humorous roles by appearing as the servant of the story. Robert Cain is cast as a "heavy" in which hole he excels.

Margaret Livingston will have a part to her liking as the vampire. Frank Keenan, distinguished player of character parts, will be Grandfather Grenfal.

Bradley King wrote the scenario.

Madge Bellamy Is One of the Busiest Players on West Coast

Probably the busiest feminine star in the Hollywood motion picture colony is Madge Bellamy, exclusive Fox artist.

In spite of the fact that she has already played the leading roles in three of the biggest Fox releases for the coming season, namely, "The Iron Horse," "Havoc" and "Lightnin'," this little actress is now "doubling in brass" in two pictures now in the course of production at the Fox West Coast studios.

From the Fox studios comes the announcement that Madge is playing the role of Azalea in "Thunder Mountain," under the direction of Victor Scheartzinger, and when that director is through with her she jumps over to the "Lazybones" set and enacts for director Frank Borzage the part of Kit, freckle faced country heroine, opposite Charles (Buck) Jones.

And no satisfied with that, it is reported, Madge takes home under her arm a copy of the script of two other productions, one of which will not be released until the 1926-27 season, in order that she may thoroughly familiarize herself with the roles she is already scheduled to interpret.

Barrymore Picks Dolores Costello

Personally selected by John Barrymore, Dolores Costello, one of the two daughters of Maurice Costello, will play the feminine lead in "The Sea Beast," the first of the special productions which Barrymore is to make for Warner Bros.

The star is now working on the story, in co-operation with Miss Bess Meredyth, the scenario writer, and Millard Webb, who is to direct.

Harry Carey Wins Lawsuit; Retains Valuable Acreage

HARRY CAREY, Hunt Stromberg's Western screen star, has just won his three year legal fight with the government by the decision of Secretary of the Interior Work, awarding him a clear deed to his "Harry Carey Rancho," in San Francisquito Canyon, forty miles from Los Angeles.

In 1918, Carey took out his homestead entry on this property and since then has spent nearly $40,000 in improvements. He recently established a Trading Post there that has become one of the points of interest around Los Angeles.

Three years ago the government intervened and declared that as the land had oil possibilities it was not subject to homesteading. The land officials finally decided, however, that the oil possibilities were too indefinite to deprive Carey of his claim.

During the litigation, Carey has continued work on his latest picture "The Prairie Pirate."

Dorothy Devore, Matt Moore and Ward Crane in scenes in "How Baxter Butted In," the newest of the Warner Brothers pictures, which "knocked 'em dead" at the Piccadilly, in New York City, last week.

San Francisco Critics Applaud "Black Cyclone"

"BLACK CYCLONE," Hal Roach's unusual Pathe picture starring Rex, the wild horse, has consistently received notices worded in superlatives in all cities where it has been shown. Typical of these newspaper commendations are those written by Elford Eddy in the San Francisco Call and Post, and Curran D. Swint in the San Francisco Daily News.

"A marvelous picture—'Black Cyclone,'" enthused Mr. Eddy in the Call and Post: "What 'Black Beauty' is to literature, 'Black Cyclone' is sure to become in filmature. Had anyone told us, before we caw 'Black Cyclone,' these things could be done with animals—not trained but wild beasts—we'd have led him aside, gently but firmly, and told him he was a delightful madman and interested us hugely.

"These things have been done with wild animals in the Pathe picture. It is one of the most remarkable things accomplished in the picture line since Edison, in the days of his youth, brought forth the kinetoscope.

"'Black Cyclone' is a picture drama in which both men and beasts are actors, but, without crying down the work of the trained actors, and good ones, it can be said in all truth that what they do, the grip they get on the audience is insignificant compared with the way two wonderful horses win the heart. You have heard audiences, in exciting moments, burst into applause as the hero rushes to the rescue. Well, the audiences are doing that as Rex, the 'Black Cyclone' of the Wild Lands, dashes to the aid of 'his man' and his mate, both in distress. These beasts, together with the cowboys and Kathleen Collins, enact a story which is an epic of the desert and mountains, told in epic grandeur, as full of dramatic interest and romance, skuldruggery and comedy as a story could be. The amazing part of it is that Fred Jackson, who directed this Hal Roach production, was able to obtain the results he did."

"There is something new under the cinema sun!" exclaimed Curran D. Swint in his review in the San Francisco Daily News: "It is 'Black Cyclone,' a picture so original, so different from the usual that it stands out on the screen like a beacon of hope to eyes that have become jaded, perhaps, and brain somewhat dulled from viewing picture after picture, many of them good, yes, but all along conventional lines.

"'Black Cyclone' is not to be considered an 'animal' picture. It is drama, well thought out and well acted, horses and human beings working in complete accord. There is never a dull moment in its unfolding. It has its full quota of suspense and delightful incidental comedy. It is filled with nerve tingling action. And through it all run two appealing stories, the one between Rex and Lady, and the other between the Man and the Woman.

"The wonder of it is that these horses could so faithfully do the things they do with the guiding hand of the director never being in evidence."

Capitol Books Big Cosmopolitan Film

The Cosmopolitan Corporation announces the world premiere of "Never the Twain Shall Meet," Peter B. Kyne's famous story of California and the South Seas, at the Capitol Theatre, Sunday, July 26.

This latest Cosmopolitan production, directed by Maurice Tourneur, was picturized, for the most part, in Tahiti and Moorea, two of the famous islands of the South Sea group. An all-star cast includes such players as Anita Stewart, Bert Lytell, Huntly Gordon, Justine Johnstone, George Siegmann, Lionel Belmore, William Norris, Emily Fitzroy, Princess Marie de Bourbon and Florence Turner. More than 3,000 natives of the South Seas also appear in the picture, including 200 of the most famous beauties of Tahiti and Moorea.

"Never the Twain Shall Meet" is to be released by Metro-Goldwyn in the leading cities of the country following its New York run.

Scenes in "Kentucky Pride," a William Fox Special, directed by John Ford, with J. Farrell MacDonald, Gertrude Astor and Henry B. Walthall. This is a romance of the kings and queens of the turf, in which Man o' War, Morvich, Fair Play and half a dozen other celebrities are shown.

First National Retains Colleen Moore; Twelve Pictures Promised; Four a Year

RICHARD A. ROWLAND, general manager, announced this week that First National Pictures has signed a new contract with John E. McCormick, whereby Mr. McCormick will present Colleen Moore in a series of twelve big feature productions. There will be four a year.

Immediately following the signing of the contract, Miss Moore and her husband, Mr. McCormick, left for Los Angeles, where work on the screen version of Israel Zangwill's "We Moderns" will be completed.

In signing the new contract for Colleen Moore pictures, all previous agreements were set aside. The salary to be received by the young star is not stated, but it is understood that the figure is an exceedingly high one, justified by the great popular demand for her pictures both in this country and abroad. Zangwill's "We Moderns" and "Irene," an adaptation of the successful musical comedy, will be the two first productions under the new agreement. Various plays and novels are now being considered for subsequent use.

No player is more firmly identified with the First National organization than Colleen Moore and none is more popular with First National exhibitors. Reports received from all parts of the country during the past year have indicated a steady increase in the demands for her pictures and recent releases have further strengthened her hold on the public. Mr. Rowland recognized Miss Moore's potential abilities two years ago, at which time First National decided to launch its own production unit.

Miss Moore had proven her unique ability in a number of contrasting roles, but not until she came to First National did she have an opportunity to display her talent to the fullest. She has advanced with startling rapidity during the last two years. It will be recalled that one of her greatest triumphs was in "Flaming Youth," a picture that definitely placed her in the star class. This was followed by "Painted People" and "The Perfect Flapper" and other productions that still more firmly established her as an ideal exponent of the modern American girl. Then came the wonderful characterization in Edna Ferber's "So Big" and her outstanding success in "Sally." Miss Moore has demonstrated her ability to portray widely dissimilar characters with equal success.

COLLEEN MOORE

Commenting on the signing of the new contract, Mr. Rowland said:

"Speaking for the directors of First National as well as myself, I cannot express too strongly our gratification at securing Colleen Moore for coming seasons. Colleen is the first daughter of First National's own productions and is now a star entirely unspoiled by success. It is a pleasure to be associated with her. We know from actual figures that Miss Moore is one of the topmost stars on the screen at the present time. Furthermore, her public is growing with each new production and it is my belief that no artist shows greater promise for the future. Miss Moore has the gift of a winning personality that is liked by all types of audiences. She is a natural comedienne and also an actress capable of putting a genuine note of pathos into her characterizations. An unusual combination of qualities makes her a distinct personality. In her own broad field of activities, I think she is without a rival."

Before leaving for the Coast, Miss Moore said that she never felt happier in her life.

"In all my motion picture experience, I never found a more inspiring man to work with than Mr. Rowland," Miss Moore said, "and I don't feel as though I ever want to be with any company other than First National. From the time I signed my first contract, in the Spring of 1923, I have been offered every opportunity to give the best that is in me, and I am confident that my next twelve pictures will surpass anything I have ever done. I feel extremely grateful to Mr. Rowland and to every one associated with First National Pictures."

Mr. McCormick was equally enthusiastic. He said:

"There is not much for me to say, now, beyond giving the assurance that we are going to expend every energy in giving Miss Moore productions of outstanding quality. We are looking for the very best stories available and can assure supporting casts of the highest calibre. The pictures will speak for themselves."

MERRILL THEATRE, MILWAUKEE, EXPLOITS SHORT REEL OVER FEATURE
"Balto's Race to Nome," Educational two-reel special, gets principal position in lobby display.

Scenes in "Gold and the Girl," the William Fox production starring Buck Jones. The girl is Elinor Fair.

Pathe Releases Arctic Film At Start of Movie Season

"KIVALINA OF THE ICE LANDS," Earl Rossman's sensational photo-drama of the Arctic, which evoked the highest praise from the public and press during its recent showing at the Mark Strand Theatre in New York, has been acquired for distribution by Pathe Exchange, Inc., according to contracts between the releasing concern and B. C. R. Productions, Inc., under whose auspices the unusual picture was made.

August 9 is the release date set by Pathe for this Arctic epic of screen plays.

Two whole years of hard work, privation and suffering were spent by Rossman in the frigid Arctic for the making of this picture. The photographer-director-explorer has made a photodramatic story of the intimate life of the hardy Eskimos who eke out their existence amid the isolation of the frozen North. It was enacted by native Eskimos, against a background of igloos, the Aurora Borealis, and endless expanses of ice and snow

Kivalina is the heroine of this Iceland romance, and she plays the role herself. She is an Eskimo belle. The hero is played by Aguvaluk; Nashuluk is the Witch Doctor; Tooktoo is in the role of Kivalina's brother, and Nuwak is the Master Hunter.

The story is simply told but replete with dramatic situations which are intensified by the straightforward unreeling of the romance.

All through the telling of this romance the daily life of the Arctic people is reflected in scenes of great interest. The everyday hazards encountered in the frigid North are revealed in thrilling actuality.

An outstanding highlight of this new Pathe picture is the sequence in natural colors which reveals the Aurora Borealis in all its superlative radiancy. This is the first effort ever made to photograph the Northern Lights phenomena in color.

Pathe is releasing this unusual feature at the very start of the "Greater Movie Season," giving exhibitors an unusual hot weather attraction which cannot fail to register cash results at the box office.

Darling Appointed Supervisor

Scott Darling, author of many popular screen stories has been appointed by Carl Laemmle as supervisor of comedy units at Universal City. Under Darling's supervision fifty-two comedies, including the Charles Puffy series, featuring Europe's adipose laughmaker, the new "Married Life" series, which C. R. Wallace will direct, and the Zion Myers "Sweet Sixteen" stories, will be made.

"Winking Idol" Starts

Desmond in Ten-Episode Adventure Picture for Universal

William Desmond, one of the screen's most popular serial stars, begins work next week on a new ten-episode picture entitled "The Winking Idol." This is an Adventure Picture produced by Universal and is one of a group of serials which Universal is offering to the public under the name of "The Lucky Six." In addition to Desmond, Universal will star Jack Daugherty and Joe Bonomo in these serials.

"The Winking Idol" is based on the old romantic legend of the so-called "lost Aztec lode" a rich vein of gold believed to be located in Arizona near the border. Among the players are Eileen Sedgwick, Grace Cunard, Helen Broneau, Jack Richardson, Bert Sutch and Les Sailor. Francis Ford wil direct.

Farnum Returns to Screen

After forsaking the stage and screen for more than a year, Dustin Farnum, internationally famous star, will return once more to his chosen profession. He signed a contract this week to play a featured role in "On the Frontier," the epic of the West which Universal Pictures Corporation is to produce on a tremendous scale, according to announcement by Raymond L. Schrock, studio general manager.

Edward Sedgwick will direct. The story which will be taken from Sedgwick's novel, soon to be published, has a historical background, with General Custer as one of its prominent characters. Norman Kerry also will play a prominent part.

Scenes in "Don Coo Coo," the eleventh story in "The Pacemakers'" series, released by the Film Booking Offices of America, Inc.

LEWIS STONE
R. A. Rowland, general manager of First National Pictures, has signed this great actor to a long contract

Harold Lloyd's "Freshman" Booked Nationally Sept. 20

ALL indications point to practically every important key-center being booked on Harold Lloyd's new feature comedy for Pathe, "The Freshman," by September 20, which will mark the national release of this production.

Prominent showmen in all sections are reported to be signing up the new Lloyd comedy for early fall presentation so as to take full advantage of the football tie-up possibilities which the production accords. Pathe has lined up a series of sure-fire practical helps for the exhibitor in exploiting this picture—all tying up with the college and football angles emphasized in the production.

A feature of the bookings recorded to date is the frequency of indefinite-run engagements. The first-run exhibitors and theatre managers who have seen the new Lloyd picture are so confident that in this comedy Lloyd has created the greatest comedy characterization of his career that they are signing with the idea of extending the picture over an indefinite period at their houses.

Among the prominent first-run engagements closed during the past week are Balaban and Katz's Roosevelt Theatre in Chicago to open on or about September 20 for an indefinite run; J. H. Kunsky's Adams Theatre, Detroit, on or about September 20 for an indefinite engagement: I. Libson's Walnut at Cincinnati on September 20 for an indefinite run; the Mary Anderson Theatre, Louisville, Ky., to open September 20 for an indefinite run; the Southern Theatre at Columbus, O., to start September 20 for an indefinite run; the State Theatre at Dayton, O., also on September 20 for an indefinite engagement.

Lewis Stone Signed by First National for Long Term

LEWIS STONE, recognized as one of the most popular, intelligent and adroit of screen actors, has been signed for a term of years to appear in First National Pictures, according to an announcement made by General Manager Richard A. Rowland, thereby adding another important name to the steadily growing list of leading players signed during the past few months.

Mr. Stone, who recently completed the lead in Edwin Carewe's production of "The Lady Who Lied," from Robert Hichens' novel, "Snake-Bite," and is now acting in "Joseph Greer and His Daughter," from Henry Kitchell Webster's new novel, has appeared in many productions released by First National. Mr. Stone had been on the stage for some years before beginning his screen career.

Mr. Rowland has several important roles in forthcoming productions in mind for Mr. Stone, which require the deft, natural and human touches which the actor gives to all of his characterizations.

New Century Comedy

"A Rough Party," a two-reel Century Comedy starring Al Alt, with Constance Darling and Hilliard Karr in important supporting roles, is announced for release this week through all Universal Exchanges.

Constance Darling is the young actress being groomed by Century for starring roles. In this comedy she has excellent opportunity, in support of Al Alt, to develop her comedy capabilities. The two reeler is built around the idea of grown-ups holding a kid party, and dressing in rompers and other childhood garments. Constance Darling in rompers gives much added appeal to the comedy.

Katherine Hilliker Signs New Contract

Katherine Hilliker, one of the best known title writers in the industry, has signed a new contract with Metro-Goldwyn-Mayer and will contribute to the success of important productions forthcoming from the Culver City studio's early this fall and throughout the coming season.

Miss Hilliker's last work for this producing organization was the editing and titling of Hugo Ballin's "The Prairie Wife" in collaboration with H. H. Caldwell. This successful picturization of the Arthur Stringer story featured Dorothy Devore, Herbert Rawlinson and Gibson Gowland.

Title Changed

Rudolph Valentino's new vehicle, which has just been put into production in Hollywood under the title of "The Untamed," will hereafter be known as "The Black Eagle."

Change of title to "The Black Eagle" was approved by Hiram Abrams, president of United Artists Corporation, through which organization the Valentino films are being released.

Presentation in Hollywood of a Gold Cup to the F. B. O. Studios for winning the Beauty Prize in the Float Pageant during the recent Shriners' Convention. Reading left to right are: Richard Northmore, Judge, L. A. Gas and Electric Co.; B. P. Fineman, General Manager F. B. O. West Coast studios; Charles Coulter, Judge, So. California Edison Co.; William T. Osterholt of L. A. Sheriff's Office; Richard Grace, Sheriff's Office; Major H. C. S. Thomson, Managing Director of F. B. O.; Julian Davis, Judge; Bureau of Power and Light, and Harry D. Brown, Chairman Motion Pictures Electrical Pageant Committee.

Splendid Comedy Offerings On Pathe's July 26 Program

TWO-REEL comedies heading the Pathe release program of the week of July 26th are "Boys Will Be Boys" with "Our Gang," and "Cupid's Boots" with Ralph Graves. The second chapter of the Patheserial "Play Ball," a Grantland Rice "Sportlight" entitled "Why Kids Leave Home," "Topics of the Day," one of the "Aesop's Film Fables," a Pathe Review and two issues of Pathe News complete the schedule of short-

"Cupid's Boots" is a Mack Sennett Star Comedy with Ralph Graves, popular comedian, in the leading role. Graves is seen as a bookkeeper in a shoe store who finds romance in the visits of a certain young lady customer. He resigns his position, and his endeavors to win the miss lead to a fun-riot. Thelma is the "girl." Ed. Kennedy directed the film from a story by Frank Capra.

"Boys Will Be Boys" is one of Hal Roach's "Our Gang" fun-films. The inventive genius of Mickey and his little pals results in their making their own "Coney Island" on a vacant lot. While they are enjoying their merry-go-'round, ferris wheel and other fun devices, surveyors try to chase them away. The "gang" manage to reach the owner of the property who consents to their having their little part. The direction is by Robert McGowan.

"The Flaming Float" is the title of the second chapter of the latest Patheserial "Play Ball," written by Manager John J. McGraw of the New York Giants. Allene Ray and Walter Miller are the featured players. They are supported in this episode by J. Barney Sherry, Harry Semels, Mary Milnor and Wally Oettel. Frank Leon Smith adapted the McGraw story for the screen, and Spencer Bennet directed the chapter-play.

"Why Kids Leave Home" is one of the most entertaining of the Grantland Rice "Sportlights" presented thus far. It reveals all the thrills that every child gets when the circus comes to town and pitches tents on the old ball field. Time may bring its glory and its thrills but they are nothing compared with any kid's first circus.

Pathe Review No. 30 presents a trio of diversified subjects: "The Wilderness of Water," a submerged forest in the Mississippi Valley; "The Garden of Seville," Pathecolor views of the Flowery City of Moorish Spain, and "The Two-Legged Horse Race," a novelty race recorded by the "process-camera."

"Bugville Field Day" is the latest of the Paul Terry creations in "Aesop's Film Fables." The other subjects which Pathe will release the week of July 26 are "Topics of the Day" and two issues of Pathe News.

Bebe Daniels, the Paramount star, with Edmund Burns, her leading man in "The Manicure Girl," her current release on the Paramount Program.

Three Principal Pictures for Release in August by Astor

THREE productions from Principal Pictures Corporation will be released in August by Astor Distributing Corporation, it was announced this week by Harry Rathner, president of Astor.

"A Lover's Oath," the first of the series is a Ferdinand Pinney Earle production. Ramon Novarro is the star and playing opposite him is Kathleen Key. The story, while one of oriental flavor, contains a story of tense interest and strong drama.

"The Business of Love," the second production, is what some exhibitors have come to refer to as "hot weather tonic." The story was built for laughing purposes, although interwoven with it are a number dramatic situations, and throughout the whole is a quaint thread of pathos. Edward Everett Horton is the star. He is supported by Barbara Bedford, Tom Ricketts, Zasu Pitts, Carl Stockdale and Dorothy Wood. "Business of Love" is a Jesse Robbins production and was directed by Robbins.

The third Principal picture is "The Shining Adventure." This is a Madeline Brandeis production and was made in California. The story deals with the unconscious abuse of money and the misdirection of charity. Percy Marmont, of "If Winter Comes" and other successes is the star. The cast includes Mabel Ballin and Ben Alexander. Hugo Ballin directed.

TEA TIME AT THE STUDIO

Director Robert Z. Leonard and the players in "Time, the Comedian," call "time out" for a sip of tea (only in this instance it chances to be MILK). Lew Cody juggles a paper cup in one hand and a sandwich in the other, while Mae Busch manipulates a bottle of milk in true picnic fashion. Gertrude Olmstead, Creighton Hale and Robert Ober are "looking on."

Added to Cast

D. W. Griffith has added to the cast of "That Royle Girl" his first Paramount production, a number of well known players. Marie Chambers, one of the principals of "Is Zat So?" one of Broadway's best liked shows, will have the role of Adele Ketlar, the estranged wife of Harrison Ford.

Ida Waterman, recently seen as the mother of "The Swan" will have a prominent role, as will Gladys Coburn of Ziegfeld's Follies, and Mrs. John Harriman who has been seen recently in a number of pictures.

In featured parts are Carol Kempster, James Kirkwood, Harrison Ford and George Rigas.

CHARLES EMMETT MACK
One of the prominent screen actors supporting Barbara La Marr in "The White Monkey," a Sawyer-Lubin production for First national release.

Hunter's New Play

"The Pinch Hitter" for Associated Exhibitors is A. C. Gardner Sullivan Story

"The Pinch Hitter" in which Glenn Hunter is starring for Associated Exhibitors under the management of Oscar Price and the direction of Joseph Hennaberry, is one of the best known screen stories written by C. Gardner Sullivan.

Sullivan wrote "The Pinch Hitter" originally as a vehicle for Charles Ray when the famous Triangle pictures were at their heyday As the title implies it is a baseball story and in addition to the sport interest contains much humor and heart throbs.

Constance Bennett appears opposite Glenn Hunter in "The Pinch Hitter."

Dorothy Cumming Returns East

Dorothy Cumming, who was the only woman engaged in the East to support Gloria Swanson in her first production after her return from France, has again received unusual recognition of her screen ability. Immediately upon the completion of her Swanson picture she received a wire recalling her to New York, to play one of the principle roles in a new First National Production "Invisible Wounds" which is being held up pending her arrival.

Lenore Coffee Signed

Lenore Coffee, who with Eve Unsell adapted Leatrice Joy's first starring picture, "Hell's Highroad," made such an impression on Cecil B. De Mille by her work that he has signed her under a long-term contract. The next picture which will be entrusted to her literary talent is "Eve's Leaves," another Leatrice Joy starring vehicle which is to be directed by Paul Sloane.

Barrymore Signed by Paramount

Lionel Barrymore, one of the outstanding actors of stage and screen, was signed to play a featured role in Raoul Walsh's forthcoming Paramount picture "The Lucky Lady." Others chosen for featured roles are William Collier, Jr., Greta Nissen, and Marc MacDermott.

"Danger Signal" Booked Fast By Chicago Showmen, Says Cohn

"THEY liked it immensely and want more of our 1925-26 Columbia product," was the first statement Jack Cohn of Columbia Pictures stated on arriving at the home office after an intensive business trip in the Chicago territory for a few days.

Cohn made a special trip at the request of Henry Ellman, head of the Capitol Film Exchanges of Chicago and Indianapolis, to attend a special showing of "The Danger Signal," first of the Columbia productions. A number of prominent exhibitors were present and immediately after the screening, every one of them booked the picture.

"Several actually booked the entire series," Cohn stated, "and all insisted that it is really a more powerful picture than 'The Midnight Express.'

"Jane Novak has perhaps the best role of her career in 'The Danger Signal,' first as the young widow, then as the struggling mother. Dorothy Revier, an entrancingly appealing beauty, has the romantic lead. Robert Edeson, Gaston Glass, Robert Gordon, Lincoln Stedman, Lee Shumway and Mayme Kelso also are featured. Erle Kenton directed.

"Reports have come into the office from other parts of the country," Cohn concluded, "from exchangemen and exhibitors who write the most enthusiastic praise. They believe it is a winner and they are backing their belief by booking it."

Goodman to Make Special Foreign Survey for Fox Film

DELBERT GOODMAN, manager of Fox Far East Corporation, who has been visiting the home office of Fox Film Corporation in New York, has been assigned to make a special survey of foreign territories for the Fox company which will take him into most of the important cities in Europe, Asia and Africa.

In this mission Mr. Goodman will have made a complete tour of the world before he gets back to his desk in Tokio, Japan, where the headquarters of Fox Far East Corporation are located.

Mr. Goodman sailed from New York on July 9 with London scheduled as the first stop. After a series of conferences with Fox managers in the English capital, he will fly to Paris, where he will consult executives of the Fox offices there. These talks are necessary because, in the course of his tour, Mr. Goodman will visit territories and possessions of Great Britain and France.

From the French capital Mr. Goodman will go to Marseilles and thence to Bombay and Calcutta, India. When he has finished his business in India, he will make a long jump to Johannesburg and Capetown, South Africa. Then he will start back to Japan, stopping over at Singapore, Federated Malay States, Saigon, French Indo-China and Shanghai, China.

Goodman left Japan on May 4, arriving in Seattle on May 16 and in New York on June 8.

Cecil B. De Mille's Daughter Makes Hasty Screen Debut

CECILIA DE MILLE, attractive young daughter of Cecil B. De Mille, has gone into the "movies."

She will appear in her father's personally directed production, "The Road to Yesterday," now being filmed.

Part of this picture has the Grand Canyon for a setting, so when De Mille took his company to the canyon for location shots, Cecilia went along for a vacation.

However, De Mille interrupted his daughter's vacation and drafted her into service as an actress, as he needed another character in a hurry. Cecilia gave ample evidence of her heredity in dramatics by playing her part naturally, and without being "camera conscious." She appears in several scenes.

Cecilia has an imposing list of cinema celebrities connected with her screen debut, for not only is Cecil B. De Mille directing "The Road to Yesterday," but Jeanie Macpherson and Beulah Marie Dix wrote the adaptation, and the list of featured players includes Vera Reynolds, Joseph Schildkraut Jetta Goudal, William Boyd, Trixie Friganza and Julia Faye.

"Speed Mad" Ready

"Speed Mad," second of the Perfection releases which are being distributed by Columbia Pictures, has been cut, titled and is being sent to exchanges this week. This picture stars William Fairbanks with a large cast under Jay Marchant's direction. Dorothy Howell wrote this story which was originally slated for release under the title of "The Speed Demon."

Buys Robert Morton Organs

J. A. G. Schiller, general manager of the Robert Morton Organ Co. reports the sale of Four Robert Morton Units to the West Coas Theatres, Inc. for their newest and lates theatres, the Royal at Los Angeles, the Nev Capitol in Sacramento, as well as the nev theatres under construction at 87th and Ver mont Streets, Los Angeles, and Slauson & Mesa Street, also in Los Angeles.

Meador Signs Robertson to Direct Trucraft Specials

JOHN S. ROBERTSON, a leading directorial figure in the film industry, was signed this week by J. E. D. Meador, president of Truecraft Pictures, Inc., for a series of special pictures to be known as John S. Robertson Productions. The first of the series, which will go into production immediately, is "Queen Calafia," Blasco Ibanez's recent best-seller.

Mr. Robertson, accompanied by Mrs. Robertson and his production staff, will go abroad at once, followed shortly by the stellar cast. Exteriors of "Queen Calafia" will be filmed on their actual locale in Spain and Monte Carlo. Blasco Ibanez will assist in the production in an advisory capacity.

The Robertson-Meador special productions following "Queen Calafia" will be selected from Blasco Ibanez stories controlled by Mr. Meador that include "The Cabin," "Sacrifice," "La Bodega," "The Mayflower" and "Sonica." Other works are also under consideration.

Ahead in Summer Bookings

In First National's summer play date contest the Vancouver branch held first place at the end of the fifth week in the percentage of bookings actually played. Its standing, with a percentage based on last year's actual played time was 160.40%. Chicago is now in second place and Atlanta third.

The final standings, on which the prizes will be awarded, will be determined upon the number of bookings actually played at the end of the twelve weeks' playing period.

Douglas MacLean will begin his first production for Paramount soon.

Sax Closes More Territories For New Gotham Productions

ON his latest trip en route to California where he will complete all arrangements for finishing production work on the remaining Gotham productions to be released this year, Sam Sax stopped over and closed three important territorial deals in the key cities of St. Louis, Kansas City and Omaha for the distribution of the new series of twelve pictures.

The distribution contract for the St. Louis Territory was made with Jack Weil Pictures, Inc., of 3320 Lindell Blvd., St. Louis, Mo.

Negotiations for the Kansas City district were completed with Mr. E. C. Roden representing the Midwest Film Distributors of 130 West 18th St., Kansas City, Mo., and for Omaha the Gotham Product will be handled by the Independent Film Co., 1304 Farnham St., Omaha, Neb. The contract is now being closed by Mr. J. O. Stern.

Sam Sax, in connection with the consummation of the above transaction, states, "I am very happy to announce that St. Louis, Kansas City and Omaha territories will continue to be handled by the organizations representated by Mr. Jack Weil, Mr. E. C. Rhoden and Mr. J. L. Stern. These gentlemen distributed my product last year on the six Gotham productions and the simple fact that they have signed up this year to handle exactly double the amount of pictures demonstrated in an unmistakeable manner their faith in not only my productions but in the Independent market."

Negotiations are now pending and which are expected to be closed in a few days which will complete the entire territorial disposition for the new Gotham product.

Charnas Gets Franchise for 30 Schulberg Productions

J. G. BACHMANN, general manager of distribution for B. P. Schulberg Productions, announced the consummation of a deal whereby Harry Charnas, head of the Standard Film Service acquires distribution rights on thirty Preferred Pictures.

In the Cleveland and Cincinnati territories Mr. Charnas will release the ten Schulberg productions made during the 1924-1925 season. They are "The Breath of Scandal," 'White Man," "The Triflers," "Capital Punishment," "The Parasite," 'The Mansion of Aching Hearts," "The Boomerang," "Go Straight" and "My Lady's Lips."

The new program of eighteen Preferred Pictures for 1925-1926 will be distributed by Mr. Charnas in Cleveland, Cincinnati, Pittsburgh and Detroit. The releases coming under this phase of the contract are: "Shenandoah," "The Plastic Age," "Lew Tyler's Wives," " With This Ring," "Parisian Love," "The Girl Who Wouldn't Work," "The Other Woman's Story," "Eden's Fruit," "Horses and Women," "The Worst Woman," "Shopworn," "His New York Wife," "The Aristocrat," "Dancing Days," "Studies in Wives," "Shameful Behavior?" "The Romance of a Million Dollars" and "Exclusive Rights."

"Free to Love," and "The Lawful Cheater," two additional Schulberg pictures, featuring Clara Bow are acquired by the Standard Film Service for Cleveland, Cincinnati, Pittsburgh and Detroit.

Closes Foreign Deal

Weiss Brothers Sell Three Series of Pictures to South America

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, announces that he has arranged for the distribution of his program for the season of 1925-26 in South America. The deal was consummated between Jacobo Glucksman who represented Max Glucksman.

The deal is concerned with the series of eight five-reel Rough Riding Romances featuring Buddy Roosevelt, eight five-reel Thunderbolt Thrillers featuring Buffalo Bill, Jr., and the new series of eight five-reel Acrobatic Stunt Thrillers featuring the new star Wally Wales (The Cowboy Prince).

The territory covered includes the greater part of South America and includes Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador. Max Glucksman handled the two series of eight five-reel features made last year and which featured Buddy Roosevelt and Buffalo Bill, Jr. The great demand for this class of product from South American exhibitors has caused Mr. Glucksman to assure himself of a dependable supply of these pictures early in the season.

A Correction

Due to an error, the title of Zane Grey's story, "LIGHTNING," which Tiffany Productions, Inc., announce as one of "The Twelve" on their 1925-26 programme, appeared in an advertisement on Page 264 of the issue of Moving Picture World dated July 18, without the final letter, "G." The Fox Film Corporation is producing the John Golden-Frank Bacon stage success, "LIGHTNIN'," and in order that exhibitors may not be misled, as a result of the error in the Tiffany ad., a correction has been requested by M. H. Hoffman, general manager of Tiffany, and Moving Picture World gladly publishes this correction.

MILDRED RYAN
This dainty young lady has been chosen to play the feminine lead in support of Johnny Hines in "The Live Wire," a First National release.

To Start on "Thoroughbred"

First Peter B. Kyne Story to be Picturized by Fox

"Thoroughbred" is the title of the first original story for the screen to come from the pen of Peter B. Kyne, America's most popular writer of fiction, under his contract with Fox Film Corporation, according to an announcement from the Fox offices.

Actual production work on the Kyne story, the announcement continues, will be started in the near future under the direction of Victor Schertzinger, from a scenario by Gerald C. Duffy, with "Smiling" George O'Brien in the leading role.

The locales of the first Kyne story, the Fox announcement states, are Old Virginia and the Western plains.

Report Big Bookings

All Star Features Distributors of San Francisco and Los Angeles, who have the Coast rights for Banner and Royal product distributed by the Henry Ginsberg Distributing Corporation, report that a number of bookings have been made for first run showing of The Love Gamble, the first of the Banner productions.

Louis Hyman, general manager of the All Star, in a wire to the New York office of Henry Ginsberg, stated that if the first Banner was a criterion for the balance of the releases, that he was assured of a "perfect 100 per cent." booking in his territory.

Books "Play Ball" for Entire Circuit

Pathe reports that Jack Hattam has booked through the New York Pathe branch the new Patheserial "Play Ball" for all the houses in his circuit.

The Hattam circuit includes the following houses: Marcy, Sumner, State, Kismet, Gem, Palace, Hyperion, Victoria, Maspeth, Astoria Grand, Steinway and Messerole.

Flinn Addresses Managers Of New P. D. C. Territories

THE first meeting of the managers of the eight new territorial divisions of Producers Distributing Corporation was held in Chicago this week, presided over by John C. Flinn, vice-president and general manager, who is now on his way to Los Angeles.

The Chicago meeting was called by Mr. Flinn for the purpose of discussing the order in which the thirty-seven big productions listed by Producers Distributing for the coming season will be released.

"The order of release," said Mr. Flinn, "is a matter of prime importance. Productions should be arranged as a program in the strict sense of that word and not issued on a haphazard schedule that has no significance other than commercial detail.

"The order in which productions are released should constitute a real program for the season that is as carefully worked out in its diversity as the daily program offered by a theatre. When we aim, as we do, to have our pictures booked and shown in consecutive order at the first run theatre, we must arrange our releasing schedule to present constant variety in theme, color and action."

In addressing the district managers at the Chicago meeting, Mr. Flinn sought their suggestions in the arrangement of the coming release schedule after carefully explaining the theme and locale of each of the thirty-seven subjects so far selected for the 1925-26 season.

"We want to arrange the release of these pictures on a schedule that will constitute a real program," said Mr. Flinn. "Our list of attractions includes every element of showmanship—straight drama, straight comedy, melodrama, farce comedy, epics, allegories, spectacles and Westerns, in just the right proportions to make a perfectly balanced whole.

"It was with the idea of offering a showmanlike program that we assembled our present groups of subjects. Each picture is typical of the best in its class and the group as a whole represents the widest diversity possible to secure from the stage and the literary field.

"And when these pictures are arranged in their final order of release, they may be booked solid for consecutive showings with the absolute assurance of perfect balance."

After further conference on this subject with Cecil B. De Mille, Hunt Stromberg, George Melord, Marshall Neilan, Frances Marion and Al. Christie, Mr. Flinn will be ready to announce definite dates for all the Producers Distributing releases.

Riesenfeld Books "Evolution" For Rivoli and Rialto Theatres

"EVOLUTION," the Red Seal Feature playing at the Rivoli, New York, this week, has drawn so much applause that Hugo Riesenfeld, managing director, has booked the film for both the Rivoli and the Rialto next week.

The New York critics hailed the film enthusiastically. Harriette Underhill, in the Herald-Tribune, declared: "Don't miss it whatever you do. We sat through it twice."

The Sun reviewer declares that "Evolution" is "an absorbing picture tracing the ascent of man. Your beliefs, pro or con, do not prevent your enjoyment of an exhibition presenting in pictorial form the beliefs and deductions of the best known scientists of the world. A wave of applause swept over the audience."

"Absorbing, timely and well-done," says Rose Pelswick in the Journal. Quinn Martin, in the World, called it "Enlightening and amusing." "Unusually interesting and instructive as well," is the verdict of the Post. "Fascinating," says Dorothy Herzog in the Mirror, and adds, "Hugo Riesenfeld should really issue a special invitation to William Jennings Bryan." The Times put its official stamp of approval on it with "The audience applauded 'Evolution,' which proved interesting as a means of popularizing an abstract question." "Applauded for almost a minute," recorded the Telegraph.

Morgan, Back from Sales Tour, Reports Many Big Bookings

AFTER closing practically all of the key cities in the middle-west, W. J. Morgan sales manager of Producers Distributing Corporation returned to New York this week enthusiastic over the prospects of a tremendously prosperous year.

This was Mr. Morgan's first sales tour since his appointment as General Manager of Pro-Dis-Co. He visited the Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Des Moines, St. Louis, Indianapolis and Cincinnati branches of the company and returns with the report of an unprecedented volume of business being booked by each exchange.

With few exceptions the entire 1925-26 program of Producers Distributing Corporation has been booked for first runs in Cleveland, St. Louis, Cincinnati, Indianapolis, Louisville, Dayton, and Nashville in the territory covered by Mr. Morgan on his trip and contracts are in negotiation for every other key point.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4,437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4,821
Ridin' Mad (Canutt)	Western drama		4,927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,969
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Camille of the Barbary Coast	Underworld dr.		5,600
His Buddy's Wife (Hynter)	Domestic dr.		5,600
Manhattan Madness (Dempsey-Taylor)	Comedy-drama		5,500
EDUCATIONAL FILM CORP.			
Her Boy Friend	Larry Semon	Oct. 4..	2,000
Court Phaster	Neal Burns	Oct. 4..	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 18..	1,000
Sawmill Four	Hurd cartoon	Oct 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 25..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Nov. 1..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 15..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

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Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermaid comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000

(Continued from preceding page)

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
merican Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
esert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
anity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
oman Who Sinned (Busch)	Society drama		6,102
hundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
tepping Lively (R. Talmadge)	Comedy drama		5,317
ife's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
illionaire Cowboy (M. B. Flynn)	Western		4,841
roken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
heap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
o-Getters Series	Thrill comedy	Oct. 18..	2,000
angerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
liss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
n The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
rigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
oing of Cumming	Go-Getters	Dec. 13..	2,000
aughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
ir Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
ho's Hooligan?	Go-getters	Dec. 20..	2,000
eebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
ilk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
est of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
o-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
lashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
outh and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
leeping Cutie	Go-Getters	Jan. 31..	2,000
idnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
ange Terror (Bob Custer)	Western	Feb. 14..	4,738
oud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
immie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
arisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
elcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
elping Hand (Aubrey)	Comedy	Mar. 7..	2,000
reed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
ove's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
aptain Kidd	Bray cartoon	Mar. 21..	1,000
ar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
alloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
e Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
orbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
. U. West (Lefty Flynn)	Western	April 11..	5,000
hat Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
erton of the Goofies	Pacemakers	Apr. 18..	2,000
ilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
hite Fang (Strongheart-dog)	Drama	May 2..	5,800
earing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
reat Decide	Pacemakers	May 9..	2,000
ast Male	Pacemakers	May 9..	2,000
exas Bearcat (Bob Custer)	Western drama	May 16..	4,770
peed Wild (Flynn)	Melodrama	May 23..	4,700
lias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
rusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
ighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
hree Bases East	Pacemakers	June 6..	2,000
hite Thunder (Yakima Canutt)	Western	June 13..	4,550
Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
avy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
andit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
mooth as Satin (Brent)	Crook drama	July 4..	6,043
uman Tornado (Canutt)	Action western	July 4..	4,472
he Bloodhound (Bob Custer)	Mounted police	July 11..	4,800

FIRST NATIONAL

ea Hawk (all-star)	Romantic drama	June 14..	11,527
arriage Cheat (all-star)	Drama	June 21..	6,622
hose Who Dance (Ince prod.)	Drama		7,512
hite Moth (LaMarr)	Drama	June 21..	6,571
erfect Flapper (C. Moore)	Comedy	June 28..	7,030
elf-Made Failure (B. Alexander)	Comedy	June 28..	7,285
or Sale (all-star)	Drama	July 5..	7,304
orn Rich (C. Windsor)	Society drama	Dec. 20..	7,389
ingle Wives (C. Griffith)	Society drama	Aug. 9..	7,526
irl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
lirting With Love (C. Moore)	Comedy	Sep. 6..	5,926
Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
usbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
adonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
arnish (all-star)	Comedy-drama		6,907
er Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
n Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
andra (LaMarr)	Drama	Dec. 6..	7,905
lassmates (R. Barthelmess)	Drama	Nov. 29..	6,923
hristine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
ilent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
ove's Wilderness (Griffith)	Drama	Dec. 20..	7,037
o Big (C. Moore)	Drama	Jan. 17..	8,562
f I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
dle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
undown (all-star)	Western epic	Oct. 25..	8,641
he Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
nez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
rivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
s Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
nticement (Mary Astor)	Drama	Feb. 7..	6,224
he Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,397
er Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
uo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
ost World (Conan Doyle story)	Special	Feb. 28..	9,700
ew Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
laying With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
ne Year to Live (Pringle)	Drama	Mar. 7..	6,064
earning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
eart of a Siren (La Marr)	Drama	Mar. 21..	6,700
ally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
eclasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
ne Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
y Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
Want My Man (Sills-Kenyon)	Drama	Apr 18..	6,173
is Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
hickie (Mackaill)	Drama	May 9..	7,600
oul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
he Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
ecessary Evil (Lyon-Dana)	Drama	May 23..	8,307
ust a Woman (Windsor-Tearle)	Drama	June 6..	6,363

	Kind of Picture	Review.	Feet
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,496
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111

FOX FILM CORP.

A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,574
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000

METRO-GOLDWYN

Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,958
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star) ..	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,776
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464

PARAMOUNT

Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,080
Air Mail (feature cast)	Melodrama	Mar. 28..	6,[illegible]
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,538
Night Club (Raymond Griffith)	Faree-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,682
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935

	Kind of Picture	Review	Fee
PATHE			
Into the Net	Mulhall-Murphy serial	Aug. 2..	
One Third Off	Cobb-Rice comedy	Sep. 6..	2,00
The Happy Years	"Sportlight"	Sep. 6..	1,00
Why Men Work	Charles Chase	Sep. 6..	1,00
Message From the Sea	Terry cartoon	Sep. 6..	1,00
Luck of the Foolish	Harry Langdon	Sep. 13..	2,00
Outdoor Pajamas	Charles Chase	Sep. 13..	2,00
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,00
In Good Old Summertime	Terry cartoon	Sep. 13..	1,00
Danger-Lure	Sportlight	Oct. 11..	1,00
Dixie	Chronicles	Oct. 11..	3,00
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,00
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,00
Sporting Rhythm	Sportlight	Oct. 18..	1,00
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,00
Every Man for Himself	Our Gang	Oct. 18..	2,00
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,00
On Leave of Absence	Detective	Oct. 25..	2,00
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,00
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,00
Galloping Bungalows	Sennett com.	Nov. 1..	2,00
Stunts	Sportlight	Nov. 1..	1,00
Hot Stuff	Spat family	Nov. 1..	2,00
Cat and the Magnet	Terry cartoon	Nov. 1..	1,00
Fast Company	Our Gang	Nov. 15..	2,00
She Knew Her Man	Terry cartoon	Nov. 15..	1,00
Gridiron Glory	Sportlight	Nov. 15..	1,00
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,00
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,00
Out of the Storm	Detective	Nov. 22..	2,00
Good Old Circus Days	Terry cartoon	Nov. 22..	1,00
All Wet (Chase)	Comedy	Nov. 29..	1,00
Deaf, Dumb and Daffy ..	Spat Family	Nov. 29..	2,00
Cannon-Ball Express	Sennett com.	Nov. 29..	2,00
Champions	Sportlight	Nov. 29..	1,00
Lumber Jacks	Terry cartoon	Nov. 29..	1,00
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,00
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,00
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,00
Bucking the Bucket Shop	Detective series	Dec. 6..	4,00
She's In Again	Terry cartoon	Dec. 6..	1,00
Mysterious Mystery	Our Gang	Dec. 13..	2,00
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,00
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,00
Just a Good Guy (Stone) ..	Comedy	Dec. 20..	2,00
Royal Razz (Chase)	Comedy	Dec. 20..	1,00
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,00
Nature's Rouge	Sportlight	Dec. 20..	1,00
Rubber Neck	Spat Family ..	Dec. 27..	2,00
Bull and Sand	Sennett comedy	Dec. 27..	2,00
Invaders	Sportlight	Dec. 27..	1,00
Down on the Farm	Terry cartoon	Dec. 27..	1,00
The Sea Squawk	Sennett com.	Jan. 3..	2,00
On the Ice	Terry cartoon	Jan. 3..	1,00
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,00
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,00
Rough and Tumbling	Sportlight	Jan. 10..	1,00
Our Game Pup	Terry cartoon	Jan. 10..	1,00
The Big Town (Our Gang)	Comedy	Jan. 10..	2,00
Plumber (Graves)	Comedy	Jan. 10..	2,00
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,00
Hello Baby (Chase)	Comedy	Jan. 17..	1,00
Laugh That Off	Spat Family	Jan. 24..	2,00
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,00
Brain and Brawn	Sportlight	Jan. 24..	1,00
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,00
Hold That Thought	Terry cartoon	Jan. 31..	1,00
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,00
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,00
Circus Fever	Our Gang	Feb. 7..	2,00
Biting the Dust	Terry cartoon	Feb. 7..	1,00
Transatlantic Flight	Terry cartoon		1,00
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,00
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,00
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,00
Fisherman's Luck	Terry cartoon	Feb. 21..	1,00
A Fox Hunt	Spat Family	Feb. 21..	2,00
Sporting Armor	Sportlight	Feb. 21..	1,00
Idaho (Vivian Rich)	Serial	Feb. 21	10 ee
Water Wagons	Sennett com.	Feb. 21..	2,00
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,00
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,00
Clean-Up Week	Terry cartoon	Feb. 28..	1,00
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,00
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,00
Neptune's Nieces	Sportlight	Mar. 7..	1,00
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,00
In Dutch	Terry cartoon	Mar. 7..	1,00
Dog Days	Our Gang	Mar. 7..	2,00
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,00
Should Husbands Be Watched	Comedy	Mar. 14..	1,00
Hard Boiled (Chase)	Comedy	Mar. 14..	2,00
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,00
Excuse My Glove	Spat Family	Mar. 21..	2,00
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,00
Traps and Troubles	Sportlight	Mar. 21..	1,00
Pie Man	Terry cartoon	Mar. 21..	1,00
Zowie!	Stereoskopik	Mar. 21..	1,00
At the Zoo	Terry cartoon	Mar. 28..	1,00
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,00
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,00
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,00
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,00
Love Bug	Our Gang	Apr. 4..	2,00
Housing Shortage	Terry cartoon	Apr. 4..	1,00
Marriage Circus (Turpin)	Sennett com.	April 11..	2,00
Bad Boy (Chase)	Comedy	April 11..	2,00
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,00
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10e
Lion's Whiskers	Sennett com.	Apr. 18..	2,00
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,00
S-O-S	Terry cartoon	Apr. 25..	1,00
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,00
Deep Stuff	Terry cartoon	Apr. 25..	1,00
Beauty Spots	Sportlight	Apr. 25..	1,00

	Kind of Picture	Review.	Feet
emember When (Langdon)	Comedy	Apr. 25..	2,000
hootin' Injuns	Our Gang com.	May 2..	2,000
ig Red Riding Hood (Chase)	Comedy	May 2..	1,000
porting Judgment	Sportlight	May 2..	1,000
e Who Gets Smacked	Sennett comedy	May 2..	2,000
ermanent Waves	Terry cartoon	May 2..	1,000
ooking For Sally (Chase)	Comedy	May 9..	2,000
rief in Bagdad	Comedy	May 9..	1,000
arkest Africa	Terry cartoon	May 9..	1,000
ild Papa	Spat Family	May 16..	2,000
kinners in Silk	Sennett com.	May 16..	2,000
ast Worker	Terry cartoon	May 16..	1,000
una-cy	Stereoskopik	May 16..	1,000
ell it to a Policeman (Tryon)	Comedy	May 23..	2,000
ure Mike (Martha Sleeper)	Comedy	May 23..	1,000
choes From the Alps	Terry cartoon	May 23..	1,000
ood Morning Nurse	Sennett comedy	May 30..	2,000
'Dude Ranch" Days	Sportlight	May 30..	1,000
sk Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

Wandering Husbands (Lee-Kirkwood)	Drama	May	10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun.	7..	5,800
Miami (Compson)	Drama	Jun.	14..	6,317
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Wise Virgin (Miller)	Drama			5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Ramshackle House (Compson)	Comedy-dr.			6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Chalk Marks (M. Snow)	Drama			
House of Youth (Logan)	Drama			6,669
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.			6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			
Let Women Alone (O'Malley-Hawley)	Drama			
Soft Shoes (Carey)	Western			
Off the Highway (Logan)	Drama			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			
Girl of Gold (Vidor)	Drama			
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama			6,940
White Man (Joyce)	Jungle romance	Nov.	22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Society drama	6,500
The Sporting Chance	Racing drama	6,500
Lightnin'	Drama	6,500
Morals for Men	Society drama	6,500
The Lodge in the Wilderness	Drama	6,500
Morganson's Finish	Drama	6,500
Tale of a Vanishing People	Drama	6,500
The Travis Cup	Drama	6,500
The Wrong Coat	Drama	6,500
The Dumb Head	Drama	6,500
The Life of a Woman	Drama	6,500

	Kind of Picture	Review	Feet
TRUART FILM CORPORATION			
Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800
NOVELTY SERIES			
Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May	17..	9,351
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,930
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000

UNIVERSAL

Robinson Crusoe	Hysterical hist.	Nov.	1..	1,000
Some Tomboy (Wiley)	Comedy	Nov.	1..	2,000
The Tornado (H. Peters)	Melodrama	Nov.	15..	6,375
Sweet Dreams	Century comedy	Nov.	15..	2,000
Antony and Cleopatra	Gysterical History	Nov.	15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov.	22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov.	29..	6,587
Omar Khayyam (Hysterical history)	Comedy	Nov.	29..	1,000
Double Cross (Sullivan)	Drama	Nov.	29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec.	13..	7,356
Hurricane Kid (Gibson)	Western	Jan.	3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec.	20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec.	27..	6,184
Saddle Hawk (Gibson)	Western dr.	Mar.	7..	4,419
Fifth Avenue Models (Mary Philbin)	Drama	Jan.	24..	6,581
Up The Ladder (Valli)	Drama	Jan.	31..	5,922
Let 'Er Buck (Gibson)	Western	Jan.	3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar.	28..	6,799
Man in Blue (Rawlinson-Bellamy)	Drama	Feb.	28..	5,624
Taming the West (Gibson)	Western	Feb.	28..	5,304
Paul Revere	Hysterical histy.	Dec.	20..	1,000
Border Maid (Ed Cobb)	Drama	Dec.	20..	2,000
Family Row (Messinger)	Comedy	Dec.	20..	2,000
Present Arms (Wiley)	Comedy	Dec.	27..	2,000
Red Age (Sullivan)	Drama	Jan.	3..	2,000
Ponce de Leon	Hysterical history	Jan.	3..	1,000
Prehistoric Man	Hyste ical history	Jan.	3..	1,000
Sign of the Cactus (Hoxie)	Western	Jan.	10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan.	17..	4,812
Looking Down (Wiley)	Comedy	Jan.	24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan.	31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan.	31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan.	31..	2,000
Rembrandt	Hysterical histy.	Jan.	31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb.	7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb.	7..	
Roaring Adventure (Jack Hoxie)	Western	Feb.	14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb.	14..	1,000
Taming the East (Messinger)	Comedy	Feb.	14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb.	21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb.	21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb.	21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb.	21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar.	7..	2,000
Kicked About (Gordon)	Comedy	Mar.	7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar.	7..	2,000
Olympic Games	Hysterical histy.	Mar.	14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar.	14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar.	21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar.	21..	2,000
Storm King	Mustang westn.	Mar.	21..	2,000
Both Barrels	Mustang westn.	Mar.	21..	2,000
Girl Problem	Sweet 16 com.	Mar.	21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar.	28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar.	28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar.	28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar.	28..	1,000
Burning Trail (Wm. Desmond)	Western	April	11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April	11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April	11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April	11..	2,000
Smoked Out	Bulls-eye com.	April	11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr.	18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr.	18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr.	18..	2,000
Black Gold Bricks	Bullseye com.	Apr.	25..	1,000
Spook Ranch (Gibson)	Western	May	2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May	9..	4,800
Tourists De Luxe	Century comedy	May	9..	2,000
Here's Your Hat	Comedy	May	9..	1,000
Line Runners	Western reissue	May	9..	2,000
Ridin' Thunder (Hoxie)	Western	May	16..	4,354
Raffles (House Peters)	Drama	May	16..	5,537
Queen of Aces (Wiley)	Century comedy	May	16..	2,000
Roaring Waters	Mustang western	May	16..	2,000
Wild West Wallop	Mustang western	May	16..	2,000
The Meddler (Desmond)	Western melo.	May	23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May	23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May	23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May	23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May	30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May	30..	2,000
Locked Out	Sweet 16 comedy	May	30..	1,000
I'll Show You the Town (Denny)	Comedy	June	6..	7,400
Nobody Wins	Sweet 16 Comedy	June	6..	1,000
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Sneak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli-O'Brien)	Drama	June	20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
White Outlaw (Hoxie)	Western	June 27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..	1,000
Rough Party (Alt-Karr)	Century comedy	June 27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June 27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June 27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July 4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July 4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July 4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July 11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July 11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July 11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July 11..	2,000
Little Giant (Hunter-Murphy	Comedy	July 18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July 18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July 18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July 18..	2,000

VITAGRAPH

Beloved Brute (De La Motte)	Melodrama	Nov.	22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb	14..	5,700
Tides of Passion	Drama	May	2..	6,279
Happy Warrior	Special	July	18..	7,865
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865

WARNER BROTHERS

How to Educate a Wife (star cast)	Society drama			6,000
Her Marriage Vow (all-star)	Society drama			7,100
Cornered (all-star)	Society drama			7,300
Lovers' Lane (all-star)	Character drama	Nov.	29..	5,100
Tenth Woman (all-star)	Society drama			6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct.	4..	7,300
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.			7,705
On Thin Ice (Moore-Roberts)	Crook drama			7,298
Man Without a Conscience (Rich-Lewis)	Drama			6,850
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May	2..	7,000

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B. Roosevelt)	Thrill dr	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Woman Who Believed (Ann Luther)				5,700
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ATLAS DISTRIBUTING CORP.

Cyrano de Bergerac (Italian cast)	Famous novel	July	18..	

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
Empty Hearts	Bow-Bowers			6,300
Daughters Who Pay	All star cast	May	30..	5,800

B. C. R. PRODUCTIONS

Kivalina of the Ice Lands	Eskimo life	July	11..	5,700

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight			4,975
Foolish Virgin (E. Hammerstein)	Social drama			5,900
Price She Paid (A. Rubens)	Marriage dr.			5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.			4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec	6..	5,967
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug.	30..	6,000
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CHADWICK PICTURES CORP.

Painted Flapper (all-star)	Comedy-drama	Oct.	25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov.	1..	7,600
Flattery (Bowers)	Political dr.	Nov.	8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan.	3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar.	28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr.	25..	6,300

	Kind of Picture	Review	Fe
Man of Iron (L. Barrymore)	Drama	July 4..	6,2
American Pluck (G. Walsh)	Action melodrama	July 11..	5,9
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb	14..	6,3
Red Love (Lowell-Russell)	Indian drama	May	23..	6,3
Fighting Courage (Ken Maynard)	Action western	July	11..	5,0

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July	11..	5,7
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,8

INDEPENDENT PICTURES CORP.

Blood and Steel (Desmond-Holmes)	Society dr.			5,0
Calibre 45 (F. Farnum)	Western dr.			4,9
Courage (F. Farnum)	Western dr.			5,0
In Spider's Web (Alice Dean)	Melodrama			6,0
Moonshine (B Cody)	Western			4,9
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,3
Riders of Mystery (Bill Cody)	Western	May	2..	5,0
Gambling Fool (F. Farnum)	Western	May	9..	5,0
Fighting Sheriff (Bill Cody)	Western	May	23..	5,0
Border Intrigue (F. Farnum)	Western	May	30..	5,0

LEE-BRADFORD CORP.

Pearl of Love (Leslie)				6,0
Lights of London (Wanda Hawley)				6,0
Passion's Pathway (Estelle Taylor)				6,0
Unrestrained Youth (Brandon Tynan)				6,0
Passionate Adventure (Joyce-Brook)				8,0
Way Down Upon the Swanee River				6,0
Wolfblood (M. Clayton)				6,0

LUMAS FILM CORP.

Overland Limited	R. R. melodrama			6,0
A Little Girl in a Big City	Heart int. se			6,8
His Masetr's Voice (Thunder, dog)	Animal dr.			5,7
Shadow on the Wall	Crook drama			6,0
Police Patrol	Melodrama			5,6
Part-Time Wife	Drama			6,0

RAYART

Battling Brewster (Farnum)	15 ep. ser.			5,0
Easy Money (All-Star)	Drama			
Butterfly Comedies (Gloria Joy)				
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,2
Geared to Go (Howes)	Drama			5,1
Right Man (Larkin)	Drama			4,5
Winning a Woman (Perrin-Hill)	Drama			4,8
Getting 'Em Right (Larkin)	Drama			4,6
Snob Buster (Howes)	Drama			
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				

RED SEAL PICTURES CORP.

Cartoon Factory	Cartoon nov.	Jan.	24..	1,0
Mother Goose Land	Cartoon	Jan.	24..	1,0
Storm (Out of Inkwell)	Cartoon	Mar.	21..	1,0
Do You Remember	Scenic novelty	Mar.	21..	1,0
Animated Hair (Issues R and UU)	Marcus cartoon	Mar.	28..	3
Film Facts (Issue D)	Magazine	Mar.	28..	1,0
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar.	28..	1,0
Day With the Gypsies	Screen Gem	April	11..	1,0
Animated Hair Cartoon F	Novelty	April	11..	3
Shakespeare (Special)	Life of poet	Apr.	18..	1,0
Film Facts (Issue E)	Magazine	Apr.	18..	1,0
Suwanee River	Song Car-tune	Apr.	25..	1,0
Hair Cartoons (Subject RR)	Marcus cartoon	Apr.	25..	3
Hair Cartoons (Issue O. O.)	Marcus cartoon	May	2..	3
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May	2..	1,0
River Conway	Scenic	May	9..	1,0
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May	9..	1,0
Hair Cartoons (Issue K K)	Marcus cartoon	May	23..	3
Marvels of Motion	Novelty	May	30..	1,0
Daisy Bell	Song Cartoon	May	30..	1,0
Ko-Ko Sees Spooks	Fleischer cartoon	June	13..	1,0
Hair cartoons	Marcus cartoon	June	20..	3
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July	4..	1,0
Hair Cartoon	Marcus cartoon	July	4..	3

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov.	29..	4,7
Courageous Coward (Jack Meehan)	Western	Dec.	6..	4,0

WM. STEINER PROD.

Virtue's Revolt (Thornton)	Stage melodrama	Oct.	11..	5,1
On Probation (Edith Thornton)	Drama	Dec.	13..	5,0
Across the Dead Line	Western			5,0
Always Ridin' to Win	Western			5,0
Hidden Menace	Stunt dr.			5,0
Branded a Thief	Western			5,0
Verdict of the Desert	Western			4,7
Valley of Vanishing Men	Western			4,6
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,0

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr.	25..	6
Thundering Waters (Kellycolor)	Niagara Falls	Apr.	25..	7
In a Cottage Garden Kellycolor)	Floral subject	Apr.	25..	7
Flying Elephant (Kellycolor)	Novelty	Apr.	25..	6

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PROJECTION

EDITED BY F. H. RICHARDSON

"For High Brows"

Gosh! S. Glauber, projectionist, Colonial Theatre, Brooklyn, writes about electrons, and how they revolve in their orbits and—gosh! Here is the letter. I'll print it just to show him I'm not afraid of him. He says:

In the projection department of June 6, in your comment on the reply of Brothers Clark and Thoreaus' answer to Bluebook School question No. 267, you ask what it is that forces the current back to the generator if we are to assume that the entire voltage is consumed in overcoming the resistance in the electric power devices in the circuit, etc.

It is well known that electric current in or on an electric circuit is very similar in its action to water in a hydraulic circuit, and as water is present in all parts of a hydraulic circuit, so is electric current (electrons) always present in all parts of an electric circuit, and that the electric generator furnishes the pressure to overcome the resistance of the circuit, just as does the dump in the hydraulic circuit.

Let us now examine the action of the hydraulic circuit, but for the sake of clearness let us substitute steel balls for water, as per diagram 1.

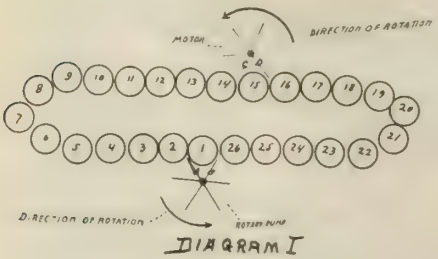


DIAGRAM I

There are twenty-six balls in the diagram, each are numbered. Below is a pump, or wheel, of which wings A B hold ball No. 1 in place. Above is what is supposed to be a motor, wings C D of which are held in position by ball 15. These balls are all presumed to be in contact with each other, and carried in a pipe just a bit larger than themselves.

It is of course seen that under this condition if the wheel representing the pump be rotated counter clockwise, wings A B will force ball No. 1 one space to the left, and this will automatically shift all the balls the same distance, in the same direction, which process will be repeated every time the pump wheel rotates one-sixth of a turn.

It is of course seen that this shifting of the balls will rotate the wheel representing the motor, and in the same direction. Absolutely no time is lost in this shifting of balls. By that I mean that when ball No. 1 moves, every ball in the circuit moves at precisely the same instant of time and precisely the same distance. The force necessary to move ball No. 1 is the force necessary to overcome the resistance of the motor, for the time neglecting the inertia and comparatively slight resistance of the walls of the pipes.

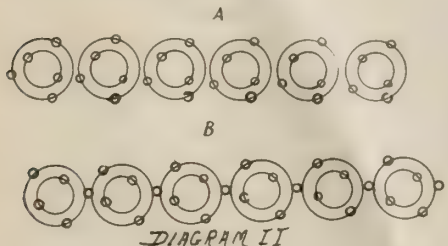


DIAGRAM II

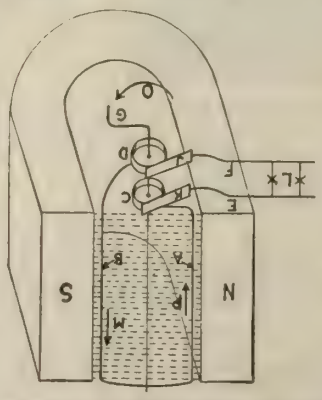
Bluebook School

Question No. 331—(This is a "practical" question, submitted by G. F. Doe, Chicago, Ill.) If you have a 220 volt induction motor, is it possible to get satisfactory service from it, by changing its connections, on 110 volt alternating current, single, cycle, two iycle or three cycle?

Question No. 332—Explain commutation—how is direct current obtained from an altesnating cusrent dynamo armature?

Question No. 333—Are all dynamo armature coils inter-connected?

Question No. 334—Describe an ordinary elementary generator such as is illustrated in accompanying drawing.



Question No. 335—Upon what will the voltage of the generator illustrated in accompanying cut depend?

Let us now examine diagram II, which represents, at A, six atoms of matter not electrically connected in any circuit. Within each atom there are five electrons (Gr-r-r-r. Ed.), revolving about their respective circuits (orbits).

At B these same electrons are electrically connected in an electric circuit. You will note that an electron is passed left to right from atom to atom at the same instant. (I'm getting dangerous. Ed.).

Examining an electric circuit we will try to compare it to the circuit of balls in diagram I, for the sake of simplicity substituting a dry cell for the dynamo or generator.

The chemical action of the battery is such that it will cause the atoms of the anode, which is exposed to the electrolysis, to loose some of its electrons, which same would be transferred to the nearest atom of the electrolysis (Wow! Ed.), and at the same time cause the latter to loose electrons to their neighbors, and so on to the atoms of the cathode, and to the external circuit and back to the anode. * * * * The force causing the first number of electrons to leave the anode is equal to the force which is required to overcome the resistance encountered by the current from positive back to negative of the battery, or generator. That is to say, practically all the E. M. F. is consumed in overcoming the total resistance.

The asterisks above represent about three closely written pages of matter, but I think I have used sufficient to make Brother Glauber's argument clear. It is the electron THEORY. It is very similar to the "molecular bombardment" theory, as I understand it. I have always balked, or at least what little mind I have has balked, at accepting any theory which presumed that any actual thing traveled over or through a wire at the rate of (as I remember it—maybe I'm in error as to speed) close to eight thousand miles per second.

Certainly electricity is some sort of an impulse, but just as certainly the electron theory, as set forth, don't appeal to my mind as the answer to the query I put. Frankly, Brother Glauber, I think I will never get a satisfactory answer unless some one finds out for sure (theories not admitted) just what electricity is before I die—and I doubt that being done, though it may be.

Fade-Away Reasons

A projectionist out in that gr-r-r-rand old state of Illinois wants to know the underlying reason why some screen surfaces give "fade-away," and other do not; also he asks: "It has been stated that in several large theatres it has been found necessary to replace the projector intermittent movements frequently on account of the long projection distance. They said that unsteadiness was more pronounced at such great distance, with which statement I could not agree, though after studying the matter I was unable to arrive at a satisfactory conclusion, hence am asking you.

"In discussing this matter with a brother, he advanced the theory that the point where the light rays crossed in front of the lens acted as a fulcrum, and any unsteadiness was therefore increased as projection distance was increased. However, it seems to me that, with a picture of given size at a long or short distance of projection there would be no appreciable difference."

As to the screen and fadeaway, those with

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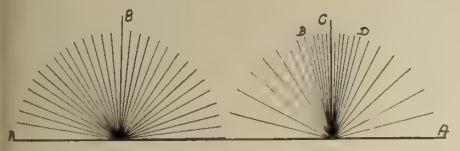
Bluebooks can have the matter explained by reading pages 222 and 223, and parts of pages 225 and 226 and examining figures 66 and 67.



In the drawing you see screen surface A A, the left end of which is what is called a "good diffusing surface" and the right hand end a poor diffusing surface. You will observe that ray B, being incident upon the good diffusing surface, is "broken up" and reflected evenly in every direction, which means that a person who views the screen from an agle will have just as much light reflected in his direction as will the chap seated directly in front of the point where ray B is incident upon the screen. A light ray is said to be "incident" upon a surface when it meets that surface.

Ray C, however, is incident upon the poor diffusing surface, and as you may see by the drawing, it is not reflected evenly in every direction, but mostly almost directly back within the angle B D. With such a screen surface a person seated within the angle indicated by B D will see a brighter light from this ray—and all other rays incident upon the surface at or near that point, than he could see from any point of view with the good diffusing screen, BUT on the other hand, when he gets outside that narrow angle he will have a poorer light than he would have at any point of view with the other surface.

I shall not explain further, because I think the good brother has a Bluebook, and if he has a further study of its pages will enlighten him.

I will add this, however: A smooth, polished surface, such as a mirror, diffused light only to a very small degree. It reflects almost entirely along the lines of the law that the "angle of reflection equals the angle of incidence," as per figure 222 of the Bluebook. On the other hand a surface which is optically rough—such as, for instance, plaster, breaks the incident ray up and reflects it according to the drawing herewith shown, the extent of "breaking up," hence the degree of perfect diffusion, being dependent upon how optically rough the surface is.

"Rough"

However, remember that there is a distinct difference between the term "rough" and "optically rough." The rough surface may be optically smooth, as, for instance, ribbed glass. The optically rough surface may be what we would call smooth, such as fine bleached muslin, paint, kalsomine or plaster. The term "optically rough" I have merely coined in the effort to make the idea clear to you.

As to the projector intermittent and unsteadiness, whoever told you that was himself in error. Distance of projection would make no difference in unsteadiness in any movement which was inherent in the mechanism itself, though picture size would.

On the other hand, any movement of the projector as a whole, due for instance, to an unsteady floor, would be magnified at the screen, if the unsteadiness were such as rocked the projector backward and forward, but the "fulcrum" would not be at the point in front of the lens where the rays cross, but at the lens itself. If your lens have a 6-inch E. F., and the aperture moved up and down (not sidewise—that would not be increased at the screen in any degree, unless there were a twisting movement 1/64th of an inch with relation to the E. F. point of the lens, then the movement on the screen would be (projection distance 50 feet) 100 times 1/64th, or about one and six-tenths inches It would be 100 times 1/64th instead of fifty times that figure, because the E. F. is only half a foot.

On the other hand if the projection distance be 100 feet, then the movement would be 200 times 1/64th of an inch, or a little more than 3.1 inches. If I am in error in my figuring of this you can check me up. Anyhow what I have tried to show you is the difference in picture movement which emanates in the projector mechanism, and is confined strictly to the action within the light beam boundaries at the screen, and movement which involves the light beam as a whole, causing it to move, as a whole, at the screen, which latter the mechanism of the projector cannot do. To move the light beam as a whole at the screen, either the lens or the aperture, or both, themselves move.

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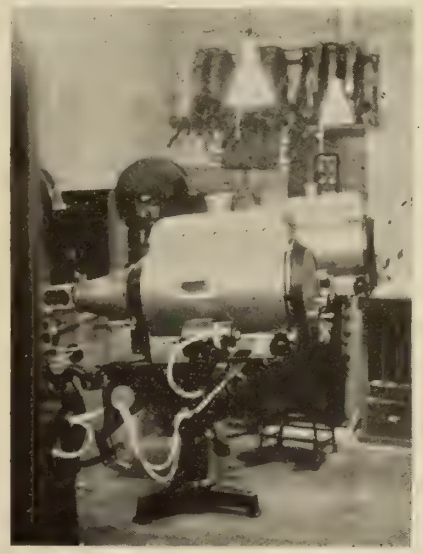
Peerless Arc

Walter Munn, Projectionist, Braumart Theatre, Iron Mountain, Michigan, appears to like the Peerless reflector type lamp equipment. At least I infer from what he says that he does. Judge for yourself. Here is his letter:

Dear Brother Richardson: I was much interested in your comments on the Peerless reflector type lamp equipment in a recent issue of Moving Picture World. As we were among the very first to install them I thought you might be interested in hearing of the success here.



Peerless Equipment As It Looks

When our new Braumart Theatre opened I pulled twenty amperes, using the Peerless lamps. The picture is a sixteen footer, and the screen a "Raven." I found the illumination too brilliant, and reduced to seventeen amperes. The theatre seats 1,000, all on one floor. I enclose some small photographs to give you some idea of the theatre auditorium and the Peerless equipment.

No "Knot Hole" Ports Here

Brother Munn, I thank you for the report, but must call your attention to a few things, not in the way of criticism, but to direct

your attention to the fact that a report of performance may be a bit misleading unless one knows ALL the facts.

In the first place please understand that I believe the Peerless to be strictly high-grade equipment. I am firmly convinced that the twenty to twenty-five ampere reflector type arc can be made to duplicate the performance of a well handled 75 to 80 ampere D. C. ordinary arc.

However, when you say your screen was too brilliant with 20 amperes, that statement must be accompanied by other information in order that we avoid possible error, in forming our conclusions.

In the first place, remember that all the equipment, including the screen, was new, hence giving probably as nearly its maximum performance as it could ever be expected to. I would say that after six months there may be a considerable falling off. That is in the very nature of things. I have often objected to statements of efficiency which have been made after shop tests. Such performances will, in all human probability, vary from what the performance will be after the equipment has been in actual service for a short while, and the variance may be very great indeed if the equipment falls into inexpert hands.

In your case at the end of six months the screen surface will have dulled to some extent. It will not have quite the reflective power it had when new. That is, I think, true of any screen, except possibly the glass bead surface, and I am not so sure but that also would show a falling off, though the surface of the glass would, of course, not suffer from time.

Therefore the exact performance of the equipment could be better judged after from three to six months' use. If you have had it that long I would like to hear from you as to exactly how the equipment has "stood up." There is much complaint about reflector type lamp reflectors not standing the gaff. I would appreciate reports from projectionists using various makes of reflector type arc lamps, as to what, if any, trouble of this sort they have experienced.

Another Thing

Another thing: If your auditorium is fairly well lighted and the sixteen foot picture was "too brilliant," using a high diffusive power screen, then that is indeed a remarkable performance. If, however, the auditorium is rather dark, or quite dark, that would be something else again. Screen illumination, or brilliancy, is largely a matter of light tones and contrasts, you know.

Two screens which the photometer tells us are illuminated to exactly the same degree of brilliancy, will appear entirely different in brilliancy to our eyes, if one be illuminated with a white light and the other with a light slightly tinted with amber or yellow.

Also two screens which give the same photometric reading will appear totally different as to brilliancy if one be in a well lighted auditorium and the other in a dark auditorium.

You will, therefore, see that your "too bright screen" means very little, unless we know just what the conditions of contrast are as between it and the auditorium.

More Details

Now please don't think I am criticizing you. Your report is entirely acceptable, only next time try and give more details.

As to the photographs, I would draw the attention of those who object to large projection room port openings to these. At a guess I would say they are two feet high by three wide—the large ones.

Dangerous? Not so, for the fire shutter will close them, to all intents and purposes, as quickly as they would the glorified knot holes still insisted on in some localities.

Noise? Well, yes, but if that proves objectionable, they may be covered with a hinged frame in which plate glass is embedded, with a hole cut therein for occasional unobstructed observation of the screen. The projectors certainly do look small with the little lamphouse of the Peerless. LET US HEAR FROM OTHERS USING REFLECTOR TYPE LAMPS AS TO THEIR EXPERIENCE, ESPECIALLY AS REGARDS THE MIRROR BACKING.

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Location of Switches

Walter Munn, Projectionist, Braumont Theatre, Iron Mountain, Michigan, sends us the following epistle, all written in green ink, though he evidently is no greenhorn:

May I direct attention to one phase of projection room practice, or construction, which has, so far as I am aware, not been given the attention its importance warrants. It is the matter of intelligently locating the various switches, control levers and handles used during the progress of a performance. In altogether too many cases the location of these things, which is so vital to the successful handling of a show, is left either to an electrician or an architect, instead of a projectionist. This course usually results in the projectionist thereafter working under more or less unnecessary difficulties—difficulties which could, as easily as not, have been avoided.

This is especially of importance in theatres large enough to be fully equipped, yet not large enough to justify the employment of two projectionists to the shift. In such cases one man must handle two motion picture projectors, a dissolving stereopticon and a spotlight, along with dimmers, curtain controls, etc. (Brother Munn says: "Two machines, a double dissolving stereopticon, a spotlight, dimmers, curtain controls, etc." May I ask him if it is not a fact that ALL those devices are not "machines?" And if so why single out the projectors and tack "machine" to them. Also a dissolving stereopticon is correct—not a "double dissolver." There, darn yuh! Use correct terms or I'll take you out to the woodshed. Ed.). He is apt to have momentary delays, or anyhow some sort of a bobble in the program, if he must move from projectors to spot, or from dissolver to dimmers, etc. No great time involved, certainly, but just the same a delay of even a few seconds ought not to occur in any program, unless it be unavoidable, and it is entirely unavoidable if the various things be correctly located.

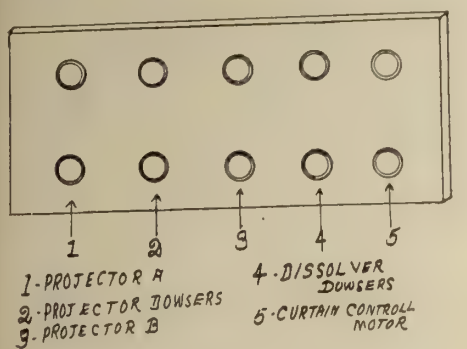
Projectionists in this type of theatre should be especially careful in the planning of the location of the various switches and controls. Effort and thought expended in careful, intelligent planning of such things is effort and thought well expended.

A very satisfactory plan is in use here in the Braumart Theatre. The control switches for all equipment are grouped, in order that the operations which should be simultaneous may be so. From either of two gang switch boxes any piece of equipment may be started or stopped. Three-point switches are used on all motor circuits, including curtain control and magnetic dowsers. One of these gang boxes is placed bewteen the two motion picture projectors (You have it right here—why the "machines" in the go off? Ed.), and the other between the right hand projector and the spotlight.

The dimmer handles are within easy reach from the spotlight. All arc lamps, including the dissolver lamps, are equipped with mag-

netic dowsers, which can also be controlled from either gang box.

This arrangement makes it possible for one man to handle our equipment without a second of delay. From beside his projector or spotlight the projectionist has every piece of equipment within control, which results in smooth running programs regardless of how many overtures, organ numbers with slides or vaudeville acts there may be.



Of course it costs a bit more to wire a projection room in this manner, but the additional cost is fully justified. The snap switches on the projectors are not used at all, the ones in the gang boxes taking their place.

Yes, you certainly are dead right, Brother Munn. Not only are carefully, properly grouped switches and controls necessary to smooth operation when there is but one man on duty, but also such an installation makes for better work and the saving of much useless labor even when two men are on duty.

I venture the assertion that not one projection room in ten, even in the more modern installations, has switches and controls placed in the best possible manner. Even projectionists either do not seem to sense the importance to them of carefully placed and grouped switches and controls, or else they must not like to do things the easiest and best way. I have often and often had a high grade projectionist boast, as he showed me his installation, that he planned the whole thing—sometimes saying that he had a free hand to do anything he liked—and have noted an almost utter lack of intelligent grouping and placing of switches and controls.

Brother Munn says the comparatively small aded cost of wiring to place the controls and switches as they should be is justified. I will go further, and say that if added cost were the only thing which prevented such installation I would think the failure to expend that money little short of idiotic. The proper grouping and placing of controls and switches is worth not ten, but an hundred times whatever extra it may cost.

I would appreciate it if those who have such installations, which they think are good, would send description and drawings or photographs of same.

Variable Voltage

Hugh H. Oldham, Projectionist, Plainfield, Connecticut, is having trouble, which he describes thus:

"Though I have read our department for years, this is my first time to consult it. Am projectionist of the Lily Theatre in this place. It is the only show in town and we only run four nights a week. Population about 3,000. Of course, I must work at something else, so it's the mill for mine in daytime. We only run one show a night.

The equipment consists of one Power six B and one Motiograph, 1916 model. The light source is Mazda, type H. M. C., Form B, hand controlled. Voltage 100-125. Sixty cycle current.

Have had trouble lately. We are supposed to be on a 110 volt line, but it has been stepped up lately, though how much I have been unable to find out. The town is on daylight saving time and the show starts at 8 P. M., thus making us one of, if not the first to use current in the evening. All the houses are company tenements (It is a mill village) and all the lights go on at once, which is any old time after 8 P. M., and since the show is on the same line, it drops the voltage some. However, I cannot depend upon that, as they are not switched on in time to help me at the start of the show.

Undependable

I cannot use the lamps in day time at all without taking a chance of burning them out. In the morning I note by the lamps (I have no voltmeter) the voltage is down. Then it will register 25 amperes when I light the lamp at the lowest current. If I light the lamp before 7.45 P. M., the needle on the ammeter jumps at once to the black space—about ⅛ of an inch into it. This is at the lowest current control point. Have burned out two or three old lamps, and now I've burned out a new one.

Before closing I would like to say a word about the New Haven exchanges. One day last year a Mr. Kelley, from the Film Board of Trade of New Haven, dropped in on me. He was himself a projectionist, and explained that the exchanges wanted to send film in better condition, and desired the cooperation of all projectionist to that end. He examined my projectors and O K'ed them both. He then asked that I report all bad prints received from that time on. Also he asked that I send him all bad parts I found it necessary to cut out.

Only One Bad Print

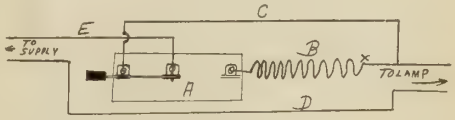
I have only had to report one bad print since that time, and all prints received from New Haven exchanges are better than those received from Boston. The Paramount people send the best prints—to me at least. I have watched the department for news of this. I think the New Haven exchanges should be given credit for the improvement. Would like to hear from other projectionists in this district as to what, if any, improvement they have noted since this innovation."

Mentioned Twice

The matter was mentioned in the department twice, friend Oldman, though quite some while ago. You must have overlooked it. The New Haven exchanges started at the matter a bit foolishly in one way, and we had a go-round with them about it, but they have accomplished a good work, and have cleaned things up to a very considerable extent. In large measure they applied exactly the procedure this department has advocated for six or seven years, though intermittently, it is true.

As to your high line voltage, it seems to me it is up to the light company to do as they agreed (In an unquoted part of the letter Oldham says the power company promised to reduce the voltage), and unless it does so, the situation is a bad one. I shall refer the matter to the engineering department of the General Electric Company. They will doubtless communicate with you, and may be able to offer some better way of handling the matter than what I can suggest.

Meanwhile you can construct a shunt as per the drawing I am making, in which A is a single pole, double throw switch, capable of carrying 30 to 35 amperes of current. B is a coil which you can make of soft iron wire about the size of No. 10 copper wire. Any ordinary wire which you can get at the hardware store will do. Connect wire D to the regulator, just as it now is. Cut wire C—the other wire, now connected to the regulator—and connect it, as shown, to the



center pole of the switch. Connect the coil of iron resistance wire as shown, and wire C as shown. When the voltage is high in the afternoon, you have only to throw the switch in the opposite position from what it now is, and your resistance will be in series with the regulator and all will be well. When the voltage drops to a safe point, which you soon will be able to tell from experience, throw over the switch and the resistance will be cut out.

How much of the iron wire? Well, inasmuch as I don't know how high the excess voltage is, I can't tell you that. I could not anyhow unless I knew exactly the resistance of the wire. But finding out is easy. Make a coil about an inch in outside diameter. This may be done by winding it tightly on the small part of an ordinary broomstick. Fasten one end of the wire in a vice and the other to the stick, and roll the stick, at the same time pulling against the wire. Continue until it is all wound up. At a guess I would try say ten feet of wire.

Wind the spirals close and then stretch the coil until its spirals do not touch at any point, and instal it. The fault in this is that while cold the wire will not offer nearly so much resistance as it will when hot. Rheostat coils would be better, but that fault is present to some extent, in any wire that I know of. And after connecting the coil you will have to determine its right length by setting the switch to use the coil and then with the wire and coil disconnected at X and everything set to start on the lowest point, touch the end of the wire X to the end of the coil and note what the ammeter registers. If too high then your coil is not long enough. If not high enough, then move the contact back until it is—the contact point of the coil and the copper wire I mean, and then cut the coil off there and make your joint.

Not so good? No it is not, but it is the best thing I know of, unless the G. E. can supply you with a regulator to take care of the excess voltage.

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Bluebook School—Answers 301 to 305

Question No. 301—Quote Ohm's law and explain how it is applied in practice.

Arthur H. Gray, Boston, Massachusetts; C. H. Hanover, Burlington, Iowa; W. C. Budge, Springfield Gardens, Long Island; R. L. Emory, New York City; G. L. Doe, Chicago, Illinois; Thoreau and Clark, Vancouver, British Columbia; Glenn G. Wallace, Muskegon, Michigan; H. E. Hurlbutt, Oskosh, Wisconsin; Chas. C. Colby, Santa Fe, New Mexico; T. R. Guimond, Mobile, Alabama, and Robert Steinway, St. Louis, Missouri, all gave satisfactory answers to this one.

I think perhaps Colby's answer is, everything considered best, though many of the others are equally good, except as to their wording, and nearly so in that. Colby says:

Ohm's law is the fundamental law of electric action. It reads that electromotive force divided by resistance in ohms equals amperage. Put in another form, electromotive force, or voltage, divided by resistance in ohms, equals current flow in amperes.

In practice this means that if we divide the impressed voltage of a circuit by the total resistance of that circuit, including the power producing or current using device through which it (the current) flows, the result will be the number of amperes flowing through that particular device. Or if we add the resistance, in ohms, of several devices together, and to that add the resistance of the circuit wires, and then divide the impressed electromotive force (voltage) by the sum thus obtained, the final result will be the current strength as expressed in amperes. Or if we divide the total resistance of a device by the exact voltage impressed at its terminals, the result will be the number of amperes flowing through it.

This formula is exressed as $I=\frac{E}{R}$, in which I stands for current strength in amperes, E for electromotive force in volts and R for resistance, in ohms.

In practice we use three variations of this formula. If we know the value of any two of the three factors we can find the other by using this symbol—see page 59 of Bluebook $I\frac{E}{R}$. If you cover any one letter what remains indicates how to find the value of the one so covered, provided we know the value of the other two, thus: suppose we want to know the current flow, in amperes, knowing the voltage and ohms resistance. We cover the letter I, which stands for current strength, or amperes. We have this remaining $\frac{E}{I}$, which means voltage divided by ohms resistance will give the value of I. Or we want to find R, knowing the values of E and I. Covering R, we find that voltage divided by amperes flowing will give the desired result. Of if we want E, knowing the value of I and R, we cover E and find that I X R will give the value of E.

Which seems to be an excellent explanation of the whole matter, if you ask me. Don't you think so?

Question No. 301—Explain how you would calculate the number of amperes a known voltage would force through a known resistance, giving an example.

All the above named gave essentially the same answer. Gray puts it perhaps in a bit the best form. He says:

It is calculated by means of one of the formulae worked out under Ohms' law. To find the amount of current, in amperes, flowing in any circuit, the resistance to which such current flow is opposed and the electromotive force being known, it is only necessary to divide the electro motive force, (voltage), by the total resistance in ohms, to get the desired result, because I equals E divided by R.

If we have an impressed voltage of 110, and there is a total opposing resistance of five ohms in any circuit through which current flows, then there would be 110 divided by 5 equals 22 amperes of current flowing over that circuit.

To quote other replies would be to all intents and purposes merely to repeat the foregoing.

Question No. 303—For purposes of calculation, what is meant by the "arc voltage constant"? Can accurate results be had by its use.

Doe says:

Motion picture projectionists and others familiar with the operation of arcs used for motion picture projection, know that such arcs give best results in light production for the purpose named when operating at a certain voltage drop, and that drop is the "voltage constant." There is a different constant for each current strength (amperage), and the same current strength will have a more or less varying constant with different makes of carbons, or carbons in different condition as to dampness, or for varying working conditions.

Carbon manufacturers have carefully worked out the voltage constants for varying amperage for their own carbons. The constants for two makes of carbon will be found in tables 21 and 22, pages 395 and 400 of the Bluebook. Given ordinary working condition as to lamphouse ventilation, and carbons thoroughly dry, these constants may be relied upon for close accuracy for the carbons they are made for.

However, since different makes of carbons are used, working conditions do vary, and carbons are not always thoroughly dry, such constants cannot be relied upon for anything more than approximately correct results. Unless the conditions are all accurately known, and the constant for the carbon being used is available, the only way to insure accurate results is to measure the actual voltage of the arc—voltage drop—with a reliable voltmeter, its terminal wires attached as closely as may be to the carbon tip.

Excellent, Brother Doe. Excellent! Who could possibly read such replies as we have to these questions without improving his understanding and knowledge? I would suppose that even the most rabid "anti" could not help but admit the benefit of such work as this.

Brother Gray also put the matter very well, as did some others. Gray says:

The term "arc voltage constant" refers to the potential drop across the burning arc in a stated case, and is expressed in terms of the "number of volts." It is resultant upon the resistance of the arc when the carbon tips have been properly spaced to assure the most efficient performance of the carbons of a certain make and diameter, and burning at a certain amperage. Its value is of practical importance in determining the ohmic resistance of the arc in order to calculate the amount of total resistance there is in the circuit. The value of any general "arc voltage constant" for a given amperage can only be approximate, and voltmeter readings taken at various times and with different makes of carbons, under the same identical conditions of amperage and spacing, will show results differing by several volts. As only a small variation occurs, however, a reading obtained under one stated condition, may, for practical purposes, be applied to all similar cases, except where accurate figures are required, in which case an accurate reading of potential drop must be obtained.

Question No. 304—How would you calculate the ohmic resistance of your projector arc?

Gray says:

The easiest way to ascertain the ohmic resistance of a projector arc is to take a reading of its potential drop by means of a voltmeter connected across the arc when it is in operation. It is then only necessary to divide the reading thus obtained by the number of amperes flowing. The result will be the number of ohms resistance in the arc.

'Sall very well, Brother Gray, and correct too, only how many projectionists have voltmeters with which to make measurements?

Hanover says:

The only right way is to measure the voltage drop across the arc with a voltmeter, and the amperage with an ammeter. Unfortunately, however, while most modern projection rooms boast an ammeter, comparatively few have a reliable voltmeter, or any at all, for that matter. It therefore follows that, assuming the amperage to be a known quantity, one may arrive at an approximately correct answer by utilizing the voltage drop shown in tables 21 and 22 of the Bluebook, and dividing the voltage drop, or "voltage of the arc" by the number of amperes flowing. The result is the number of ohms resistance offered by the arc, as nearly as it is possible to get it without knowing the exact amperage and voltage drop.

It is also possible, if you be using the data contained in tables 18 and 19, page 393, and table 21, page 395 of the Bluebook, to closely approximate the amperage if there be no ammeter available. Approximating both voltage and amperage by means of the tables, would however, probably result in only a rather rough approximation of the correct arc resistance.

Wallace says:

To calculate the resistance of a projector arc, we apply the formula: Electromotive force (volts) divided by current strength (amperes) equals resistance, in ohms. Taking my own projector arc for example: The outfit is equipped with an ammeter, but there is no voltmeter, hence I must make use of the arc voltage constant found in table 22, page 400, of the Bluebook. I have a 35 ampere series type generator, hence when the ammeter is registering 35, the voltage constant, as per table 22, is 53. It therefore follows that the ohmic resistance of the arc is equal to 53 (voltage of arc) divided by 35 (amperes), which is 1.514 plus.

Question No. 305—How would you calculate the area of cross section of a round wire? Give two examples.

Thoreau and Clark says:

By measuring the diameter in mills (which means in thousandths of an inch) and squaring same, the result is the area of cross section in circular mills. Thus: A wire .460 of an inch in diameter, is 460 mills in diameter, and that squared equals 211,600 circular mills. Likewise a wire measuring .0403 is 40.3 mills in diameter, which squared is 1,624.09 circular mills area.

Hurlbutt answers it this way:

To find the area of cross section of a round wire, it is necessary to first know its diameter in "mills," which means in thousandths of an inch, for one mill is equal to 1/1000 of an inch.

Knowing this dimension, we proceed to "square it," which means to multiply it by itself. The result will be the area of cross section of the wire in circular mills. For instance, having a wire the diameter of which is 20 thousandths of an inch, or twenty "mills," we have but to multiply twenty by itself to get the area of cross section, thus: 20x20 equals 400, hence the area of cross section is 400 circular mills, or 400 C.M.

Again, assuming that we have a wire measuring 1/8 inch in diameter. One inch is $\frac{1,000}{1,000}$, hence one-eighth of an inch will be one eighth of $\frac{1,000}{1,000}$, or 1,000 divided by 8, which equals 125 thousandths of an inch, or 125 mills. This then is the diameter of the wire in mills, and squaring this gives 125x125 equals 15,625 circular mills as the area of cross section of the wire.

Gray adds a bit, in this way:

In electrical work the cross sectional area of a wire is expressed in terms of "circular mills," and from its area, expressed in this form, is computed its carrying capacity. To determine the cross sectional area of a wire by this method we first find its diameter in mills (a mill is .001 inch). We then square this figure and the product is the area of the wire in circular mills. For example: No. 0000 wire has a diameter of 460 mills. The square of 460 (460 times 460) equals

211,600 circular mills, and this figure will be found to check up with that of the Underwriters table, and thus prove itself. We may also find the area of this same wire (or any other for that matter) in equare inches by using the formula, area of a circle equals the radius squared times 3.1416. Thus No. 0000 wire has a diameter of .460 inch, and a radius of .230 in. .230 inches squared equals .0529, and this multiplied by 3.1416 equals .1661, or .1661 of a square inch is the area of the wire.

Kind of Screen

Henry E. Lang, Kingman, Arizona, makes a number of kindly remarks concerning the Bluebook and this department, of which he says he is a "constant reader." He then asks:

Am considering making some new installations in my small theatre, but before doing so thought it best to write and find out whether or not my judgment is correct. I have arrived at my conclusions mostly through the Bluebook and the Department.

My house is small. It is a remodeled store building. I have dropped the front end of the floor into the basement in order to secure an incline, etc. The auditorium is twenty-four feet wide, and about eighty-five feet long. The projection distance is 78 feet. The picture is thirteen feet and the drop from projection lens to center of screen is sixteen feet. I propose to install a new screen; and from information gathered I think a ——— ——— screen will be best suited to the conditions outlined. Am I correct?

I am now using sixty amperes A. C. at the arc, but have considered changing from that to a 900-watt Mazda. Would this be best, or would the reflector type lamps be best? Please give me names and addresses of those making equipment you regard as suitable for my little theatre.

The good brother inclosed a check in payment for a personal answer, but inasmuch as I see no objection he would have to publicity, and the fact that what I have to say to him may be of interest and value to other small town men, I am using the matter in the department.

In the first place, the screen people referred to have not submitted samples of their screen for test, as per page 260 of the Bluebook, hence we have no available, authentic data as to exactly what the effect as per figures 66, page 223 and 67, page 226 of the Bluebook is, and this is a HUGELY important matter in almost any theatre.

However, inasmuch as your house is very narrow I think it probably will give excellent results as viewed from a large proportion of your seats.

I have tried to impress upon you all the facts that when you ask information concerning screen surfaces for individual theatres you MUST, in order to get a really competent reply, send a floor plan of your house, with all measurements marked thereon, or else give these dimensions: (A) width of picture. (B) distance from screen to first and to last row of seats. (C- width of first row of seats—that is to say, from end seat to end seat.

With this information I can give you exact information as to what the results will be, provided the surface has been tested—see page 260 of Bluebook. When the tests were made from which the table on page 260 was made up, several screen manufacturers declined to submit samples for test, while others who consented to submit samples, refused to permit the results of the tests to be made public.

From this you may gather the idea that probably those were the very ones which SHOULD have been tested, and the results published. I shall presently request all screen makers to submit samples of their screen surfaces to a competent authority, and an entirely disinterested one, for test, which same tests will be published. The names of those who refuse test, if any, may be given you later.

I believe, if you are satisfied that you can clean the ——— ——— screen efficiently, it will give you very good results. As I have said, the house is narrow and there will be objectionable fadeaway only from a comparatively few front side seats, if there is any objectionable fadeaway at all. I cannot say as to that, not knowing either the angle at which the front side seats will be, or the exact diffusing power of the screen.

As to light sources: With a 13 foot picture and a 900 watt Mazda you should get excellent results, especially with a brilliant surface. The light will be soft, and of a yellowish tone. By this I do NOT mean that it will APPEAR yellow. It won't. I mean that it would look very yellow if it were compared with the arc light illumination you now have.

The reflector type lamp would give you a brilliant, white light. They are both excellent in their place, and your conditions fit either fairly well. I believe that situation may be summed up thus: If you want a brilliant, highly contrasty screen picture, use the reflector arc and about fifteen to twenty amperes would be ample current. If you want a soft, well illuminated, very pleasing, but not so contrasty picture, then use the 900 watt Mazda.

I shall send you names and addresses by mail.

Screen and Lenses

J. F. McCoy, Indianapolis, Indiana, asks:

"Will you, if it is not asking too much, advise me as to what size screen and what lenses should be used in a theatre 44 feet wide by 88 feet long, in order that the best results be had.

"I also would appreciate an expression of opinion as to whether Mazda or reflector type lamps would produce the most satisfactory results, the supply being 110 volt A. C."

As to you "asking too much," why friend McCoy, it is a part of the service of this department to give advice of this sort.

However, when you merely advise me that the theatre is a certain size, you leave altogether too much to the imagination. For instance, in all human probability when you say a "theatre 44 feet wide by 88 feet long," you really mean an auditorium of those dimensions. Still, as you put it I have a perfect right to suppose the theatre, outside measurements, is 44 x 88 feet. Then, too, if really 100 per cent. advice is to be given I must know other things, such as, for instance, the distance from front row of seats to the screen surface also the distance from rear row of seats to screen. Of course, it is fairly safe to assume that the latter will not be less than 80 feet, and very likely may be 88 feet, and anyhow the variation would hardly be enough to seriously affect matters. The distance front row of seats to screen surface is, however, quite another matter, and is very important.

For instance, I have seen small theatres with seats jammed right up within eight or ten feet of the screen. Under such a condition a picture size which would be best for the rear seats would be an outrage from the front seats point of view.

Well, anyhow I will do the best I can for you. For a theatre such as that I would not myself use a picture size in excess of twelve (12) feet wide, and if I proposed to have a rather brilliant screen illumination I would cut that a bit down to, say, ten or eleven feet.

A ten foot picture, if brilliantly illuminated is, in my opinion, large enough for a maximum viewing distance of 88 feet. However, if you think the patrons would like something a bit larger, then make it eleven or twelve feet. With a ten foot picture and no distortion—a level, or approximately level projection—you would have to spread whatever projection light you may have available over only 75 square feet of screen surface. With a twelve footer, and no distortion, you would have to spread it over 108 square feet, which acts to reduce the screen brilliancy by something more than one-quarter.

Also remember this: (A) Whatever film faults (rain, etc.), there may be, will show up less prominently in the smaller picture, and (B) It is very much more comfortable to view the smaller picture from the front seats. The smaller picture will appear in every way better from those seats.

I therefore advise you to have two sets of lenses (projection) sent with the projector (I assume it is a new theatre), one to project a ten foot picture and one a twelve footer. Try them both, and keep the lenses which project the picture YOU like best. BUT be sure to view the two sizes of picture from all parts of the theatre seating space. I am not telling you the focal length of the lenses, because you have not told me the exact projection distance, and anyhow the best way is to tell the man you buy the lenses from that you want a picture of a certain width, giving him the EXACT distance from lens to screen. You thus put it up to the lens man to provide what you want, and it is his business to do so.

As to light source—well that depends. If you want a soft, pleasing, but just fairly brilliant screen illumination, Mazda will fill the bill under your conditions, though I think the Mazda folk will probably advise you to have a larger picture, than a ten footer, because that would necessitate a rather long projection working distance, which is a thing the Mazda men do not especially hone for, though I believe they can get fairly efficient results by using a Cinephor condenser. I would like to see, and to have for publication, some photographs of the light beam, using Mazda and Cinephor condenser.

On the other hand, if you want a brilliant, white light, the reflector type lamp will give it; also it will handle the long projection lens working distance well and efficiently.

It is very difficult to give satisfactory advice in matters of this kind, partly for the reason that individual ideas of just what constitutes the best results vary somewhat widely, due probably to inability of many to examine and compare the results obtained under varying conditions with various light sources.

One man will literally rave over the soft-tone light of the Mazda, while another will prefer, and quite possibly very decidedly prefer, the brilliant white light of the arc. Why not visit a few theatres using Mazda and others using reflector type lamps? You thus will be in position to judge for yourself which you like best. Surely both types are now in use in or near Indianapolis. That would seem to me to be the better way, but don't let any one talk you into either the one or the other. Examine them and their performance, and then judge for yourself.

Screen Painting

J. H. Collins, Nashville, Tennessee, asks: I am contemplating an experiment in the way of a traveling show, and will need a screen which may be rolled up for shipment. Will you be kind enough to give me directions for painting such a screen?

Yes, but I would advise you to get a "Raven" screen for such a purpose. If you are careful with it it will last a long while and give you good service. You can get their address from the advertising columns.

Your letter reminded me of something, and I got busy digging down into a huge pile of matter laid aside from time to time through the years, because, while not available for use just at the time, I thought it might be some day. I finally found what I sought.

So long ago that its pages were numbered 648 to 253 with the new numbering machine I got to number the department Mss. with, which now stands at 2,110, O. F. Allen, Chelsea, Vt., asked for directions for painting a screen to roll up. I supplied the directions and printed them, whereupon a gentleman down in New Jersey took exception to my directions, and supplied some of his own. His handwriting was so hard to read that when I had his letter copied I sent it to him for O. K., whereupon he asked that I wait until he could find time to re-write the whole thing, so it was laid aside, and there it has lain until now. I think this man knows what he is talking about, hence I am going to use that old article to answer friend Collins, with the suggestion that he "try it out" first on a sample say two feet square. Here it is:

Friend Richardson: I have followed your writings for the past eight years and have found that you usually know what you are talking about. When you come to screen painting, however, you stub your toe and fall flat. I don't like to butt in, as my time is pretty well taken up, but for the benefit of all concerned I will do it, prefacing my remarks by saying that I was a practical working boss painter in Newark and New York City for twenty-five years. Ill health forced me out of the painting busines, and I have been in the hotel business ever since —making a success of it, incidentally.

O. F. Allen, Chelsea, Vt., asked advice about making a roll-up screen, January 14 issue, (Heavens only knows what year. Ed.) and the advice you gave him you evidently have not yourself tried out. Were Allen to paint a screen according to that direction, it would look like a crocodile's skin when he rolled it up, and ou made it worse by adding a coat of paint on the back of the screen.

In the first place, just forget about adding the blue to the white, as it is a rather dangerous experiment in the hands of a novice. I will describe the main process to be followed in painting a screen to be rolled up.

First, get wide, unbleached muslin. It may be had twelve, and I think even fifteen feet wide. If you cannot get it wider than twelve feet, and want a screen say fourteen feet the narrowest way, add two feet to both the top and bottom, making a flat seam —that is to say, place the edges together like the leaves of a book and sew them. The object of adding to both top and bottom is to keep the seam away from center of screen as far as possible, as it will show less prominently near the edges, even though there be two seams instead of one. By add- two feet on top and bottom, there is one foot left for working space, border, etc.

Burlap can, I think, be had eighteen feet wide, and for a wide house it would make a good screen.

For a roll-up screen there is nothing better than the scenic, or distemper method, same as is used for scene painting. It is nothing but glue, whiting and water.

Make a frame out of 1¼ inch by 6 inch white pine trim for permanent artist's frame. Any stout timbers will do to stretch a roll-up screen on for painting.

Tack muslin on frame with six ounce tacks, but drive them part way in only, as they must come out again.

Dissolve about one pound of good ground glue in a pail of hot water. Stir in about one pound of sifted whiting, and size the cloth with the mixture, using a calcimine brush. Let it dry thoroughly.

Next, mix whiting to paste form in cold water, adding to it a little of the size mixture just described, and thin down to working consistency with water. Coat the screen with this. A little soapy water or molasses added will slow up the drying and help you get it on without laps.

Or after the sizing coat described, a good coat of ready prepared calcimine will make a good screen, which will roll without cracking or wrinkling, but that sort of screen absorbs light and does not give so brilliant a picture as a screen with a metallic surface, and in the country town I find they want a brilliant picture.

For a roll-up metallic surface screen, proceed as follows: Size the cloth, as before directed—glue and whiting mixture, being sure the cloth is stretched tight, and is not baggy. Procure one quart of best Elastic Finishing Body Varnish. This is important. Pour in large pail, add one pint clean turpentine and stir thoroughly. Procure one pound of the best white aluminum bronze—made for screen purposes.

Your canvas being sized evenly and thinly and thoroughly dry, place back side of frame against a wall and work from two step ladders with a plank across them, forming a platform in front of the screen. Paint the whole surface evenly and thinly, being very sure that the coating IS even. The reason for carriage varnish is that it dries slowly, and gives you time to get over the entire surface, but brush it out very evenly and thinly, even though it be necessary to go over it again with the brush.

When coated evenly all over, lay the screen down flat on two trestles, or "horses," and sprinkle the bronze powder on the surface, having a wide floor brush, such as is used to sweep with. They are of horse hair and about two feet wide. Be sure the brush is clean, and then brush the bronze powder over the surface. Continue to brush for fifteen minutes or more, or until the surface will absorb no more powder and you have a good polish on the screen. Do only as much on the screen as is needed for projection surface, of course, with an inch or two over to extend under the border. Sweep off surplus bronze, hang screen in place, project the light to it and mark corners. Snap lines between corners as directed in the handbook. This is for a plain, or roll-up screen.

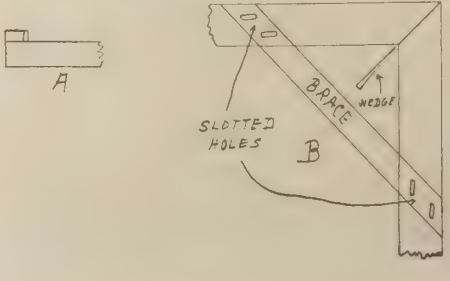
For a matte surface, size and proceed as before, but before applying bronze, paint entire surface with white lead paint, mixed half linseed oil and half turpentine. There is no boiled oil today, or practically none. What is termed "boiled oil" is just ordinary linseed oil with japan dryer added. When this coat of paint is dry, mix enough plaster of paris into some of the paint until it is a semi paste—just so it can be brushed on the surface—and cover that part of the screen used for projection surface thickly. Allow it to get semi dry, then stipple it, which means jab it all over with the end of your paint brush—end of the bristles. This will give an excellent matte, or rough surface, called a "pebble grain." Allow this to dry thoroughly and then give finishing coat as before described, remembering that the varnish must be very evenly and thinly distributed. Much depends on that.

When using lampblack for border, never use oil. Mix the lampblack to paste form with good japan dryer, add a little varnish, but not much, and thin with turpentine. Result will be a dead velvet black.

Burlap can be treated the same way as directed for muslin.

An "artist's frame" which is suitable for frame mounting, as set forth in the handbook, can be made out of 1¼x6 inch white pine trim, with a piece of lattice stock around the outer edge. Lattice strips are about 1½x⅜ inch. End view would look like A in the drawing. This keeps the canvas from contact with the frame, thus presenting a perfectly smooth surface clear to the outer edge. A simple way to make corners of frame adjustable to tighten screen is as per B in the illustration.

Holes in the frame should be to take ⅜-inch x 3-inch carriage or flat head bolts, and must be through corner braces, but holes in braces must be slotted. They should be put in before canvas is tacked on, with large washers on rear side, and nut drawn up fairly tight. To tighten frame slack off on nuts and drive large, thin wedge into joint, as indicated, after which re-tighten bolts. The slots allow the corner braces to give. The braces, which should be made of 1x6 inch stuff, are necessary to hold screen square and brace it.



For a roller for roll-up screen, use lattice strips (white pine ⅜x1½ inch) nailed to wood rings, or wheels spaced about two feet apart. Wrap this spirally with muslin strips, glued down, the same way an auto tire is wrapped with paper. For metallic surface screen the roller diameter should be six inches, but it may be less for a calcimine screen. This description is crude. I can do the job better than I can describe it, but you will find it practical in all details; also it is easy to do. Should you wish any further details, write me.

On behalf of myself and those many who will appreciate the effort of a friend to help, I most cordially thank him. I shall, however, take issue with his conclusions in one or two points, leaving it to friend reader himself to decide who is right and who is wrong.

In the first place I freely grant that I have not actually tried out the directions I gave friend Allen. Maybe our New Jersey friend is correct though I'm danged if I'm so certain about that. I am unable to see why flat paint should crack, especially when applied in thin coats. I do believe, however, that in the matter of painting the back of the screen I was, in all probability, in error.

Anyhow I will yield the point, because New Jersey is a man who has had wide experience with paints. If Allen has tried out my directions I want to know what happened. If it won't stand rolling he is hereby directed to make another screen, according to the directions supplied by New Jersey, and send me a bill for the cost of the spoiled one, upon receipt of which I will send a perfectly good check to cover the loss. There, that is fair enough, I think.

And now as to the distemper. Well, perhaps so! Frankly it is one too many for me, but darn it all, man, you can't get a really good projection surface with distemper, though as I understand you (not very clear on that point) you suggest sizing with the glue and whiting mixture and then coating with calcimine, which will make a very good projection surface in a permanent location and if the surface will stand rolling without cracking—of which I have small doubt, then it is a good surface for a roll-up screen. Within reason high brilliancy may be had on it by the use of high amperage.

And now as to the main point of difference between New Jersey and I. If it is possible to make a metallic surface screen with but little brushing, then I agree that his directions are the first I have ever seen which appear to be practical, because a polish is exactly what is NOT wanted on a metallic surface screen. Polish sets up superimposed reflection, and that is the reason for the "haze" so many have complained of in front of a metallic surface screen. If you can just dump the powder on the size and brush it around until it has covered every portion of the surface, but with great care to produce NO polish, then, while I do not wish to be understood as recommending that novices try making a metallic surface screen, still the directions given do look practical.

As to the matter of brilliancy, in my opinion small town exhibitors would better secure it by using the whitest surface possible (which is white zinc, so far as I know, mixed almost entirely flat for the last coat) with reduced size of picture and higher amperage.

Interior views of the West Coast Theatre, Long Beach, Cal.

Two Splendid Houses Added to Chain Operated by Coast Theatres, Inc.

TWO splendid theatres have been added to the growing chain controlled by the West Coast Theatres, Inc.

The West Coast Theatre in Long Beach, Cal., was thrown open to the public on June 6, and stands as one of the best examples of its kind in the West Coast Theatres, Inc., chain. This large edifice seats 2,300 and with facilities of the most modern type in every way, is one of the very latest additions to the great circuit of playhouses.

Among the prominent features in this house are a large three-manual orchestral pipe organ; expensive opera chairs and large leather loge-divans; projection equipment of the very latest type; stage equipment that is without peer in any theatre in the country; an intensive ventilating system; lighting effects that can be operated both from the stage and the booth, on many circuit dimmers, giving any desired effect; and a decorative scheme which is pronounced by criticics as one of the most beautiful in any Western theatre.

Browne Assumes Charge

The theatre is under the resident managership of Frank L. Browne, widely-known Long Beach theatrical executive, who, prior to assuming charge of the new house, operated the Liberty Theatre in that city for several years for the West Coast Theatres, Inc., and who will continue to manage both houses. The Long Beach houses are under the direct personal supervision of A. M. Bowles, General Manager of the West Coast Theatres, Inc., direction of Gore Bros., Ramish, and Sol Lesser.

A fourteen-piece orchestra will be a part of the regular staff, and the policy calls for a split-week change, with the fore part of the week being devoted to big pictures and elaborate stage presentations produced by Fanchon and Marco, widely-known Pacific Coast stage producers, who have charge of the Production Department of the West Coast Theatres, Inc.

West Coast Theatre, Long Beach, Cal.

The latter part of the week will be devoted to standard big Orpheum vaudeville, and pictures.

The furnishings, tapestries, carpeting, and other similar accoutrements are of the very best that can be obtained anywhere. Seven thousand people attended the gala opening, and among the prominent visitors present were all of the high officials of the West Coast Theatres, Inc., as well as prominent Long Beach citizens, headed by Mayor Clark, who was the principal speaker on the program. General Manager A. M. Bowles responded to Mayor Clark's address on behalf of the West Coast Theatres, Inc.

San Bernardino House Opened

The West Coast Theatre in San Bernardino, Cal., formally opened on May 20, takes rank with the most atractive and most comfortable houses in the celebrated chain from which the house derives its name. One of the very newest links in the West Coast chain, it is, without doubt, one of the finest theatres of its type in the entire West. With a seating capacity of 1,600; a huge stage with equipment excelled in no other theatre of its size in the country; projection equipment of the finest, and a decorative motif that stamps it as artistically beautiful in every respect, the West Coast Theatre is everywhere regarded as one of California's most elaborate show places.

This big theatre is part of the Platt Building in San Bernardino, and the opening of the building and the theatre simultaneously marked a new era in that city's forward march of progress. A throng estimated at 6,000 attended this event, and visitors included all the prominent officials of the West Coast Theatres, Inc., as well as representative citizens of San Bernardino, and the speakers' program was under the direction of the San Bernardino Chamber of Commerce. Mayor Holcomb was the principal speaker on the program, and response was made by A. M. Bowles, General Manager of the West Coast Theatres, Inc.

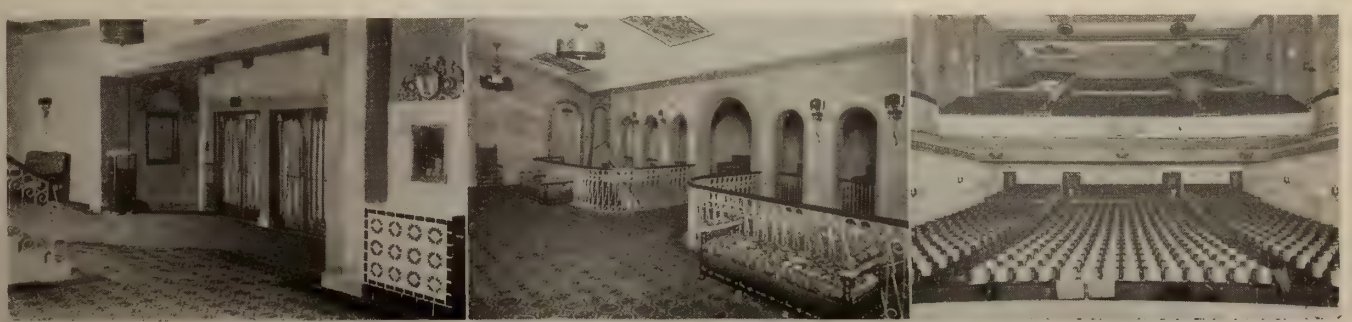
Hartman in Charge

H. L. Hartman, formerly a Division Manager, is in personal resident charge under the supervision of General Manager Bowles.

The policy of the house calls for a three per week change, with high calibre pictures, elaborate stage presentations, produced by Fanchon and Marco, production experts of the West Coast Theatres, Inc., and two days of the week devoted to high class vaudeville bills.

San Bernardino is a city of 35,000, and the acquisition of this big show-house at once places this city among the prominent theatrical communities of Southern California.

The theatre is under the direction of Gore Bros., Banish, and Sol Lesser, and the building and completion of the theatre, was under the personal supervision of M. Gore, President.



Interior views of the West Coast Theatre, San Bernardino, Cal.,

The Warwick, Kansas City, Mo., to Be Entirely Remodeled

ONE of Kansas City's largest suburban theatres, the Warwick, will undergo complete reconstruction. Day and night forces will be employed to complete the task in five months. More than $150,000 will be spent in making the theatre one of the best suburban houses in the Middle West, containing a seating capacity of 2,200, according to E. W. Werner, manager. This announcement comes on the heels of Mr. Werner's previously announced plans to construct the largest suburban house in the city, a $1,000,000 combination theatre and office building, at Broadway and Valentine road. The Warwick is located at 3927 Main street, six blocks from the site of the proposed new theatre, which will be known as the Werner.

Plans for rebuilding the Warwick followed the signing of a 95-year lease Saturday by Mr. Werner. Reconstruction of the theatre will begin not later than June 15, the theatre to be dark for five months. Only the side walls of the present structure, which is elaborate compared to many theatres, will be retained. The new building will be supported by steel and concrete frames and will be 72 feet deeper than the present structure, the theatre becoming 235 feet in depth. The leasehold acquired by Mr. Werner includes a 60-foot strip of ground extending from Main to Walnut streets. The main floor of the new building will contain 1,500 seats, an orchestra pit large enough for forty musicians and a stage ample for large prologues. A balcony will provide loge seats for 300 persons and 400 chairs, such as will be on the main floor, increasing the seating capacity to 2,200. The seats will be of the usual width, being more than 20 inches broad.

A large entrance foyer will be finished in travertine stone and marble and there will be a separate exit lobby. An innovation here will be the "cry room," just off the main lobby and inside the theatre, where its occupants may witness the picture through the double plate glass partitions, which will comprise the walls. The "cry room," of course, will be for fretful children.

The principal lobby, 25 feet deep and the width of the building, which will be distinguished from the entrance foyer, will be heavily carpeted and finished in dark walnut. From this room stairways will lead to a promenade, which will be an intermediate level between the main floor and the lobby.

The front of the theatre will be pulsichrome terra cotta, with ornamentations in gold. An indirect lighting system in three colors will be installed, enabling various effects to be obtained, both across the face of the building and the main lobby. Equipment will include a cooling system which will change air in the theatre every three minutes, and a Hope-Jones pipe organ to cost $40,000. Boller Brothers of Kansas City are the architects.

The annual rental to be paid by Mr. Werner will be $8,000 net for the next ten years and $8,500 net for the remainder of the lease. Besides all carrying costs of the property, Mr. Werner also must pay income tax on the rent, according to the terms of the lease.

East Aurora Gets 800-Seat House

Featuring the western New York premiere of Gloria Swanson in "Madame Sans Gene," the beautiful new Aurora Theatre was opened in East Aurora, New York, recently. Roycrofttown may well be proud of this fine new 800-seat motion picture theatre fireproof to the highest degree, most attractively decorated and featuring equipment equal to the largest houses in the land.

Merritt A. Kyser is the manager of the Aurora and the following are members of the board of directors: Elbert Hubbard II, son of the famous "Fra," president; Irving Price, vice-president; James W. Persons, Robert North, Lyman S. Loomis, Cecil M. Jackson, secretary and treasurer.

The house is built of brick and hollow tile with concrete floors, wide aisles and more exits than the law requires. The lobby is of fireproof construction. The building is plastered on metal lath and is fully equipped with sprinklers. It has the lowest insurance rate of any structure in the town. The roof is supported by structural steel girders on brick piers with independent foundations below the frost line and the structure conforms with the most rigid city building inspection codes. Comfort as well as safety is essential in every modern public building and the owners have looked after this feature with great care. The 800 seats are roomy, with deep, curved backs and upholstered seats. The simplex projection machines are used in the modernly equipped room. Comfortable dressing rooms, a large stage 32 by 25 feet, footlights, border lights, dimmers, etc., are ample to meet all possible demands for local performances if needed.

Warner's Egyptian Theatre Is Architecturally Picturesque

TEMPLE-LIKE lines, spaciousness, a replica of the golden throne of an Egyptian king, are just a few things that help to make Henry Warner's East Pasadena Egyptian Theatre, typical in architecture of the country from which it derived its name.

The theatre, opened May 6th, under auspicious circumstances, with a bevy of stars in attendance and with the world premiere of Al Christie's "Stop Flirting," provided a gala evening long to be remembered.

Designed by Kenneth A. Gordon, of J. H. Woodworth & Son, massiveness, simplicity and dignity mark its construction: the Woodworth firm also supplied material for the structure, and managed construction and financing.

The theatre accommodates 900. There is a spacious foyer, above which will be found a nursery and the lounge rooms.

An unusual feature of the organ installation is that it is located above the stage, the tones being carried to the auditorium by way of an especially arranged grill in the ceiling.

The projection room is given importance in the plans, and approximately $7,000, was apportioned to this feature. Everything of the most modern type is used.

Henry Warner, who operates the new theatre, has been in the exhibiting activities for many years, graduating to his present standing from very modest beginnings.

The total cost of the building approaches $165,000.

Views of the interior and lobby of Warner's Egyptian Theatre, East Pasadena, Cal.

The final safeguard for success—

EASTMAN POSITIVE FILM

To make the most of a picture from the box office view point you carefully plan the publicity notices, newspaper advertisements, lobby displays, tie-ups.

But one more safeguard for success remains—photographic quality. Look in the film margin for the black-lettered identification "Eastman" and "Kodak" and you know that the screen will show all the quality of the negative.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Pathe gets

Kivalina of the Icelands

Love, devotion and perils in the shadow of the Northern Lights

"Kivalina" was a sensation at New York's Strand.

It not only played to very good business, but—

It was praised by the newspaper critics as being a true Classic, a picture that would live, a delight to the eye and a credit to the screen.

A magnificent hot weather attraction.

Easy to exploit. Easy to get business with.

Get your dates now.

Produced and directed by Earl Rossman

Pathepicture

First in the Field!

Moving Picture WORLD

VOL. 75, No. 5 AUGUST 1, 1925 PRICE 25 CENTS

CALIFORNIA STATE

PADS C& CO.
ORIGIN U.S.A.

FAMOUS PLAYERS-LASKY CORPORATION

LONG ISLAND STUDIO

Date JULY 8, 1925

A.M. Botsford
Advertising Manager
Home Office

Get all set to shoot the works on Herbert Brenon's new production "THE STREET OF FORGOTTEN MEN"! We saw a finished print today and the picture is positively a dramatic sensation. Another "Miracle Man." It has the hard-boileds here clutching their chairs and crying like kids - and loving it! IF THIS ISN'T THE GREATEST OF PARAMOUNT'S GREATER FORTY THE OTHERS WILL HAVE TO BE ROAD SHOWS!

Edwin C. King
Studio Manager

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

Telegraph Companies are kept busy these days delivering messages like this

Form 1204

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

JULY 14 1925

METRO GOLDWYN MAYER
1540 BROADWAY N Y C

HAPPENED TO BE AT ST JAMES THEATRE ASBURY PARK LAST NIGHT AND AUDIENCE UPON LEAVING THEATRE RAVED ABOUT THE UNHOLY THREE WITH LON CHANEY IF THE REST OF THE PRODUCT IS AS GOOD AS THIS YOU CAN RAISE MY PRICE

WALTER READE

Metro-Goldwyn-Mayer about

The Quality 52

mber Motion Picture Producers and Distributors of
erica, Inc.—Will H. Hays, President

THE LUCKY DEVIL

Unsolicited telegram from C. Frederick, Pittsfield, Mass.

"'Lucky Devil' an absolute knockout. Conservative Pittsfield stood and yelled. Race is a wow. Dix has arrived with both feet firmly entrenched. Congratulations."

One of the Greater Forty Paramount Pictures

THE TEN COMMANDMENTS

Telegram from W. S. Lester, Turlock, Cal.

"'Ten Commandments' first night beat 'Covered Wagon' in attendance by eighty-three people. It was necessary to run the 'Wagon' an extra day to take care of the overflow."

Another telegram from Mr. Lester

"Second night 'Commandments' breaks all records in this theatre. House sold out before show opens. Lobby full of people. Holding over another night to accommodate all."

Letter from C. L. Roser, Al. Ringling Theatre, Baraboo, Wis.

"While we are never given to attempts to get ourselves into print, I am today mailing AMUSEMENTS a report on 'THE TEN COMMANDMENTS,' believing it might help distributor and exhibitors alike. The report:—

> Opinion—One of the biggest and best produced to date. Deserves all the boosting that can be given it—and it should be BOOSTED heavily. A wonderful picture anytime, anywhere. We stressed the fact that it is in two parts, one Biblical and one Modern, thus appealing to all classes. PLAY IT!
>
> Suitable for Sunday—Emphatically.
> Rating—Splendid.

"If the above doesn't describe it, it is because we couldn't find more adequate adjectives—for we're glad we played it, and that's saying it all.
"Incidentally our Greater Movie Season is ON, ushered in by 'The Ten Commandments' and we're proud of that, too, for what could be more fitting for a pace-setting starter?"

Editorial in Greater Amusements, Minneapolis, Minn.

"Paramount's 'The Ten Commandments' is being given a warm welcome in the territory by the clergy. Ministers and preachers of all denominations are going out of the way to plug this DeMille spectacle. Don't overlook this bet. It gets to a class of people that newspaper ads and lithos mean nothing to. At Mantorville, Minn., where Sunday shows have been taboo for years, Ferrin & Joslyn, Liberty Theatre, got one of the leading ministers there so enthused that church services will be called off so the flock may witness the picture. In exploiting 'The Ten Commandments' it would be wise to make two separate and distinct appeals: one to the better element by way of the church; the other through circus billing, stressing the entertainment qualities of the picture, and overcoming the impression the title may create that the picture is a preachy one. The picture can stand the limit of both."

One of the Greater Forty Paramount Pictures

THE TROUBLE WITH WIVES

Telegram from Arch Reeve, Lasky Studio, Hollywood, Cal.

"Malcolm St. Clair has turned in another winner in 'Trouble With Wives.' With remarkable title, tremendous exploitation possibilities, and one hundred percent entertainment, this picture is sure fire. It was previewed at Florence Theatre, Pasadena, and was given tremendous reception."

One of the Greater Forty Paramount Pictures

A SON OF HIS FATHER

Telegram from Herman Wobber, San Francisco, Cal.

"I personally previewed 'Son of His Father' and you can set this one down as one of the greatest outdoor pictures we have ever handled. It is of an entirely different flavor from the great majority of outdoor pictures and should prove a great audience release. The locations are good, the cast is faultless and with the name of Harold Bell Wright as author it should prove a great drawing card. It is box office all over."

One of the Greater Forty Paramount Pictures

THE KING OF ALL

In a whirlwind of

& The

HORSE

BILLIE DOVE - ANN PENNINGTON -
MALCOLM WAITE - J. FARRELL Mac DONALD

and

NAPOLEON,
The horse marvel

Fox Film Corporation

WESTERN STARS typical *Mix* thrills

First of his pictures for the new season—ready now for August play-dates—and the best Mix attraction you ever played!

WILLIAM FOX *Presents*

Tom Mix

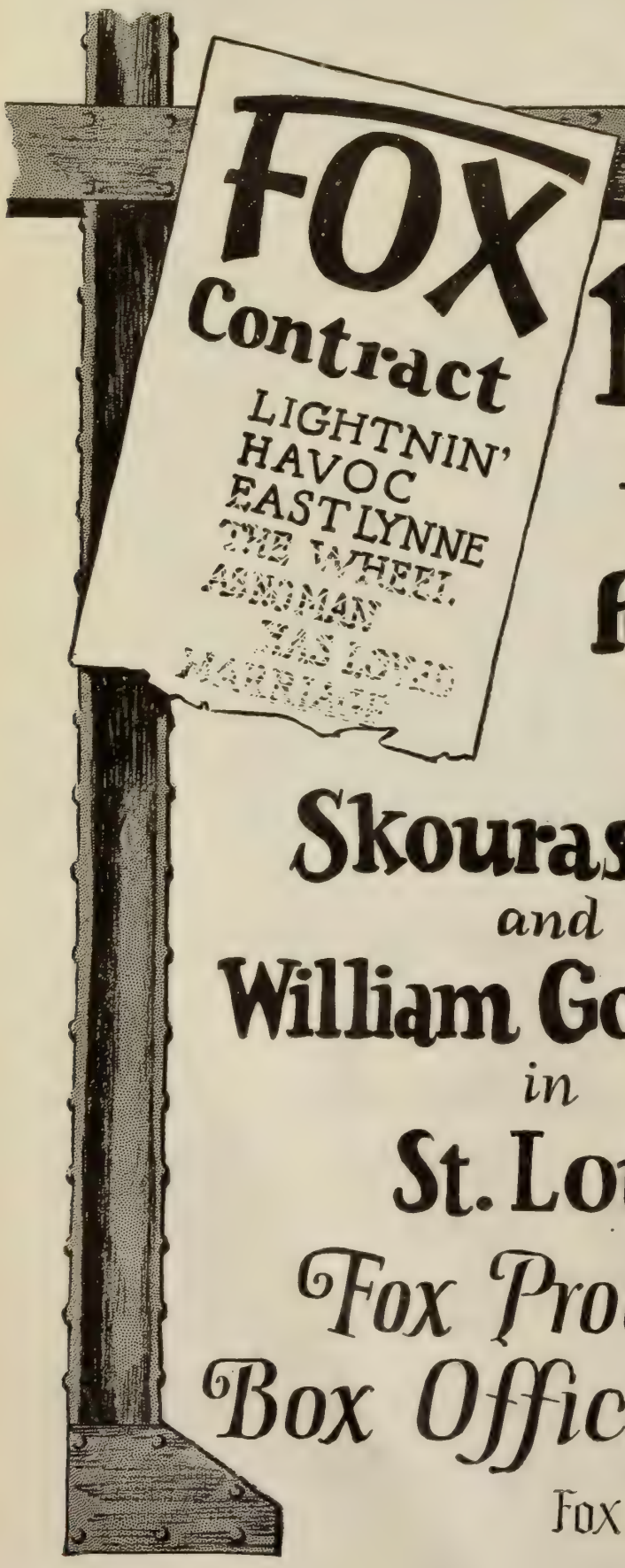
in

LUCKY SHOE

A Cowboy of the Wild West Romances in old Spain

Story by Robert Lord ~ J.G.BLYSTONE *Production*

Fox Film Corporation



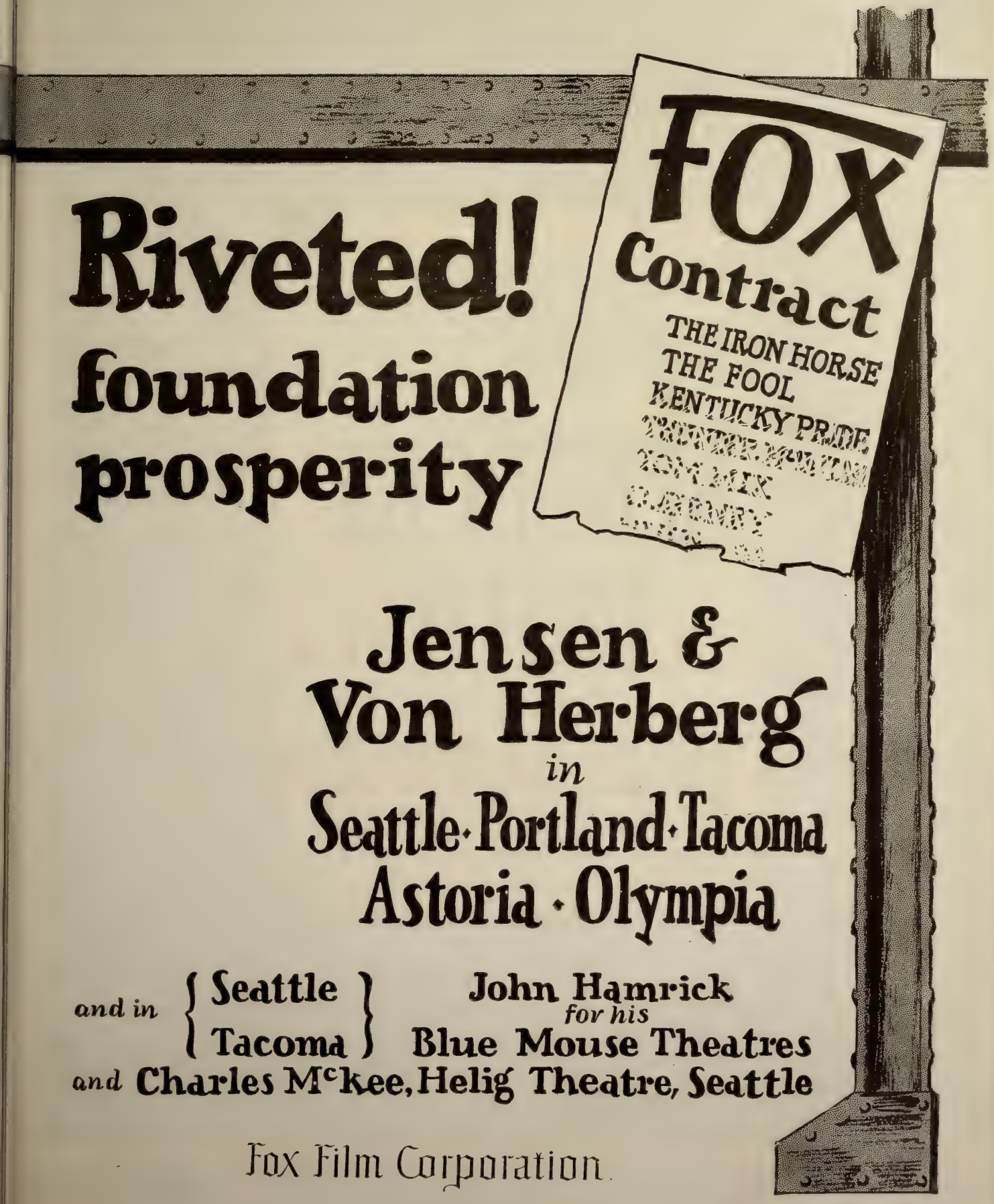
Nailed!

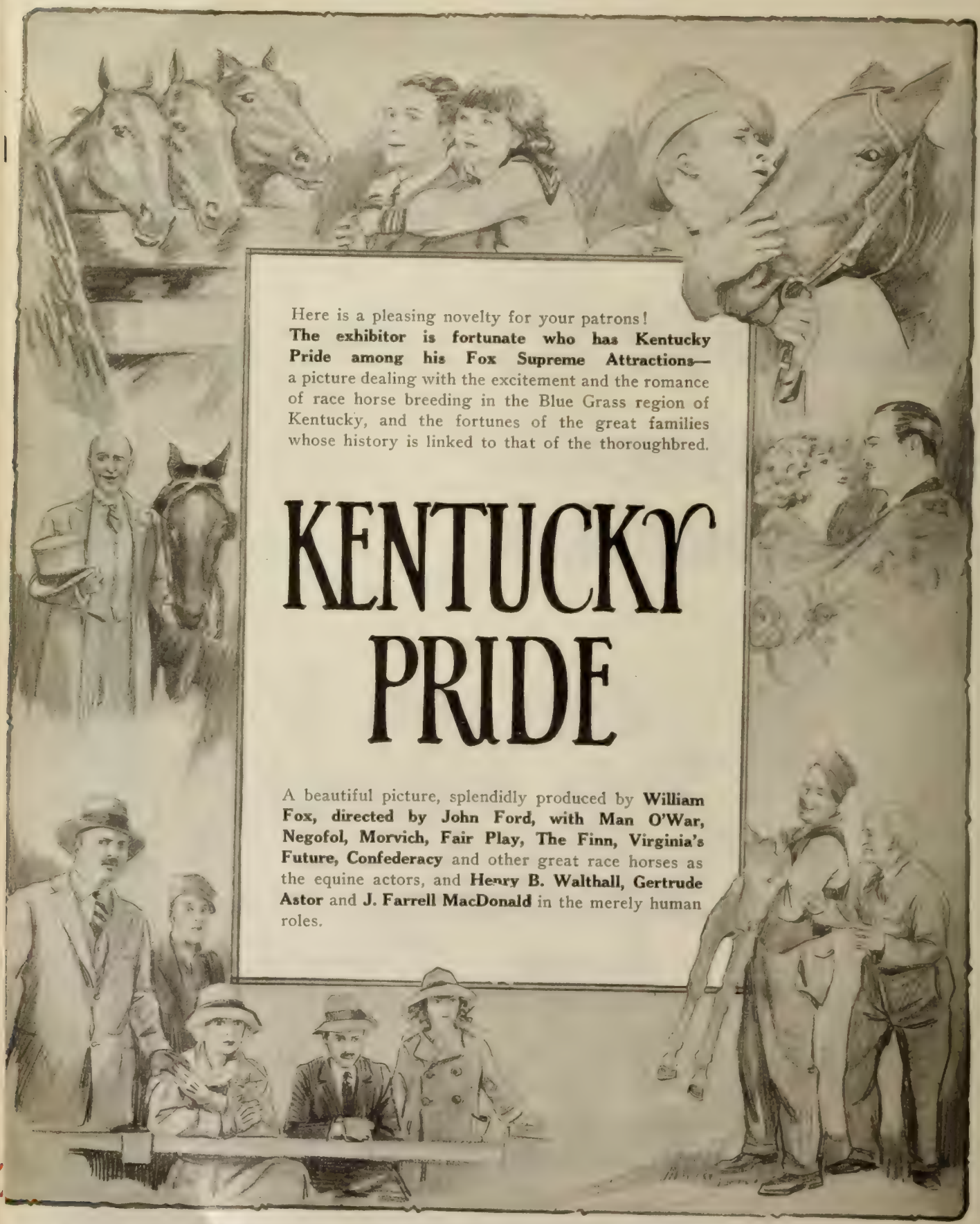
------a solid for box-office

Skouras Bros.
and
William Goldman
in
St. Louis

Fox Product means Box Office Prosperity!

Fox Film Corporation


Riveted!
foundation
prosperity
FOX
Contract
THE IRON HORSE
THE FOOL
KENTUCKY PRIDE
Jensen &
Von Herberg
in
Seattle·Portland·Tacoma
Astoria·Olympia
and in { Seattle / Tacoma } John Hamrick for his Blue Mouse Theatres
and Charles McKee, Helig Theatre, Seattle
Fox Film Corporation



Here is a pleasing novelty for your patrons! **The exhibitor is fortunate who has Kentucky Pride among his Fox Supreme Attractions**—a picture dealing with the excitement and the romance of race horse breeding in the Blue Grass region of Kentucky, and the fortunes of the great families whose history is linked to that of the thoroughbred.

KENTUCKY PRIDE

A beautiful picture, splendidly produced by **William Fox, directed by John Ford, with Man O'War, Negofol, Morvich, Fair Play, The Finn, Virginia's Future, Confederacy** and other great race horses as the equine actors, and **Henry B. Walthall, Gertrude Astor** and **J. Farrell MacDonald** in the merely human roles.

HAVOC with GEORGE O'BRIEN – MADGE BELLAMY – LESLIE FENTON
MARGARET LIVINGSTON – WALTER McGRAIL – EULALIE JENSEN HAVOC

Fox Film Corporation

Now Playing

KEITH-ALBEE

Magnificent $5,000,000

PALACE THEATRE

CLEVELAND, OHIO

Following triumphant pre-release showing at New York Strand Theatre

New Box-Office Records Will Be Established with the

WILLIAM FOX motion picture

LIGHTNIN'

John Golden's stage triumph

"The play that broke the world's record"

JOHN FORD *Production*

Scenario by ~ Frances Marion

Play by Frank Bacon and Winchell Smith

HAVOC ~ *A mighty drama of war-dazed women!*

Fox Film Corporation

In the Best Theatres
FOX SHORT SUBJECTS—

H. A. Schwahn
O'Klare Theatre, Eau Claire, Wisc.

Toohey Brothers
Jewell Theatre, Sioux Falls, S. D.

M. Hirshfield
State and Stacey Theatres, Trenton, N. J.

Bijou Amusement Co.
Bijou and Empire Theatres, Mobile, Ala.

F. Dolle
Alamo and Strand Theatres, Louisville, Ky.

William Hawley
Sun and Keith Theatres, No. Platte, Nebr.

T. Brown
Strand Theatre, Iow

Mike
Roman

Nathan Yamins
Rialto Amusement Co., Fall River, Mass.

Keith Circuit
Victory or Albee Theatres, Providence, R.I.

Mike Comerford
Roman and American Theatres
Scranton, Pa.

Wm. Bernstein
Regent, Majestic and Strand Theatres
Elmira, N. Y.

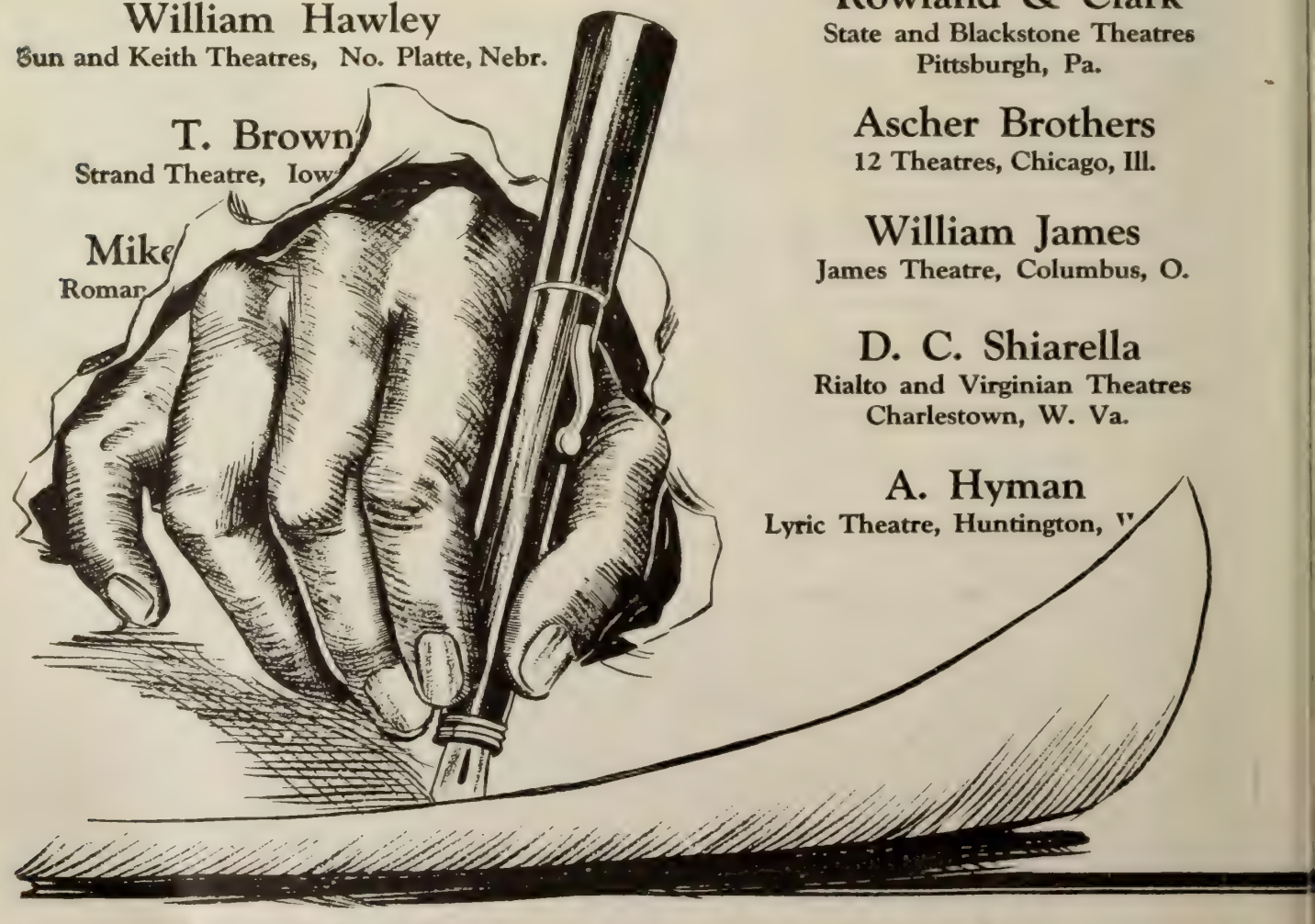
Rowland & Clark
State and Blackstone Theatres
Pittsburgh, Pa.

Ascher Brothers
12 Theatres, Chicago, Ill.

William James
James Theatre, Columbus, O.

D. C. Shiarella
Rialto and Virginian Theatres
Charlestown, W. Va.

A. Hyman
Lyric Theatre, Huntington, W



FOX $2,000,000 SHORT SUBJECT PROGRAM

Fox Film Corporation

you will find them ~ LONG ON QUALITY !

A. C. Himmelein
Plaza Theatre, Sandusky, Ohio

M. Hirshfield
State and Stacey Theatres, Trenton, N. J.

E. Mandelbaum
Temple Theatre, Toledo, Ohio

& Wood
rden Theatres
Y.

G. H. Foster
Marion Theatre, Marion, Ohi

tens
y City, N. J.

Dye, Ford & Roger
Palace, Olympic and Mission The
Wichita Falls, Tex.

s
pringfield, Ill.

Will Horowitz, Jr
Irish and Texan Theatres, Houst

Guthrie
Salem, Ore.

Dent & Musselman
Elloney Theatre, El Paso, Tex

er
Point, N. C.

J. N. Robertson, En
Roosevelt Theatre, Detroit, Mic

laclay
Dubuque, Ia.

C. H. Miles
Regent Theatre, Detroit, Mich

Wood
len Theatres
Y.

Lee Gunnison
Royal Theatre, Atchinson, Kan.

O. HENRY *Series*
8 FOR THE SEASON

The **MARRIED LIFE** *of* **HELEN** *and* **WARREN**
8 FOR THE SEASON

EARLE FOXE *in new series of* **VAN BIBBER** *society comedies*
8 FOR THE SEASON

Imperial Comedies
20 FOR THE SEASON

FOX VARIETIES
The World We live in ~26 FOR THE SEASON

FOX NEWS
104 ISSUES ANNUALLY

G. Kerasotes
Strand and Savoy Theatres, Springfield, Ill.

Toohey Brothers
Jewell Theatre, Sioux Falls, S. D.

FOX SHORT SUBJECTS-LITTLE GIANTS of the SCREEN

Fox Film Corporation

Here's the full page smash
appearing in the August 15th issue of
THE SATURDAY EVENING POST
on our first GOLD BOND SPECIAL
to sell this great picture to 10,000,000 people!

and this is only the start of a tremendous exploitation campaign to be put behind all GOLD BOND PICTURES

F. B. O. PROMISED THE EXHIBITORS OF AMERICA THAT IT would advertise the first Gold Bond Picture in The Saturday Evening Post. Here's the ad as we promised. And that's only half of it for backing up this full page smash is a nation wide exploitation, advertising and publicity campaign on "DRUSILLA" that will pour millions of dollars into thousands of exhibitors' box offices.

TWELVE WONDERFUL GOLD BOND PICTURES COMING FROM F. B. O. beginning with "DRUSILLA" and followed by "PARISIAN NIGHTS" with Elaine Hammerstein, Lou Tellegen and Renee Adoree,—played the Capitol, N. Y., to capacity for one solid week. "IF MARRIAGE FAILS," C. Garden Sullivan's great picture, at Moss' Colony for one solid week. Gene Stratton-Porter's "THE KEEPER OF THE BEES" running serially and being advertised simultaneously in McCall's magazine for four solid months.

EMORY JOHNSON'S BIG WINNER "THE LAST EDITION" STARRING Ralph Lewis,—followed by Johnson's next big winner "HAPPINESS"—Then two Laura Jean Libbey stories—"WHEN HIS LOVE GREW COLD" and "A POOR GIRL'S ROMANCE"—then "FLAMING WATERS" a great oil field story—Then the big racing picture "THE FUTURITY WINNER"—then the railroad thriller "THE MIDNIGHT FLYER"—and then "THE ISLE OF RETRIBUTION" . . . 12 wonderful Gold Bond Pictures all backed by exploitation and big time publicity. Get your contracts now! ! !

FILM BOOKING OFFICES

723 Seventh Ave., New York—Exchanges Everywhere

THE SATURDAY EVEN[ING] POST

THE SATURDAY EVENING POST

New York City acclaimed this photodrama one picture in a million!

"Drusilla with a Million"

Vibrant with the love, laughter and tears of life!

Filmed from ELIZABETH COOPER'S *famous novel*

Directed by F. Harmon Weight

WHEN "Drusilla With a Million" opened at the famous Capitol Theatre, critical, blase New York laughed, cried, and proclaimed this photodrama, "one picture in a million"—

It was AN EVENT at the Capitol, just as it will be an event when it is shown in your City, and all other cities throughout the Nation.

It is a brilliant example of how clean, big and inspiring a photoplay can be made

To see Drusilla With a Million is to love it. You'll live through its poignant drama,—you'll revel in its comedy,—you'll be thrilled as you've never been before by its stunning dramatic power,—you'll laugh as you brush away a furtive tear and you'll be held spell-bound by one of the most dramatic climaxes ever witnessed on the screen

Here is magnificent photodramatic entertainment for everybody from 8 to 80.

Played by a distinguished cast including Kenneth Harlan, Mary Carr, Priscilla Bonner and many others. Brilliantly directed by F. Harmon Weight.

Not in years have dramatic critics, reviewers and editors received a motion picture on Broadway with such unanimous acclaim. Read what just a few of them said: (We have space for but a few of the many wonderful comments.)

NEW YORK TIMES "'Drusilla With a Million' at the Capitol Theatre sent audiences away with wet cheeks."

NEW YORK DAILY NEWS. "Did the audience like this picture? Oh-no! They fairly ate it up, subtitles and all."

N. Y. MORNING WORLD. "Here is a picture with a tremendous human appeal. This picture a knockout."

The following list of the Nation's most prominent motion picture theatres will show "DRUSILLA WITH A MILLION" the week of August 16th or shortly thereafter.

ABERDEEN, S. D. Garrick Theatre
ALLENTOWN, PA. Orpheum Theatre
ALLIANCE, OHIO Ohio Theatre
BELLINGHAM, WASH. American Theatre
BOISE, IDAHO Pioneer Theatre
BUTTE, MONT. Rialto Theatre
CANTON, OHIO Strand Theatre
COLUMBUS, OHIO Dreamland Theatre
DALLAS, TEXAS Capitol Theatre
DEMOPOLIS, ALA Si-Nos Theatre
DENVER, COLO. America Theatre
DETROIT, MICH. Broadway Strand Theatre
DURHAM, N. C. Paris Theatre
EASTON, PA. Opera House
FORT WAYNE, IND. Palace Theatre
FORT WORTH, TEXAS Rialto Theatre
GREENSBORO, ALA. Opera House
GREENSBORO, N. C. National Theatre
HAMILTON, OHIO Palace Theatre
HARRISBURG, PA. Colonial Theatre
INDIANAPOLIS, IND. Colonial Theatre
JOHNSTOWN, PA. Nemo Theatre
KANSAS CITY, MO. Liberty Theatre
LINCOLN, NEB. Lyric Theatre
LOS ANGELES, CAL. Forum Theatre
LOUISVILLE, KY. Alamo Theatre
MADISON, WIS. Madison Theatre
MARION, ALA. Bonita Theatre
MEMPHIS, TENN. Pantages Theatre
MILWAUKEE, WIS. Alhambra Theatre
MORGANTOWN, W. VA. Strand Theatre
NEW ORLEANS, LA. Orpheum Theatre
OGDEN, UTAH Ogden Theatre
PITTSBURGH, PA. State Theatre
PORTLAND, ORE. Rivoli Theatre
POTTSVILLE, PA. Hollywood Theatre
PROVIDENCE, R. I. Fay's Theatre
QUEBEC, CAN. Victoria Theatre
ROCHESTER, N. Y. Fay's Theatre
ROSWELL, N. M. Princess Theatre
SACRAMENTO, CAL. G. Addard's Theatre
SALTLAKECITY, UTAH American Theatre
SAN DIEGO, CAL Pantages Theatre
SAN JOSE, CAL. Liberty Theatre
SCRANTON, PA. Strand Theatre
SEATTLE, WASH. Columbia Theatre
SIOUX CITY, IOWA Strand Theatre
SIOUX FALLS, S. D. Olympia Theatre
SPOKANE, WASH. Clemmer Theatre
SPRINGFIELD, ILL. Gayety Theatre
TOLEDO, OHIO Rivoli Theatre
TROY, N. Y. The Troy Theatre
WASHINGTON, D. C. Rialto Theatre
WICHITA, KAN. Palace Theatre
WILDWOOD, N. J. Blakers Theatre
WILKES-BARRE, PA. Savoy Theatre
WINSTON SALEM, N. C. Ideal Theatre
YORK, ALA. Sumter Theatre

IT'S AN F.B.O. PICTURE

AN ASSOCIATED ARTS PRODUCTION

NOTE

"Drusilla With a Million" will be shown during the week of Aug. 16th, or shortly thereafter, at the theatres listed to the column to the left. If you wish the picture shown in your community, sign and mail today coupon below.

FILM BOOKING OFFICES OF AMERICA, Inc.,
723 Seventh Ave., New York City

I read your ad on "Drusilla With a Million," in the Saturday Evening Post and I would like to have you arrange to have the picture exhibited at the Theatre

Name

Address City State

(Sign and Mail the Coupon today)

Watch For This Full Page Ad In The August 15th Issue of The Saturday Evening Post

Starting

Product!

ONE-

TWO-

THREE-

of the Warner

Right — *Service!*

WARNER'S national advertising, in 1,100 daily newspapers on its 1925-26 product, is the greatest actual service in building box office returns you have ever encountered in your experience as an exhibitor.

This advertising—on individual pictures—is to *your* patrons at the *very time* you are showing this picture. It is advertising concentrated on your customers *when* they are ready to buy.

And *serialization!* Warner stories have already been placed for publication in newspapers on a scale never before accomplished. And each newspaper, in every instalment, will publicize the forthcoming Warner picture which *you* will show.

Lastly—this advertising is BONDED. It is part of your Warner contract. It MUST appear as scheduled.

Watch for the complete story of Warner's BONDED ADVERTISING. It is coming to you by mail.

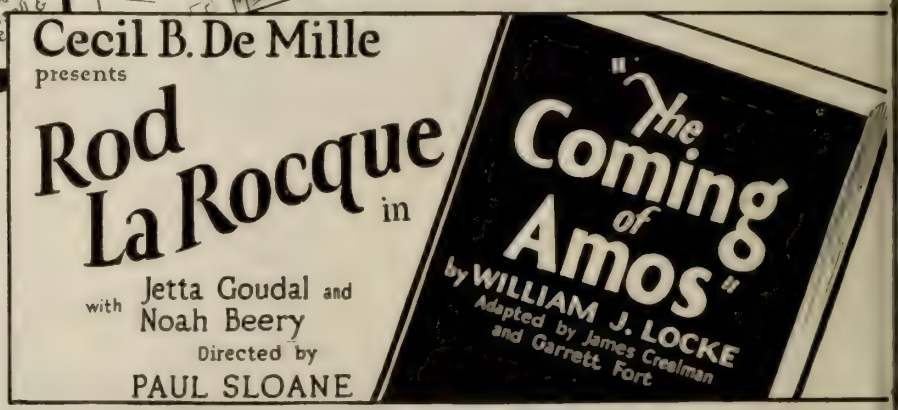
forty

for 1925-1926

WARNER BROS.
Classics of the Screen

What CECIL B.

WITH brilliant directorial, scenario and production staffs working as a unit under his direct supervision — with stars of proved box-office value ideally cast in great stories by world-famous authors— Cecil B. De Mille is working out a group of twelve master productions that, individually or as a unit, surpass any productions ever offered to motion picture exhibitors in the history of the industry.



First rumblings of a mighty avalanche of entertainment

RELEASED BY

PRODUCERS DISTRIBUTING

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

DE MILLE *is going to do!*

THE tremendous scope and superlative quality of the Cecil B. De Mille product for the coming year are forecast in the showmanship calibre of his first three attractions for 1925-26.

"THE ROAD TO YESTERDAY," the first of two big Specials directed by Cecil B. De Mille, is a production to which the word *stupendous* can be fittingly applied. *Big* in theme, *spectacular* in action, *rich* in scenic investiture, with a cast of *extraordinary* distinction, this picture will equal anything Cecil B. De Mille has ever done.

This big personally directed Special, with the first two personally supervised productions, will serve as a criterion by which the entire product can be gauged.

"HELL'S HIGHROAD," the initial production starring Leatrice Joy, with Edmund Burns, Julia Faye and Robert Edeson heading a brilliant cast, directed by Rupert Julian, is a smashing drama of the New York "gold coast," with all the spectacular thrill of "The Ten Commandments" and with a story that out-romances "Male and Female."

"THE COMING OF AMOS" stars Rod La Rocque in the first of his four pictures. It is a graphic picturization of the world-famous William J. Locke's most popular novel, sales of which have already reached six figures. It is a melodramatic comedy — swift in action — with the festive Monte Carlo and the Riviera as background. Paul Sloane directs.

ROD LA ROCQUE

These three attractions are typical of the super-excellence of the Cecil B. De Mille product—a product that has consistently led the industry in box-office successes.

A CECIL B. DEMILLE PERSONALLY DIRECTED SPECIAL PRODUCTION

"The Road to Yesterday"

WITH JOSEPH SCHILDKRAUT - JETTA GOUDAL VERA REYNOLDS - WILLIAM BOYD and JULIA FAYE

Adapted by Jeanie Macpherson *and* Beulah Marie Dix

From the stage play by Beulah Marie Dix and E.G. Sutherland

CORPORATION

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

ARE YOU CLAIMING

"The Best Projection In Town"?

A selling point with the public that is far too often neglected is Perfect Projection.

You book good pictures; you advertise them; you stunt them, and you ballyhoo them.

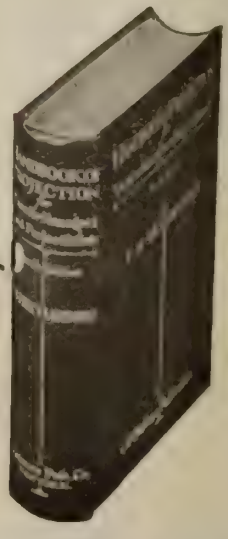
But—

Do you back them up with Perfect Projection? Are you telling your public not only how good your pictures are but also how clearly and perfectly you are projecting them?

It's an appealing argument to Mr. and Mrs. Public. Many times it's the deciding factor with them. Furthermore they will advertise it for you. Perfect Projection will give your theatre the very best kind of word-of-mouth advertising.

Start improving now and be all ready to shout "Perfect Projection —the very best in town" when Fall business comes.

For quickest and best results consult F. H. Richardson's 4th Edition HANDBOOK OF PROJECTION—the straight-line approach to Perfect Projection.



Price $6.00 Postpaid

AT YOUR DEALERS OR DIRECT FROM

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE NEW YORK CITY

The Greatest
Smash
in Screen
History

Watch Universal–It's ahead of all!

UNIVERSAL JEWEL

THE TEASER

"Any kind of audience anywhere will revel in it!"

Proclaimed the N. Y. Telegraph during its run at the Strand Theatre, N. Y.

LAURA LA PLANTE
and PAT O'MALLEY
in the Picturization of the
Wm. A. Brady Stage Success
by
Adelaide Mathews and Martha M. Stanley.

A William Seiter Production

"Everything a Good Movie Should Be!"

–Declared the N. Y. Evening Post during its run at the Capitol Theatre

VIRGINIA VALLI
and
EUGENE O'BRIEN
with Mary Alden and an
All Star Supporting Cast

A Svend Gade Production

SAMUEL HOPKINS ADAMS' SIEGE

UNIVERSAL JEWEL

Universal's Showmanship Pictures – Miles Ahead of Them All!

Universal Hits Still Keep Rolling In!

UNIVERSAL JEWEL

REGINALD DENNY in CALIFORNIA STRAIGHT AHEAD

America's Greatest Male Star in His Finest, Funniest Picture!

HARRY POLLARD'S PRODUCTION

of Byron Morgan's hilariously thrilling comedy-drama

The Heartaches and the Heartlaughs of
The First Year of Married Life
Women Everywhere Will Adore It!

JACQUELINE LOGAN and CULLEN LANDIS

and a cast of rare ability

A SVEND GADE PRODUCTION

Temple Bailey's PEACOCK FEATHERS

UNIVERSAL JEWEL

Universal's Showmanship Pictures — Miles Ahead of Them All!

Universal's Cut Loose Again!!!

UNIVERSAL JEWEL

REX BEACH'S THE GOOSE WOMAN

"In Twenty Years, At Last, A Flawless Production! I Can't Boost It Too Strong!"
T. F. McCoy, Florence Theatre, Pasadena, Calif.

JACK PICKFORD
LOUISE DRESSER
CONSTANCE BENNETT
and an all star supporting cast

A Clarence Brown Production

"A real hot Western— up to the mark of Hoot's best!"
—Motion Pictures Today

With a splendid supporting cast including
HELEN FERGUSON
ROBERT McKIM
and FRANK RICE

An Edward Laemmle Production

HOOT GIBSON in SPOOK RANCH

UNIVERSAL JEWEL

Universal's Showmanship Pictures — Miles Ahead of Them All!

Universal Has No Close Second Now!

UNIVERSAL JEWEL

LORRAINE OF THE LIONS

Packed with Sure-fire Hokum —It's a Showman's Paradise!

NORMAN KERRY

with

PATSY RUTH MILLER

and a Splendid Cast of Popular Players—and the amazing BIMI, The-What-Is-It?

An Edward Sedgwick Production

It Will Create Red-Hot Discussion in Your Town!

ALICE JOYCE *and* CLIVE BROOK

with George Fawcett, "Billy Boy" Kent Schaeffer and an All Star Cast

A King Baggot Production

Dorothy Canfield's

The HOMEMAKER

UNIVERSAL JEWEL

Universal's Showmanship Pictures —Miles Ahead of Them All!

"I AM BOOKING THE BEST IN BOX OFFICE drawing power when I book Universal Pictures. That's why I signed up 100% for Universal's 2nd White List."

O. L. MEISTER
WHITEHOUSE THEATRE
MILWAUKEE, WIS.

Watch UNIVERSAL! It's miles ahead of all!

"Thank Heaven for UNIVERSAL'S 2nd White List"

SMASH
Through to Bigger Box Office Profits
with
UNIVERSAL'S
2nd White List
54
White Pictures • White Contracts
White Treatment

Universal Has No Close Second Now

The Stampede is On! Everybody demands Universal's 2nd White List

Presented by
CARL LAEMMLE

The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

Looking 'em Over Again

OUT of the hat comes a slip marked "Warner Brothers." We turn to the job with pleasure. For the first page of the season's announcement is before us.

We like that line-up of titles. There's a "something" there that gets a response. They seem to be the sort of titles that we'd like to see in the electric lights if our bank account were paying the bills.

"The Limited Mail." "Three Weeks in Paris." "Bobbed Hair." "Rose of the World." "The Pleasure Buyers." "Broken Hearts of Hollywood." "My Official Wife." And so on. And then some more. And then some.

We have just taken a hop, skip, and a jump through those titles. There's an alternate for every one we have mentioned that might have struck the next fellow as even better. It's a great list. It hits home.

* * *

THERE'S a workmanship about that entire announcement and line-up that strikes a responsive chord in a mind thinking "SHOW" thoughts. For example, up near the top of the list of stars we find Syd Chaplin. Might mean a lot, might mean nothing. Let's turn a few pages and see what vehicles they are putting Syd in.

"The College Widow." "The Man on the Box." (Remember Henry Dixey in that one?) They ring true. That's hitchin' the star to the vehicle. That's edging towards another "Charley's Aunt."

John Barrymore's name is on the list. Let's see what he is presented in. "The Sea Beast." Never heard of it. Then we read the fine print and discover that it is an adaptation of "Moby Dick." Now we know something. The fellow who bought that story for pictures knew what he was about. And the chap who changed its title for picture purposes knew even more.

And so it goes. Do you get what we mean when we say "workmanlike?"

* * *

THEN comes what may seem a minor point to some folks, but is a pretty important one to us. The heading on the page reads "Scenarios By Proven Experts." After which we read:

"The finest story, scenarized by an experienced and capable screen writer, will become a finer picture. To the scenarist is entrusted the work of injecting those points of audience appeal that mean increased box office returns."

After which we read the roster of folks who will do the continuity job for Warner Brothers.

A minor point—to some folks. But here is our thought: We have looked at many line-ups that struck us as one hundred per cent and then found ourselves saying, "But I don't see any names on that scenarists list that hit us right." We have checked other lists that didn't strike us favorably and soliloquized, "Wish they only told us who would do the continuities—it might make all the difference in the world."

It does make all the difference in the world. Someone at Warner Brothers is wise enough to know that. And then still wiser when he gives it the importance of a separate page and warm endorsement in the annual announcement.

Again we say, "workmanlike."

* * *

WE could go into details for inches and inches more. But we are not going to. Because there is one thought that is going to take all the space that is left to us. That thought is named:

Ernst Lubitsch.

Here is the man who could open a School for Directors tomorrow and take on all comers. Here is the man who is technical finesse down to his finger tips.

He has made many fine pictures since coming to this country. Some that didn't mean so much because they didn't have stories that had any particular reason to exist. But, every time, the fine hand of Ernst Lubitsch has been there. And evident.

Now, here is our thought. Some day—why not this year?—this man Lubitsch is going to get HIS story, the BIG STORY. When he does!

Clear the track of locals and freights, and make way for the express!

Robert E. Welsh

There's Extra MONEY in the Short Subject

Are You Getting YOURS?

Advertising Does It.

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

Secret of Full Houses—Salesmanship

M. W. Jencks Tells Why

By A. M. Pearson

"THERE never was a time when the public went shopping for what they want as they do now," declared Maurice W. Jencks, joint manager with G. L. Hooper of the National Theatres Corporation of Topeka, Kansas. "And the theatre shopper is the most discriminating of any.

"You can exploit a picture all you want to; you can put ads all over the theatre. You can buy up white space in half a dozen dailies; if your picture isn't what they want, they will go elsewhere. The public has graduated from stereotyped plots and is fed up on bromidic situations. No longer can we run the soldiers up around the hill and get away with it. We have to give them real pictures. It is a day of expert salesmanship, in the movie business as in all others; but the most clever salesmanship cannot sell a wary public inferior films."

In Theatre Game Twenty-two Years

Mr. Jencks has been in the theatre business more than twenty-two years. In 1902 he started in Yankton, South Dakota, with the New Theatre. Later for eleven years he had a circuit of theatres with headquarters at Sioux City, Iowa. He built five theatres for the government during the war at Camp Funston and Fort Riley. He operated these theatres, too. At the close of the war he came to Topeka. His partner, G. L. Hooper, has been in the theatre business in Topeka for ten years.

These two men operate the Novelty, vaudeville; the Isis, pictures; the Orpheum, pictures, and the New Grand, legitimate attractions, all in Topeka. They rebuilt the Grand Theatre last summer, making it one of the finest theatres in the middle west for legitimate attractions. This summer they will rebuild the Orpheum Theatre, increasing the seating capacity. They will enlarge the Isis Theatre as well, adding to the convenience of the public. A new picture house seating 1,400 persons will be constructed during the coming year by Mr. Hooper and Mr. Jencks.

Exhibitor Must Judge Product

"We have a splendid box office business with big, unusual pictures. The different, the novel, the unexpected, these get us the money. It is exceedingly hard to put across the common garden variety of film.

"No man in the exhibition business," affirmed this manager, "can afford to buy pictures on faith. He must use his knowledge of the theatre business to gauge box office value. He must determine whether a big picture feature is really big or just amazing. It is not enough that he has read all the stupendous statistics associated with the production of the film. It is not enough that he has listened to the high-voltage selling talk of the salesman. HE MUST SEE AND JUDGE THE PICTURE PERSONALLY. He must view it as an exhibitor; but he must also look through the eyes of his potential audience, see the film as a college man, a bricklayer and a woman in quest of diversion. If he hesitates on the merits of a given picture, he may be very sure that a fair per cent. of his spectators will feel the same uncertainty as to the bigness of the film.

"One of our biggest problems is repetition of type. When a good picture with a novel setting is released a dozen films are made, in sort of a second and third carbon copy of the first one. We have a South Sea island success. Overnight spring up other pictures in pale imitation. Then comes a film covered with prairie schooners and pioneers, follow two others in rapid succession.

"One bad feature is that perhaps the original film is not the biggest of the lot. Perhaps the first patriotic production is not quite a success; then the second or third, which may be far bigger, operate under the handicap of the failure of the first to strike fire. A producer may have spent a fortune trying to build a big picture. It may, after all, be unconvincing, and have little box-office value. The producer knows, probably, that it misses somehow, if he is honest with himself, but out go his six publicity men, his *special pleaders,* and do the best they can to get the film sold. Probably they succeed.

"We should have, I am convinced, fewer and better pictures," added this exhibitor. "The market is flooded with mediocre films. We would rather buy twelve box-office successes than twelve ordinary pictures and twenty-eight cheap ones, which we cannot unload without a loss of money and confidence."

Honest with Fans

"And what do you do when a patron calls up and asks you about a show?"

"I never tell him anything but the truth. If he calls and asks about the cast, I tell him it is the original New York cast or it isn't. You must get, and keep, the confidence of your patrons. That is a sound principle and policy for every theatre man to build business upon. Never let the public come to the playhouse under a delusion. The effect is disastrous to all concerned. Of course I don't urge any exhibitor who has been caught with a weak bill to send out sandwich-board announcements bearing the legend: THIS SHOW IS PUNK. STAY AWAY AND SAVE YOUR MONEY. But when a man or woman asks, I tell them the truth, and my patrons know they can trust my word to the end of the chapter," concluded Mr. Jencks.

"There is no doubt that the picture business is a gamble for the producer, the exhibitor, and the ultimate consumer—the public. Some people buy price first and attraction second. What will suit one theatre-goer will disgust another," laughed Mr. Jencks. "Tastes differ as widely as names, and personality is a pretty sacred thing. The man who operates one theatre must rather take turns to please some of the people all the time, and here the man with several theatres can solve his problem by running certain types of picture for certain habitual audiences in each house."

Tells of "Bigger Thing"

"What is the biggest thing you have learned in twenty-two years?" Mr. Jencks was asked.

"Just this: People don't want to be preached at nor educated. They are afraid of the truth. It is unfortunate for our business, for we could do a lot of good if people would see and hear the plays which make moral truths clear. Never was a better play on the legitimate stage than Kennedy's *Servant in the House.* But it didn't make money. *The Passing of the Third Floor Back* was a great show, and succeeded. But its success was due more to the fact that Forbes Robertson played the title role than to the popularity of the play. People who admired Robertson just tolerated the drama to see him."

Ealand Helps Critic to Review Shorts in His Home

By Harold Heffernan

TOM EALAND, manager of the Regent Theatre, at Grand Rapids, Mich., devotes space in his newspaper ads on Sunday and throughout the week to announcements and cuts bearing on his short subjects, but this practice he contends is perfunctory and should be carried through by every exhibitor who advertises at all.

How Mr. Ealand develops interest in his short subjects by making it convenient for the motion picture editor of his leading newspaper to see them is a story all its own, and it demonstrates how a little thought and foresight will turn up profits at the box office.

The motion picture editor of the leading newspaper of Grand Rapids was induced to take unto himself a home projector some time ago and now Mr. Ealand, in co-operation with the various exchanges who book him short subjects, sees to it that the editor is supplied with "the big little events on the program."

When Mr. Ealand receives a batch of short subjects for screening, he selects those he intends to purchase and sends them over to the editor for screening. Through this system the Regent has secured some very advantageous "copy" on various short subjects it has played from time to time.

When "The Voice of the Nightingale," a one-reel feature dealing with the bird's life, was released, Ealand was so impressed with its artistic value and the wide scope of appeal it presented that he immediately got in touch with his editor and informed him he had something very unusual for him to see.

When the editor screened the picture at his home, it so happened that one of his associates was on hand. Both were highly impressed with the little picture. The associate returned to the office the next day and found the picture still haunting his brain. The result was that he wrote a striking editorial and published it—an unusual tribute for a metropolitan newspaper to give to a single reel short subject.

"If you make it convenient for newspapermen who handle copy on your theatre to see your short subjects in advance," says Mr. Ealand, "there is no reason why much valuable newspaper reading matter—away from the advertising columns—will result."

His Shorts Are More Than Fillers

By C. M. Patterson

WILL STEEGE, manager of the Liberty Theatre, Great Falls, Mont., is a firm believer in the value of short subjects, properly put over, as an aid to box office receipts. Says Mr. Steege:

"I think short subjects should be advertised the same as your feature pictures. Too many exhibitors do not realize to just what extent different subjects interest their patrons. I am now speaking for the town in which I live and manage theatres. It is possible that in some other localities people may be different, but as a rule I think they are practically the same everywhere.

"When I have a feature comedy I always try to build

up the balance of my program with a news, a novelty reel and a sport review. Quite often I have heard the remark from patrons going out, that they did not care for the feature but they got their money's worth with the comedy and short reels. Take the Pathe Review, for instance. Each week they take a different American city. I always make it a point to find out what city is going to appear in the Review that we are running and give it publicity. If you have any patrons who have been in that particular city or lived there, nine chances out of ten that one point will bring them in.

"Take a sport review. If it deals with the subject of thoroughbred horses, or swimming, or thoroughbred dogs, etc., let your patrons know it, because it may interest a particular class of people.

"At this time of year, and during the hot weather, a scenic of mountains, snow, etc., is always cool and refreshing to an audience and is always a nice little filler on any program."

Some time ago Mr. Steege proved his point on the worth of stepping out on a short subject, when he was running a "Felix" comedy with Douglas MacLean in "Going Up." He made a tie-up with a well located store, dressing up a window in black and white. Aeroplanes swung on cords from the top of the window. Felix bestrode the largest of these. Then there was a vast procession of Felixes in marching order, as the announcement card stated: "Felix on his way to see Douglas MacLean in 'Going Up' at the Liberty. He and Douglas MacLean are on the same bill. It's a laugh riot!"

Mr. Steege has a special method of exploiting the Felix subjects. He always arranges to run them on Friday, Saturday and Sunday, knowing that parents will bring or send their children on those nights because they do not interfere with schoolday bedtime schedules. He also arranges his feature bookings to be suitable to children, being careful not to have a picture that could give offense or arouse criticism on the part of parents. Felix is always given a musical presentation that delights the youngsters as well as the "oldsters."

In short, Mr. Steege builds his programs according to his belief that short subjects are just as important on a program as a feature.

Film Congress Stands Postponed; America "Too Busy"

By W. Stephen Bush

THE Great International Film Congress, arranged by the League of Nations, which was to have begun a three-day session in Paris next week has been postponed—some say for good, others claim that it will positively take place toward the middle of October. The three distinguished Frenchmen in whose hands had been placed the charge of sending out the invitations and preparing the program are very sure that the Congress will be held in October at the latest. None of these gentlemen, it must be borne in mind, is a practical film man. M. Julien Luchaire has an enviable reputation as a teacher and leader of intellectual movements in and out of France and is one of the experts in the cultural department of the League of Nations; the second, Mr. Frederick Cornelissen, headed a committee for "considering the international aspects of the film" appointed by the League of Nations, and the third is a member of the French Chamber of Deputies—M. Locquin, a gentleman known for his disinterested and competent judgment in all matters pertaining to art and culture.

It seems that the expectations of answers from the United States were somewhat disappointed. All the prominent people who had been invited were courteous enough to respond, but in many cases the response amounted to a request to be excused. Summing up the general tone and character of the American replies received by the committee, it would seem that everybody was "too busy" just at this time. Many of the answers declared that the director, being unable to leave his work at this time, would nevertheless be glad to send a substitute or transmit a paper which might be read to the members of the Congress. It is intended to make a new effort and a determined one to get the Americans to attend, for it is felt by all that without a strong and representative delegation from across the water the Congress would entirely lose its international character and the great purposes underlying the convocation of the Congress by the League of Nations, as I have outlined them in a previous letter, would be entirely defeated. One of these purposes which was emphasized anew by all three gentlemen in charge of the Congress, is to either abolish censorship through international co-operation of all the great producers of the world or to keep it within bounds and to hold the vast army of cranks and fanatics at a safe distance. It is proposed to enlist the full power of the League of Nations for this object.

"While the resolutions we might pass at this Congress," said one of the leaders to me, "are not vested with any legal force or authority, it must be remembered that a good deal can be accomplished through diplomatic channels which of course the League of Nations will always find open and willing to serve. The moral effect of our action, leaning as it does on the prestige of the League of Nations itself, is bound to be great throughout the civilized world, even in countries which do not at this time belong to the league.

"A strong and unanimous pronouncement against unfair methods might help us here in France particularly. We have a very bad custom here in regard to the censoring of films. According to common usage, any member in the Chamber of Deputies has it in his power to suppress any film that he does not like. He merely makes a motion to that effect and as a matter of parliamentary courtesy the house will always sustain him, irrespective of any party affiliations. The objections of the deputy need not be stated at all and his motives are not always ethical nor even political. It generally is just a whim.

"Thus, as you know, the wonderful film of your countryman showing the war of independence in which France took such an active part, was kept out of the French picture theatres for many years merely because some member of the Chamber did not like it. We are grateful to Moving Picture World for the attention it has given to our efforts and hope it will continue this friendly attitude."

A decided sensation has been caused in France, and indeed in all countries where the rapid new advance of American pictures is feared, by the announcement that Gaumont has made a five-year contract with Metro-Goldwyn for its entire program. M. Gaumont is not an easy man to interview and jokingly remarks that he does not want the general public to believe there is such a man as Gaumont, preferring to remain "in mysterious seclusion like Santa Claus."

From excellent sources, however, I am in a position to state that Gaumont has stopped producing for the present at least. He feels that with the increasing cost of production in France and with no market except that of France and some minor states, it is becoming increasingly difficult to find a profitable return of the investment. In reply to all kinds of criticism, both in the daily and in the trade press, the Gaumont offices declare that the contract was a business necessity as films of the right kind and in sufficient quantity were needed to keep the Gaumont theatres open.

The publication of the figures showing the export of American films into Europe in the course of the last few months has caused a good deal of nervous prostration in all countries which are still engaged in the manufacture of films. Nowhere is the cry of distress louder than in Germany. To think that the brave little spurts they have made of late have been so completely surpassed by the renewed efforts of American "invaders" simply breaks their hearts, and in the halls of the Reichstag one hears frantic demands for more protection of the native industry.

A well-known Berlin daily casts a horrible horoscope.

"The day is at hand," the journal says, "when the Americans with their unlimited resources will buy theatres in this city for their first-run exploitation and then all the key cities of the Reich will eventually belong to different American circuits beginning here in Berlin. The Americans will then exploit all their features themselves and any number of German film exchanges will go out of business. German production, which of late bids fair to revive and conquer new markets, will gradually dwindle and that will be the beginning of the end."

The paper suggests two remedies: One is to have the government come in and protect the domestic product; the other is to make only standard films of the highest quality. The latter remedy seems to be the better, but the prescription is hard to fill.

"Break" Reports Premature, Says Woodhull; Meet July 30

THE threat of William A. Steffes, Northwest Allied leader, to secede from the M. P. T. O. A. unless National President R. F. Woodhull called a directors' meeting in Chicago not later than July 15 has resulted only in the reiteration by Mr. Woodhull of the announcement that the regular directors' meeting will be held in Detroit on July 30. His statement follows:

"Acceptances to date indicate full meeting of the National Board of Directors, Detroit, July 30. Any reports of break prior to this meeting are manifestly premature and must be receiving encouragement from sources unfriendly to exhibitor organization."

Nothing further has been heard from Mr. Steffes.

A possible split in the organization has been a source of conversation everywhere, though not always credited. The Missouri and Kansas territory is apprehensive, according to MOVING PICTURE WORLD's correspondent, who quotes R. R. Biechele, a director of the M. P. T. O. A., president of the M. P.-T. O., Kansas Missouri, and a former Allied director, as saying:

"The meeting (in Detroit) may determine a great deal and, again, it may mean nothing. We have demanded that the national organization adopt an active program. Unless this is done it is only reasonable to presume that something will happen. Any rumor now concerning a possible split is premature. Everything will depend upon what is done at the Detroit meeting."

PRESIDENT R. F. WOODHULL

Poli and Paramount Consider Exhibition on Division Basis

CLOSELY following a denial from S. Z. Poli that the Famous Players-Lasky Corporation was to take over his theatres came the announcement in New Haven, Conn., on July 14 by Mr. Poli that negotiations for a working agreement between the Poli interests and Famous Players to obtain pictures jointly and exhibit them on a division basis through both circuits of theatres were under way. Mr. Poli intimated, however, that it was quite possible the proposed arrangement would not be effected.

Mr. Poli denied a report that he had acquired Gordon's Olympia Theatre in New Haven on July 15, the date that Famous Players took over the operation of the thirty-seven Gordon theatres in New England.

In connection with the contemplated arrangement between Famous Players and Poli is the fact that Poli shows Paramount pictures in all his theatres in New England, using this product almost exclusively. Of course, in such cities as Bridgeport, where he has more than one theatre, other producers are represented on the Poli screen, although more Paramount features are used than the films of other concerns. In New Haven, Paramount films are shown at the Bijou, while at Poli's Palace Universal and Metro-Goldwyn are shown.

Nathan Gordon, who retired from the active direction of the Gordon Olympia circuit on July 15, started in the show business in New Haven more than twenty-five years ago. He established one of the first picture theatres in the United States—the Park Theatre at Worcester, Mass.

HOGARD VS. CASSADY, MARION, KY.

It is reported from Marion, Ky., that W. P. Hogard, editor of the Crittenden Press, has filed suit in Circuit Court against Charles L. Cassady, formerly connected with the Aerodome Theatre, Marion, and S. M. Jenkins, of a utilities company, holding that following the destruction of the theatre by fire defendants secured $1,000 of insurance money, that Cassady endorsed the draft and turned it over to Jenkins in payment of a personal matter, without Hogard's knowledge or consent. It was alleged that Jenkins held a mortgage on Cassady's equity in the enterprise, but that the insurance was on the building and Hogard as well as Cassady were entitled to share in the insurance money.

LOUISVILLE YEGGMEN FAIL

Louisville, Ky., July 20.—Yeggmen made an unsuccessful effort to rob the Kentucky Theatre, on Fourth street, late Saturday night or early Sunday morning, opening two office safes but securing only a couple of rolls of admission tickets. Like many others, the company sends its daily receipts to hotel or bank vaults for safekeeping, and doesn't carry much cash overnight.

Letters to the Editor

Robert E. Welsh, Editor,
Moving Picture World:

I notice in several of the Chicago papers, also in the New York papers, under date of July 7, a news item to the effect that Judge Morgan of Chicago has issued a fugitive warrant against one Nat Royster, former manager of the LaSalle Theatre in Chicago and most recently a press agent in New York.

I would certainly deem it a great favor if you would inform your readers that there is no relationship between the Nat Royster in the above named news story and myself.

I have been in the South practically all of my life but have hundreds and hundreds of friends throughout the United States in the motion picture and legitimate theatrical business who might possibly become confused at the story in question, therefore I trust you will be kind enough to once more inform your readers that I am doing my best to put over a circuit of theatres for Warner Brothers Pictures, Inc., have a wife and only one child and am thoroughly satisfied with said wife and child and do not care to leave them flat. I am enjoying the best of health in the performance of my daily work.

Thanking you and with very best wishes and kindest personal regards, I am

N. L. ROYSTER,
Managing Director,
Warner Bros. Southern Theatres,
Charlotte, N. C.

Testimonial Dinner to Independence, Not Sydney Cohen

The New York banquet designed as a testimonial to Sydney S. Cohen, past president and now chairman of the Board of Directors of the M. P. T. O. A., by Independent producers and distributors will take the form of a dinner to independence, if Mr. Cohen's wishes are acceded to.

This is made clear in a letter from Mr. Cohen to Samuel Zierler of the Commonwealth Film Corporation, replying to the latter's communication to Mr. Cohen stating that Abraham Carlos, Oscar A. Price, Whitman Bennett, W. E. Shallenberger, Ben Amsterdam, J. G. Bachmann, Ray Johnston and Arthur James have accepted his invitation to join with him in arranging a testimonial dinner.

Declining to be singled out for especial honor, Mr. Cohen suggests that the plans "take the form of a dinner to independence, one that you can broadcast throughout the land, one that can focus the attention of the world on the fight we are waging for our freedom in this industry and to keep our screens free from the restraint and control of monopoly for our people."

Selling Your Seats

McDowell, of Syracuse, finds a way to beat a celebration and make money by horning in.

Orphan matinee is specially indicated for Zander the Great.

Dressing the house sold Quo Vadis in Seattle.

Faunce won four banners for Charley's Aunt.

A clever prologue for New Toys.

Hyman's supporters for Kivalina at the Mark Strand, Brooklyn.

Larmour offers ideas on cheap lobby fronts.

Tattered kiddies make a good contest for The Rag Man.

Built compo house for Welcome Home.

Frank Miller's great campaign on Charley's Aunt.

Chinese curios interest in Chu Chin Chow.

Gave special preview to flappers on Chickie.

Louis C. Shimon finds truthful advertising pays best.

Tolled patrons in to Hunchback with cathedral chime.

Put over Raffles with a well-planned fake.

Advertising examples on Charley's Aunt, Sally, The Great Divide, Coming Through, Isn't Life Wonderful, The Lady, Forty Winks and Husbands and Lovers.

(If you had to pay what these ideas really were worth to you, you might value them still more. Selling the Picture to the Public department is worth real money to your box office.)

Exhibitor Court Action to Test Worthiness of Uniform Contract

Lying on the Desk

Joseph M. Seider's "dare" to Will Hays to arrange for a debate on the uniform contract has not yet officially come to Mr. Hays' attention and therefore no cognizance of Mr. Seider's open letter will probably be taken until the head of the M. P. P. D. A. returns to New York City from California.

C. C. Pettijohn, attorney of the producers' organization, said on Monday of this week that the Seider letter was lying on his desk awaiting Mr. Hays' return. Other mail has been forwarded to Mr. Hays in the West but the Seider letter was not, therefore the conclusion is drawn that the Hays organization thinks that the matter can wait a while. In fact, since Nathan Burkan and Gabriel Hess, authorities with Mr. Pettijohn on arbitration matters, are on vacations, the chances are that there will be little doing in an arbitration way for a few weeks.

The attitude of the Hays organization toward the Seider letter was announced at the weekly meeting of Hays executives with trade paper representatives. Various matters were discussed, with Courtland Smith presiding, but conversation on each one was prefaced by the request that it be kept confidential.

PLAYHOUSE BOOKS "LEGITIMATE"

A new policy has been adopted at the Great Neck Playhouse by Irving M. Lesser, owner, whereby not only legitimate plays which are billed for Broadway but also those which already have played Broadway will be seen there. In short, the Great Neck Playhouse now will take its place with the legitimate theatres.

This innovation for a motion picture theatre was brought about by Lesser through a working alliance with such producers as John Golden, Sam Harris, Arthur Hopkins, A. L. Erlanger, the Selwyns and the Shuberts.

SEVEN TEXAS THEATRES SOLD

Purchase of seven theatres in Port Arthur, Texas—the People's, Strand, Pearce, Cameo, Liberty, Greentree and Victory—has been announced by the Jefferson Amusement Company of Beaumont, Texas.

A half interest in the theatres has been acquired by the Saenger Amusement Company.

MILWAUKEE ELECTS LEVINE

George Levine, veteran manager of the Universal Film Exchange, has been elected vice-president of the Milwaukee Film Board of Trade, to succeed Ed Tunstal, formerly of the Tunstal Film Exchange, Milwaukee. Mr. Levine has some years back served as president of the old Film Club in Milwaukee and has been a staunch worker ever since. He was unanimously elected by the members of the Milwaukee Film Board of Trade.

GROSS JOINS FOX N. Y. EXCHANGE

Dave Gross, with First National for the past 10 years, has joined the Fox New York Exchange, as assistant to Sales Manager H. H. Buxbaum.

Wellenbrink of New Jersey Involved in Legal Dispute With Apollo Exchange—Seider Declares Hays Evades Debate

AN announcement by Joseph M. Seider, chairman of the Committee on Contracts of the M. P. T. O. A. and president of the New Jersey organization, declares that Will Hays has "ignored" his challenge to debate the present arbitration system and that its merits will now be decided in the courts. The case is the Apollo Exchange of New York versus Harry H. Wellenbrink, a New Jersey exhibitor. Behind the plaintiff stands the legal array of the F. I. L. M. Club of New York and behind the defendant that of the exhibitor organization. The case is set on the calendar for Friday, July 24, in the Supreme Court of New York, New York County. "Thereby," says Mr. Seider, "a legal determination of the validity of the high-priced clause will be obtained in spite of the attitude of the Hays organization."

His statement follows:

"We feel that we have exhausted every effort to show the merits of our claims to those in whose hands lies the power to give to the theatre owners of the country an equitable contract, and based on a fair contract, arbitration, unencumbered by rules and procedure that take away from the theatre owner his property rights.

"It was our sincere hope that this situation would be settled within the industry. What fairer method could there be than a debate on the merits? Yet Mr. Hays has seen fit to ignore our invitation. We know that Mr. Hays is not in town, but his office has not even extended us the courtesy of acknowledging the receipt of our letter. Further, they have caused statements to be printed to the effect that they will ignore our offer to debate the issues.

"The challenge to Mr. Hays to debate the issues involved is equal to an offer to arbitrate the shortcomings of the present arbitration system, predicated on an unfair contract.

"We feel that we are justified in taking steps to compel a legal determination of our rights. Our members must be protected. We cannot continue longer without relief of the condition of terrorism in our industry, particularly as it relates to dealings arising out of the purchase and booking of pictures.

"Mr. W. Gavazzi King, in his report to the British organization on the Milwaukee Convention, stated in part: 'But the M. P. T. O. has been negotiating with the Renters organization and a standard contract of abnormal length and of a character which would have produced a revolt amongst your members has been framed.' Of course the M. P. T. O. of America is not responsible for the contract. It has consistently refused to accept it.

"Mr. Pettijohn, attorney for the Hays organization and the Film Board of Trade, has repeatedly, forcibly stated that they want 'teeth' in the arbitration clause. They paid $10,000 to a firm of lawyers, outside of their organization, to put the 'teeth' in.

"The reason so much money was paid for the drafting of this one clause is that the procedure is illegal. The great desire for the 'teeth' in the clause, by the Hays organization, was the cause for the effort to obtain from high-priced lawyers some kind of clause that would pass legal scrutiny. This, to our minds, is the reason for the fear of the Hays organization to submit the question to an unbiased and equitable tribunal. They would prefer to rely on the condition of terrorism now prevalent—on their belief that the theatre owner is a coward and would not resist—on the belief that the theatre owner is not organized.

"The theatre owner is organized and he will resist and his organization is behind him to the extent of all its resources.

"In order to collect from an exhibitor, who denies the right of the distributor to cite him before the arbitration board, claiming that he had been compelled to sign the contract with the arbitration clause, under the penalty that he would not be sold any film, the Film Boards of Trade, controlled by the Hays organization, obtain a judgment by default and proceed to collect this judgment, by all members of the Film Board of Trade concertedly refusing the theatre owner film. The Film Boards of Trade claim the right to this procedure under the arbitration clause for the drawing of which they paid $10,000.

"But this is 1925. The New York F. I. L. M. Club tried this on Harry H. Wellenbrink, who operates three theatres in New Jersey. Mr. Wellenbrink refused to become terrorized. He came to his organization for protection. Mr. Wellenbrink acceded to the demands of all the members of the New York F. I. L. M. Club with whom he did business and put up with each exchange $250 and had faith in himself and in his being right and in his organization.

"Finding that Mr. Wellenbrink refused to become 'buffaloed' or scared by the bugaboo, the Apollo Exchange, through the attorney for the F. I. L. M. Club, Louis Phillips, did what they could and should have done in the first place. They applied to the courts for an order compelling arbitration. Whether they will receive such an order will soon be determined. They surely would receive the order compelling arbitration if their contract were equitable, if their procedure were fair, if they would not concertedly force the the-

(Continued on next page)

McCormick General Manager Of First National on Coast

JOHN E. McCORMICK has been appointed general manager of West Coast productions of First National Pictures, Inc., in which capacity he will be the executive head of First National's own units on the West Coast, according to an announcement just made by General Manager Richard A. Rowland. He will continue to act as Coast representative of First National in dealings with independent producers.

On his return to Los Angeles last week, Mr. McCormick assumed his new office and already is placing in operation plans for drawing First National's own producing units closer together. It is probable that in the near future three or four units will be working continuously at the Coast studios. Announcements of other equally important developments in the production branch of First National Pictures are expected within the next few weeks.

Since the engagement of June Mathis as scenario editor on the Coast, Miss Mathis and Mr. McCormick have worked in the closest harmony, not only in the selection of story material, but in all phases of production. The present plan of operation, according to Mr. Rowland, is calculated to bring Mr. McCormick and Miss Mathis into even closer partnership in the development of First National product. Whether or not there will be other changes or additions to the Coast studio personnel has not been disclosed.

"The rise of Mr. McCormick to his present position of responsibility is entirely due to his display of merit since his association with First National," said Mr. Rowland. "Mr. McCormick has been with this company for about five years, during which period he has spent most of his time on the Coast as our representative. He has shown executive ability of the highest order, has displayed unusual initiative and has been an instrumental factor in the making of many of our finest pictures. Our executives have every confidence in his ability to provide exhibitors with productions that they will be proud to show. There is no more loyal or conscientious worker in the organization and it is a source of personal gratification to me that he should be given this opportunity."

In commenting on his new work, Mr. McCormick said that he will bend every effort toward preserving the unity of action which now exists in First National. He said that everything is in readiness at the studios for the most active season in the history of the company.

Another Fox Suit Over Art Mix Advertising

Leaving no legal stone unturned to obviate confusion in the minds of the moving picture public in connection with the William Fox Productions of Tom Mix pictures, another suit has been filed in Denver by Fox Film Corporation against the distributor and exhibitor of Art Mix Production to restrain the exhibition and advertising of Art Mix Productions by the Colonial Theatre of Denver in a "misleading manner."

Only recently Art Mix Productions, Inc., was enjoined by a California court from advertising pictures under the title "Art Mix" in such manner as to create the impression that "Art Mix" is a motion picture actor, and a violation of the order of the court led to a subsequent proceeding in contempt in which the defendants were fined. Another similar suit was instituted in the United States Court, Southern California District, against William (Bill) Mix Productions, and that corporation was likewise restrained from the use of their chosen title "Mix" in a manner that might indicate that an actor by the name of "Mix" was appearing in their pictures.

REGAL HITTERS WIN

The baseball team of Regal Films, Ltd., Toronto, captured the first half of the scheduled series of the Toronto Motion Picture Baseball League with a total of four wins and two losses. Regal gained the final lead when Famous Players team walloped First National in the last game of the first series by 8 to 6, thus forcing First National into second place with three wins and three losses. Famous-Lasky Film Service, Ltd., tied with First National with a similar standing and Famous Players Film Corporation finished in fourth place with two victories and four defeats. In the last game played by Regals they lost to Famous-Lasky by 12 to 10.

JOHN E. McCORMICK
Appointed General Manager of West Coast Productions for First National.

Court Action

(Continued from preceding page)

atre owner to sign the contract with the arbitration clause under the penalty of not receiving any film. Thus it is clear that there is no need of this $10,000 clause that makes the Film Board of Trade arbitration system both the judge and the sheriff. They render the judgment and then proceed to collect it.

Apollo vs. Wellmont

"The case referred to is now pending in the Supreme Court of the State of New York, New York County. The title is 'Apollo Exchange, Inc., plaintiff, versus Wellmont Theatre, Inc., defendant.' It is scheduled for hearing next Friday. Our attorney, Norman H. Samuelson, is appearing for our member. Additional counsel has been engaged, who will make their appearance in due time. In addition, our attorney has been instructed to prepare a complaint in an action in the United States Court for damages sustained by Mr. Wellenbrink through exchanges at the same time refusing him film, unless he paid the default judgment or deposited with each of them the sum of $250. In this action the arbitrators not selected by Mr. Wellenbrink, who took the law in their own hands and gave a default judgment, will be included.

"Thereby a legal determination of the validity of the high-priced clause will be obtained in spite of the attitude of the Hays organization. Just another form of debate, only officially before the same court, as suggested in my letter. The only difference is that in this way the decision will be absolutely binding. Just another way of obtaining for the theatre owner a square deal, only more expensive, and it is thrashed out in public instead of within the industry.

Editors Silent

"Although these matters have been pending for a long time, in fact before the Milwaukee convention, the trade paper editors have refrained from editorial comment on this troublesome subject. We are sorry. The investment of the theatre owner, who is the outlet of the production of this industry, is jeopardized and yet the unbiased branch of this industry is silent.

"The fight is not the writer's. The fine tribute received by him during and after the New Jersey convention would satisfy the most vain person and, therefore, he could not truthfully be charged with seeking publicity. It is the very existence of the theatre owner that is at stake. This and the availability to him of quality product.

Elliott Group "Square"

"Mr. Elliott's group apparently are playing square. When a fair contract and a good system of arbitration is agreed upon, when the members of the Independent Producers and Distributors of America resign from the F. I. L. M. Club or Film Boards of Trade consisting of both distributors and exhibitors, when a penalty is placed for the bringing of unmeritorious claims and when the custom of distributors bringing claims promiscuously in amounts of $2.50 up is stopped, then the theatre owner will have the choice of buying from the company giving him a square deal and which does not take away from him the property rights granted him by law."

ROBERT S. HORSLEY

Robert S. Horsley has resigned as New York exchange manager for Warner Bros. His future plans are to be announced soon. He is considering three offers. Horsley has been associated with the industry for more than sixteen years. For eight years he was attached to the Vitagraph organization, first as "graveyard territory" salesman in New York State, then in Brooklyn and later as sales representative in New York City alone. Vitagraph made him branch manager in Philadelphia. After a year there he returned to New York as local exchange manager for Vitagraph. That was a year and a half ago. He is one of the best liked men in the motion picture business.

Harry Reichenbach for President of the A. M. P. A.

At its closed business meeting at the White Horse Tavern at noon on July 16 the nominating committee appointed by officials of the Associated Motion Picture Advertisers, Inc., presented their nominations for officers for the ensuing year. The committee consisted of P. A. Parsons, chairman; Bert Adler, Fred Baer, Paul Gulick, Victor Chapiro, C. L. Yearsley and Lon Young.

The following names were presented as the sole and unanimous choice of the committee: For president—Harry Reichenbach; for vice-president—Jerome Beatty; for treasurer—Charles Einfeld; for secretary—Russell Holman. For five members of the board of directors—Glendon Allvine, Walter Eberhardt, Charles Barrell, E. O. Brooks and Gordon White. For members of the auditing committee—Sam Palmer, chairman; H. C. Bate, Hal Howe. For managing editor of the A. M. P. A. Bulletin, W. E. Mulligan. For business manager of the Bulletin—Ed McNamee. For the finance committee—Edward Klein, Mel Shauer and Lon Young. For trustees of treasurer's fund—Paul Gulick, three years; Victor Shapiro, two years; P. A. Parsons, one year.

FATHER OF WEISS BROTHERS DIES

It is with great regret that Louis Weiss announces the death, after a protracted illness, of his father, Samuel Weiss, at the age of seventy, on Friday, July 17.

The late Mr. Weiss was born in Austria-Hungary and came to this country in his early youth. He was retired from active business during the past fifteen years. He leaves his wife, Mrs. Lena Weiss; his sons, Messrs. Adolph, Max and Louis Weiss, and a daughter, Mrs. Anna Kosack.

Fox News Is Now Operating Its Own Airplane Service

"I CHRISTEN thee Fox News," said Mrs. William Fox as she smashed a bottle against the propeller of a glistening Oriole at Fox News Hangar at Curtiss Field, Mineola, L. I., this week, and then waved a greeting as Lieutenant George A. Wies, Jr., the pilot, sent the machine into the air and soared towards New York on its maiden trip.

On either side flew a squadron of eight other Curtiss machines as escorts and not less than 1,000 men and women stood about Mrs. Fox and joined with her in waving congratulations as this unique step forward in commercial aviation was taken.

With the launching of this plane, Mrs. Fox participated in a most interesting function, for the machine is the property of Fox Film Corporation. It will be operated solely in the interests of Fox News and dedicated to the gathering and distributing of pictures for news reels. With it awaiting instant call to speed to some distant point, Fox News becomes the only news-gathering agency in the world to maintain a hangar and operate its own plane.

Evidently the unusual importance of the event was appreciated by those who were invited to attend the christening of the "ship." Friends and relatives of Mrs. Fox were present in large numbers; representatives of trade and technical motion picture magazines and newspapers, general newspapers, state and city officials, members of aeronautical societies, many men prominent in the motion pictures and theatrical world and even more whose lives are devoted to forwarding aviation.

Especially enthusiastic were the leading executives and experts of the Curtiss Aviation Company. They had made an earnest study of the unusual tasks a plane devoted to news-gathering would be called upon to perform. As night flying is hazardous, many suggestions tending to increase safety and efficiency had been made, and the men who had perfected the additional safeguards were present to inspect and to explain.

"She's a beauty," said a Curtiss engineer as the yellow-bodied machine passed out of sight. "With favorable conditions, Lieut. Wies can carry the men to a point 250 miles distant in 160 minutes. The plane will do more than 100 miles an hour on account of that newly devised metal propeller."

Speed is the requisite in news-gathering, but safety has been added to speed in this machine. It is equipped with three parachutes for pilot and cameramen passengers, flares for night landings, compass, speed and altitude indicators and balloon tires on landing gear. A radical improvement has been made through the installation of an extra "gas" tank which broadens the cruising radius from 400 to 750 miles. Thus equipped, the "Fox News" can make a non-stop flight from New York to Chicago in seven hours, or cross the continent with but two stops for "gas" and oil, it is claimed.

Chicago Asks Dawes to Lead Greater Movie Season Parade

CHARLES G. DAWES, Vice-President, has been invited by Will H. Hays to lead the "Greater Movie Season" parade, planned for August 1 as a "curtain raiser" for the Chicago campaign, it is announced by Ralph T. Kettering, general manager. According to Russell Moon, chairman of the arrangements, the parade promises to be the most unusual and interesting ever held in Chicago, as animated representations of products made and distributed here, as well as many novel features, will be shown.

Preceding Vice-President Dawes and Mr. Hays, will be a beautiful floral float provided by the Allied Florists' Association for the King and Queen of the movies, to be elected in a popular contest. Thousands of dollars worth of flowers will be strewed along the line of march. Perfume will also be sprayed along the route, making it the first perfumed parade the world has ever had.

Another feature of the parade will be the Chicago Evening American photographer's float, who will take pictures along the road of the crowds. These pictures will be published in the Silver Jubilee section of the American.

The post-office department is providing an unusual demonstration. The mail carrier's band will be followed by mail trucks with mail clerks at work showing how mail is sorted. This will be followed by the first air-mail plane to make the night trip from Chicago to New York.

The Yellow Cab Company is placing a series of cabs in the parade, the first being one of the initial cabs, the last will be the latest model, so as to show the progress made in taxi transportation.

The Western Union Telegraph Company will have its messenger boys' band, followed by mounted messengers and a float depicting the progress of message delivery from the days of the old pony express. The Daily Newsboys' band, as well as military and civic organization bands, will be in the parade.

Twenty noted film stars are coming from Hollywood and New York. Floats will also be filled with girls from the musical comedy shows now playing in Chicago.

The opening of the campaign in Chicago will culminate in three great movie balls, which will be attended by Will Hays and the visiting stars. During August local theatres will make every endeavor to show not only the best of the feature films but will also provide exceptional travel, science and news pictures.

JOHN E. WEIER DEAD

John E. Weier, editor of Fox Folks, the Fox Film Corporation monthly magazine, has passed on. The end came with dramatic suddenness on July 17. He was stricken with apoplexy while in a tea room near his home in Flushing and died shortly after being taken to the hospital.

Like most veterans, Weier died in the harness. He was at the Fox offices spreading his irrepressible cheerfulness the day before and talked hopefully of plans for the future. His sudden end left his legions of friends in the newspaper and moving picture fields stunned. He is survived by a wife and two sons.

Film Players' Frolic to Aid Unfortunate People of Films

AN unusual social event in the form of a "Midsummer Night's Frolic" is to be given by a group of prominent film stars at the Hotel Astor, Wednesday evening, July 29, for the benefit of the recently organized Film Players' Relief Fund, according to a statement issued by James Kirkwood, chairman of the Supervisory Board of fund.

Raymond Hitchcock is to be master of ceremonies for the affair, which is to be a midnight supper dance and entertainment, so the statement reads, in which many film stars and stage celebrities will personally appear in novel and impromptu acts. The affair is open to the public. Tickets, including supper and all other features of the frolic, are $25 each; private tables, seating six, $150.

Among the film and stage stars named as sponsoring the affair are included James Kirkwood, Ethel Barrymore, Barbara La Marr, Hope Hampton, Holbrook Blinn, Raymond Hitchcock, Lila Lee, Fay Templeton, Sigrid Holmquist, Frank McGlynn, Johnny Hines, Otto Kruger, Nita Naldi, Maurice Costello, Cecilia Loftus, Ben Lyon and Flora Le Breton.

"The function of the Film Players' Relief Fund, for which the affair is being given," the statement says, "is to do for the unfortunate people of the films what the Actors Fund does for the unfortunates of the speaking stage. As there is an immensely greater number of people engaged in supplying amusement and entertainment to the public on the screen than on the speaking stage, there is a correspondingly larger number of cases of distress requiring relief in the films than among other actor folk.

"A special work of the fund is to return disillusioned 'film-struck' girls to their homes. These are by far the most unfortunate cases coming to our attention, and are caused by the constant flow of ambitious young girls to the film centers of the country seeking fame and fortune on the silver screen. Perhaps one in a thousand of them has even a chance of success; the other 999 are foredoomed to failure and blasted hopes. It is in this moment of disillusionment their need is greatest for the sympathetic ministration of an understanding friend. It is the function of the Relief Fund to supply this need and to either find these young friends suitable employment or return them to their homes."

Thomson of F. B. O. Discusses "Bread and Butter" Pictures

By SUMNER SMITH

AFTER talking to Major H. C. S. Thomson, managing director of F. B. O., one cannot but feel that the opportunity of a lifetime lies in becoming a small-town exhibitor. And the feeling is strengthened by seeing the pictures that F. B. O. is getting out. "Bread and butter pictures," Major Thomson calls them, meaning that, except for a dozen or so higher-priced ones, F. B. O. is specializing in good entertainment to exhibitors who cannot afford the great rentals asked nowadays for many features.

The conversation turned to a film man's recent declaration (He isn't with F. B. O.) that F. B. O. signs more New York City contracts than any other distributor.

"That may be so," Major Thomson said. "Of course, because of our moderate rentals, we wouldn't claim the greatest cash business in New York, but I do know that we are signing a tremendous number of contracts, not only in a single locality like New York but throughout the country. To date, 'The Third Alarm' contracts number 9,200, and our older films average 5,500.

"We are specializing in offering the smaller houses a complete change of program. Our position is sound and we are making satisfactory profits. We are operating on a mind-your-own-business and live-and-let-live policy toward exhibitors and toward other producers and distributors, and we are going to continue to do so.

"The western studios are beehives of activity, getting out the fifty and more pictures scheduled for the coming year. I was three weeks on the West Coast and I was impressed by the results our men are attaining. Their hard work and co-operative spirit are gaining rapid results. In fact, I'm proud of the organization. There are no internal politics and the boys all pull together. We have been fortunate in our work and are making better and better pictures. 'Smooth as Satin,' with Evelyn Brent, played the Capitol here. It was a program picture and it is being sold in a series, but it was good enough for the Capitol. Our only hard blow recently was the sad death of Harry Berman. We miss him."

F. B. O.'s product will range from fifty to sixty pictures a year. The company has Fred Thomson and his horse, Silver King, in westerns, Bob Custer in westerns and a new western "find" in the person of Tom Tyler, who has just started his first picture. "Lefty" Flynn will supply comedy-dramas, Evelyn Brent a series of melodramas and Richard Talmadge stunt dramas. There may be a big western special with Fred Thomson. Twelve Gold Bond specials, designed to especially attract the small-town exhibitors, will be made. Among these will be two Laura Jean Libby stories, an Emory Johnson newspaper story and several melodramas, to say nothing of "Drusilla with a Million," "Parisian Nights" and "If Marriage Fails," which have been completed.

Other product will include the Bray cartoons, twenty-four two-reelers of the type of "Fighting Blood" and twenty-six slapstick comedies.

BRITISH EXECUTIVE HERE

W. A. Lott, head of the print department of First National Pictures, Ltd., London, arrived in New York last Wednesday, aboard the Homeric. His visit was for the purpose of gaining a thorough knowledge of the manner in which the home office print department is handled, and he hopes to take many new ideas back with him. To use his own words, Mr. Lott feels that his end of the business can be much improved upon, and it is his intention of bringing his department up to the standard set by the American office.

Wholesale Murder

Every craft has its own language and the bill-posting profession is no exception to the rule.

A note written by H. R. ("Dutch") Reimer some time ago to his boss, referring to advance three-sheet billing in San Francisco, read:

"I have Galli-Curci in a panel at the Civic Auditorium and will let her live another week. Monday I will kill Heifitz at Post and Powell and will cover him with Ysaye-Elman. The fifteen Galli-Curcis will be dead in Oakland the 21st."

AN EDUCATIONAL JAM

What promises to become a lively public issue has developed at Ottawa, Ontario, through the request of the Amusements Branch of the Ontario Provincial Treasurer's Department at Toronto, that the Ottawa School Board take out theatre licenses for each of its fifteen public schools possessing an assembly hall.

The matter came to a head when a letter was received from the Provincial Government demanding that theatre licenses be applied for at the regular annual fee for the numerous schools because of the amusement features which were being staged in the school halls. The secretary of the Ottawa School Board replied that any performances held in the schools had been for educational and charitable purposes. It was reported to the school board that the committee of management for the Ottawa schools had decided not to obtain the theatre licenses.

Coming and Going

J. D. Williams will sail on July 25 for Europe, taking with him the foreign print of "Cobra."

Dr. A. H. Giannini of the East River National Bank will sail soon for a vacation abroad.

Thomas Meighan and a company of fifteen will sail on July 25 to film "Shamrock" in Ireland.

Dallas Fitzgerald is on his way east to buy two Broadway stage plays.

John Leroy Johnson of the Frank Lloyd organization is in New York with a print of "Winds of Chance."

L. J. Durmour, vice-president of Standard Cinema Corporation, left New York for Hollywood to confer with Joe Rock about production plans for the series of thirteen Blue Ribbon and thirteen Parisian Standard comedies that Rock is producing for F. B. O. release.

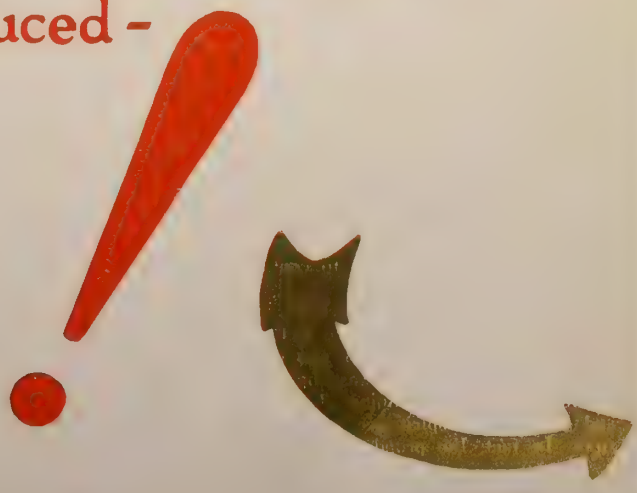
M. J. Mintz, inventor and patentee of the "Thematic Music Cue Sheet," is again back at his desk after an illness which confined him to his bed for more than two weeks.

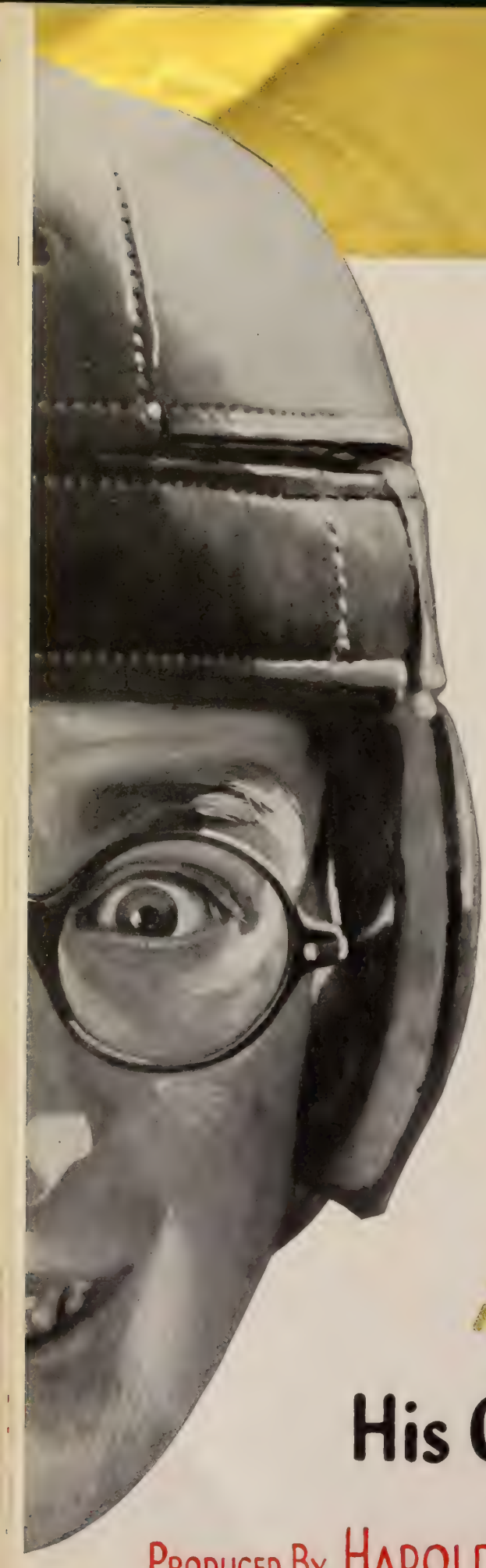
I. E. Chadwick, president of Chadwick Pictures Corporation, who has been personally supervising all production of his company in Los Angeles, arrived in New York this week with three recently completed productions. He intends to remain in New York for several weeks before returning to California to start production on two new specials, "Winning the Futurity" and "The Transcontinental Limited," and the third Charles Ray picture, as yet unnamed.

Gloria Swanson left Hollywood for New York on July 18 to make "Stage Struck." Allan Dwan will direct.

Coming!

The greatest business-getter
the business has ever had in
the greatest business-getter
yet produced –





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His Greatest Triumph

PRODUCED BY HAROLD LLOYD CORPORATION

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A PATHÉ PICTURE

A tribute to a triumph

NOT long since Pathe publicly voiced appreciation for the splendid and most unusual spirit displayed by the Harold Lloyd Corporation in spending upon "THE FRESHMAN," their last picture under the Pathe contract, a sum far exceeding their contractual obligation.

Now Pathe desires, in all sincerity, to voice equal appreciation of the fact that this picture, representing a cost far beyond the producer's obligation, represents also a supreme effort in feature comedy making, a really monumental achievement in mirth-creation.

Pathe congratulates Mr. Lloyd personally and the Harold Lloyd Corporation upon their greatest triumph,—"THE FRESHMAN."

Pathe assures exhibitors of its profound conviction that "THE FRESHMAN" is not only Mr. Lloyd's greatest picture, but also the greatest picture and the greatest business-getting picture this business has ever seen.

Pathe is proud to present this supreme testimonial of the friendship and intimate relations enjoyed for eleven years with Harold Lloyd.

Pathé Exchange, Inc.

Shallenberger Sees Success Of the Independent Movement

W. E. SHALLENBERGER, president of Arrow Pictures Corporation and one of the most important figures among the independent distributors and producers of motion pictures, says:

"The present movement of the independent producers with the co-operation of the motion Picture Theatre Owners will result in the successful attainment of an objective that will stimulate box office activity and divide the industry into its two natural, component parts, namely, the production end in the hands of producers and the operation of theatres resting solely with the theatre owners. This will bring about a solid and permanent perpetuation of the industry in its entirety."

Mr. Shallenberger continues: "The history of any large industry, whether it be the manufacture of steel, textile products, railroads or any other industrial activity, discloses that when competition is throttled, quality output is lessened.

"No less an authority than Judge Elbert Gary, chairman of the board of the United States Steel Corporation, has said repeatedly, 'It is not the policy nor the intent of this company to monopolize the steel industry. On the other hand competition is invited, as it is rivalry with other producers that brings about an activity that keeps our selling organization on their toes and the manufacturing department keenly alive to the importance of keeping up the quality of product as well as more efficient and economical cost of manufacture.'

"This country has grown too large for any one man or group to control any particular branch of our industrial and commercial life. The independent producer of motion pictures asks that he be permitted to enter into legitimate competition with other organizations and that price and quality of product be the determining factors of success.

"The spirit of live and let live is too thoroughly American to be killed by any group or organization or individual. The United States Government has always and still insists to this day that no nation or nations can close the doors of commerce to American products. It is this policy of the perpetuation and maintenance of the open door which Uncle Sam stands for. So strong is our government committed to the open door that time and again our presidents have told the world that men and money and all other resources of our government are committed to freedom of commerce.

"The independent motion picture producers demand as their inalienable right as American citizens and American institutions to sell their goods within the borders of the United States to any exhibitor on a basis of quality of product and price.

"The exhibitor whose theatre is his only means of income and livelihood is also vitally concerned with the policy of the open door. With the present tendency of the large picture companies coralling theatres, it is only a question of time if they be permitted to continue when the independent exhibitor will be as extinct as the dodo. There are enough independent theatres in the United States who, if they booked independent pictures in the same numbers as they have booked trust pictures in the past, could within six months bring about an entire change of present and possible future conditions so that from henceforth the independent theatres will never need to fear dictation or possible ownership at the hands of inimical interests."

The chain store idea, concludes Mr. Shallenberger, has been made possible in the grocery business by the apathy of the individual grocer, and it is up to the independent exhibitor to see that it does not swallow the motion picture industry, by "energetically watching his rights and privileges instead of sleeping on his opportunities."

DAVID SELZNICK WITH DAVIS

David J. Selznick, one of Pittsburgh's best known exchangemen, having for years managed the Selznick exchange, and more recently conducting his own exchange, known as the Preferred Pictures, Inc., has deserted the ranks of the exchangemen and entered the theatre end of the business. He has been selected by Harry Davis, head of the Harry Davis Enterprises, to act as his assistant and to be a general supervisor of the company, which controls several picture theatres, as well as a number of legitimate houses.

"Dave" will look after the countless details necessary to the operation of a chain of picture theatres, and will also do the buying for practically all of the houses. He is a brother to Lewis J. Selznick, at one time head of the old Selznick Pictures Corporation.

Public Relations Department Announced by Pathe Exchange

A DEPARTMENT of Public Relations is being established by Pathe to render personal contact service to exhibitors, Elmer Pearson, vice-president and general manager of the distributing concern, announced this week. To direct this new work Mr. Pearson has engaged Miss Regge Doran, who inaugurated the idea with the West Coast Theatre Circuit in California, where the Public Relations Department was a highly successful factor in building up goodwill as well as increased box-office returns.

According to Mr. Pearson, Pathe believes that they can go further in aiding exhibitors by the type of personal contact service than by limiting the co-operation merely to the regularly accepted forms of publicity and advertising. The Department of Public Relations, although a separate entity, will work in close co-operation with the Exploitation, Publicity and Advertising Departments of Pathe Exchange, Inc.

In citing Miss Doran's work on the Pacific Coast, Mr. Pearson recalled one example which was especially beneficial to exhibitors and motion pictures generally in California. In this instance, Miss Doran so interested a prominent social group in the real purpose of motion picture entertainment that the entire body and its state affiliations backed her work and adopted the excellent slogan, "Make the Best Pictures Pay." As the well-worded slogan suggests, the best way to make pictures better is for patrons to support the theatres showing the best pictures and thus encourage the continued production of higher calibre films. Miss Doran will join Pathe on August 3.

BREAK GROUND FOR NEW HOUSE

On Friday, July 18, the wrecking crew started razing the City Hall at Owosso, Mich., which site is to be utilized for the new 1,200-seat Capitol Theatre, which will be operated by the Butterfield interests. The ceremony of the breaking of the ground will take place on August 1. Plans call for completion of the theatre by the middle of December, and the formal opening will take place during the Christmas holidays.

Plans for the new theatre at Ann Arbor, Michigan, are being completed, and Colonel Butterfield announces that construction work will be under way by fall. Also that work on the new Capitol Theatre at Flint will commence in the very near future.

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Or Operate in Conjunction With Present Owners—
Theaters in Good Locations
United Theatres of America, Inc.
1 Clinton Street Newark, N. J.

Metro-Goldwyn May Be Buyers of Kansas City Site

A block of boulevard frontage at the northeast corner of Linwood boulevard and Troost avenue, Kansas City, has been designated as the sit for a fourteen-story shop building and the largest picture theatre in Kansas City, a 90-day option to purchase the tract having been given by M. H. Cohen of Des Moines to W. C. Gumm, who was represented by Al Finklestein of the Harry Finklestein Realty and Theatres Company. The price stipulated was $500,000.

It has been persistently rumored in Kansas City for the last two months that Metro-Goldwyn was negotiating for a large suburban theatre. Mr. Gumm admitted negotiations were pending for the leasing of the theatre to a large producer but declined to name the company.

Plans are being prepared by H. Alexander Drake, architect. They provide for a theatre on the ground floor level, seating 3,760. The theatre stage, as outlined, would be one of the largest in the city, being adequate for the largest of prologues. The estimated cost of the building, as shown in the architect's plans, would be $2,500,000, which, with the ground, would be a total investment of $3,000,000. A steel frame will support the building, according to Mr. Drake, the exterior walls to be of light cream colored brick and terra cotta. Construction, it is said, will begin in September.

THALBERG RETURNS TO STUDIOS

Irving G. Thalberg has returned to the Culver City studios, where he has resumed his administrative duties as associate executive after an absence of sveeral weeks due to an attack of influenza. His return was the occasion of considerable enthusiasm throughout the studios, Louis B. Mayer and Harry Rapf giving a luncheon in his honor. Mr. Thalberg spent a week on the golf links at Coronado just before returning to his work and is now again in excellent health.

Chicago Theatre to Have Jeweled Dome, Radio Station

Another huge picture theatre is projected for Chicago's West Side. This time it is the Marks Brothers who have the project in hand. The house will be called the Paradise Theatre and will seat 5,000.

Features will be a jeweled dome, a huge stage for presentations and vaudeville acts and a broadcasting station.

The site selected is on the north side of Madison street, 350 feet west of Crawford avenue, and the plans are by J. H. Woodworth and Son, and Kenneth A. Gordon. Louis L. and Meyer S. Marks are the owners of the Marks circuit. They have a large building program outlined for the coming year.

COMPANY DISSOLVED

The Chaplin-Mayer Picture Company of New York, voluntarily dissolved through the action of its board of directors, filed papers to this effect last week with the secretary of state at Albany. The company was incorporated on September 30, 1919, with a capitalization amounting to $1,000,000. The officers included Louis B. Mayer, Hollywood, president; Colman Levin, Boston, vice-president; J. Robert Rubin, New York, secretary, and Oscar Grosberg, Boston, treasurer.

NO CHANGES IN EAST SIDE HOUSES

Charles Steiner, president of the Allwon Corporation, New York City, announced that there had been no change whatsoever, although rumors would have it, in the ownership of the East Side theatres controlled by the aforementioned corporation. The Allwon group includes the New Delancy, the Florence, New 14th Street, Sunshine, Atlantic and Casion Theatres.

LEE HEADS JERSEY TERRITORY

Joseph Lee will take charge as New Jersey sales manager for Fox Film Corporation, next Monday, leaving a similar position with Famous Players-Lasky Corporation. Announcement that Mr. Lee had been engaged was made July 10 by Harry H. Buxbaum, the new manager of the Fox New York exchange.

Real Picture-Selling Idea

Did you notice that eight-page Metro-Goldwyn insert up front? It's our idea of a real picture-selling idea—presented in a forceful and unusual manner. It is the work of Si Seadler, now advertising manager of Metro-Goldwyn, who has been associated with Howard Dietz, Director of Advertising and Publicity, since the days of the old Goldwyn company.—B. H. G.

TO START ON WARNER'S THEATRE

Plans have been completed and given the approval of H. M. Warner for the new Warner's Hollywood Theatre at Hollywood Boulevard and Wilcox Avenue. Work will start on the building in sixty days.

The theatre itself is to be a modern style of architecture and its seating capacity will be 3,600. The building will be four stories in height and will house in addition to the theatre auditorium, an immense ballroom, a roof garden and promenade, with the balance of the structure devoted to high-class shops and offices.

There will be a huge stage, capable of accommodating the most elaborate prologue or stage presentations. The orchestra pit will be fashioned to accommodate 100 pieces. An order has been placed for a mammoth organ. Plans are also under consideration to transfer the Warner radio broadcasting station to the new theatre so that the entire country may have an opportunity to hear the talent and music offered.

MARCUS—MARCUS. MARK US!

Freda A. Marcus, private secretary to Herman F. Jans, president of Jans Pictures, has been married to the owner of the Woodbridge Theatre, in Woodbridge, N. J. Freda's new name is the same as the old, only she is "Mrs." now, not "Miss." Many friends of the Jans offices expressed their disappointment on learning that Freda, who joined the Jans organization in 1914, had resigned.

MRS. J. S. BURKS DIES

Mrs. Jean S. Burks, the wife of A. Landon Burks, exploiteer on the home office exploitation staff of the Universal Pictures Corporation, died recently at her home in New York City as the result of cancer. She had suffered for many months. The Burks were married eight years ago. There is one child, a boy of 5. Interment was in the Lutheran Cemetery, Brooklyn.

KENNETH HARLAN HAS OPERATION

Warner Bros. received word at their New York office this week that Kenneth Harlan, who has just been appearing in "Ranger of The Big Pines," was recovering in St. Vincent's Hospital, Hollywood, from an operation for appendicitis. Mr. Harlan, who is the husband of Marie Prevost, was taken with an acute attack of the ailment last Saturday.

The Rudolph Valentino Medal for Screen Acting is presented to John Barrymore in Hollywood with elaborate ceremonies. The decision was made by a vote of the leading critics of the country. Barrymore won with his performance in "Beau Brummel," rated the best of any picture generally released in 1924. Left to right: Rudolph Valentino, John Barrymore and Rupert Hughes, master of ceremonies.

State Rights Sales

William Skirboll, president of the Skirboll Gold Seal Productions with headquarters at Cleveland has acquired the territorial rights for the state of Ohio for Henry Ginsberg productions, Banner Productions and Royal pictures.

A branch office of Skirboll productions has also been established at Cincinnati to facilitate shipments and service to exhibitors.

Incorporations

Renewed activity in the number of companies incorporating and entering the motion picture business was evident last week, when the secretary of state of New York issued ten charters to companies proposing to engage in the business. This shows a good record for the summer months, both in the number of companies filing papers and in the amount of capitalization represented. The ten companies were: Hornell Motion Picture Corporation, Hornell, $200,000, with Benjamin Liebmann, Brooklyn; John and Betty Jordan, New York City. Cargross Exhibition Company, Inc., $25,000, Cecil E. Carter, Conrad A. Ross, David E. Grange, New York. Irving Theatres Corporation, $500,000, Marion L. Elkin, Mollie Salit, Anne Eichel, New York City. Heisler Amusement Corporation, $10,000, Abraham W. Feinberg, Bernice E. Weil, Leonard L. Helburn, New York. C. & D. Amusement Corporation, $10,000, Albert Cooper, David Davis, Jacob W. Kers, New York City. Hamilton Avenue Exhibition Company, Inc., $2,000, Pauline Malter, Brooklyn; Sophie C. Edelhertz, Dora L. Bernstein, New York City. W. & I. Amusement Corporation, $10,000, David Schneider, Samuel Bedell, Brooklyn; Samuel Ottenstein, New York City. Baldwin Amusement Corporation, $5,000, Baldwin, N. Y., Robert T. Rasmussen, George Rasmussen, Freeport; Beatrice Smith, Roosevelt, N. Y. New Blake Theatre Corporation, $10,000, Hyman Bernstein, Bronx; Isidore Levine, Isaac Kafko, Brooklyn; and the Valley Theatre Corporation, capitalization not stated, with Genevieve Meyers, Anna Radeloff, Louis Mehl, Brooklyn.

CONNECTICUT'S MEMORY TEST

Under date of July 14 Connecticut exhibitors were notified by Tax Commissioner Blodgett that they should have their projectionists keep a detailed list of all films shown since July 8 and until such time as the constitutionality of the tax law is determined.

Lester S. Tobias of the Yale Film Exchange in New Haven, speaking for the exchangemen, expressed an opinion it was virtually an impossibility for a projectionist to search his memory to ascertain the films he has shown since July 8, especially the exact length of each reel, since he did not receive any intimation of the necessity of doing this until the receipt of the letter from Commissioner Blodgett on July 8.

In issuing the order that a record be kept of the films shown, the commissioner said he was acting under orders of Attorney General Frank E. Healy.

ROCHESTERITES ON PICNIC

Many prominent figures in the motion picture industry were guests at the annual picnic of the Rochester Motion Picture Exhibitors' League held on July 21 at Point Pleasant. The guests included R. F. Woodhull, president of the M. P. T. O. of A.; Sydney Cohen of New York and Michael F. O'Toole of Scranton. Most of the managers of the Buffalo distributing companies attended, as did several Syracuse, Auburn, Hornell and neighboring towns. Jules Greenstone, president of the Rochester exhibitors, arranged the program of entertainment, assisted by Michael F. Carr, secretary of the league. The exhibitors left the Lyndhurst Theatre at noon and motored to Point Pleasant. There was a baseball game and other sports.

FIRST NATIONAL HOLDS OUTING

The annual outing and picnic of the First National Club, held at Indian Point, up the Hudson, on Saturday, July 18, was the most largely attended and enjoyable of First National employes' outings. About 150 persons were on board the river steamship Chauncey M. Depew when it left the West 42nd street pier at 9:30. They returned, tired but happy, at 10 o'clock in the evening.

The athletic events were carried out as scheduled except that one of the contestants in the finals of the tennis match for the Eschmann cup was away on his vacation. The finals will be played off upon his return.

New York State Showmen Have Bitter Struggle with Exchanges

By SUMNER SMITH

ROCHESTER exhibitors and exchangemen met on the field of battle this week, with National President R. F. Woodhull taking a prominent part in the controversy. Before a cessation of the hostilities, exchangemen loudly proclaimed that favoritism was being extended Woodhull and advanced other serious charges. The exhibitors responded in kind. Just what effect this bitter struggle will have on the motion picture situation nationally can only be conjectured. And we haven't the nerve to conject.

The trouble is said to have arisen in the third inning. Woodhull was at bat for the exhibitors. He got a base on balls, exchangemen allege, though they say their pitcher's curves bisected the plate. Then, they charge, the umpire whispered, "Go down to second, Pete, and I'll call you safe." "Pete" went down to second and, it is rumored, was called safe though "out" by ten feet.

Naturally, "Pete," playing shortstop, starred. Another star was Jules Greenstone, who guarded exhibitor interests at first base. He isn't exactly a spring chicken, but not a single error was charged up against him. For reasons of courtesy, Frank Koch, Rochester deputy commissioner of charities, was allowed to catch for the exhibitors, and for practical as well as courteous reasons, he was allowed to catch on first bounce.

The score? Ninety-nine to forty. Both sides agree on that, as exhibitors and exchangemen occasionally will agree. Of course, they agree sometimes. But who got the ninety-nine and who got the forty is another bone of contention that threatens to rock the industry to its very foundations. Moving Picture World, the foremost trade paper (Don't you listen to anybody who tries to tell you different.), has to date received 7,654 telegrams from New York exhibitors (subscribers) and 4,567 telegrams from exchangemen (also subscribers) presenting various evidence and asking us to arbitrate. We will: Score, exhibitors, 7,654; exchangemen, 4,567; game called at end of seventh on account of exhaustion.

Well, it's customary to tell where a thing happens. This happened on Tuesday, July 21, at Point Pleasant, Irondequoit Bay, and the occasion was the annual picnic and field day of the Rochester Motion Picture Theatre Owners. President Woodhull was the guest of honor. Besides playing baseball he spoke briefly on the progress and aims of the national organization, and congratulated Rochester theatre men on their initiative and loyalty.

Sawyer-Lubin-Rothafel Plan New York Theatre Circuit

ARTHUR H. SAWYER, Herbert Lubin and S. L. Rothafel will build a circuit of huge motion picture theatres in New York City. This announcement comes upon the heels of the deal recently consummated by the Sawyer-Lubin-Rothafel combination whereby the "Roxy" Theatre, the world's largest amusement palace, will be erected at Fiftieth street and Seventh avenue, New York, with actual construction beginning on or about September 15 of this year.

It is planned to erect at least six theatres of enormous seating capacity and luxurious appointment at carefully chosen spots in Greater New York, with Roxy, as he is familiarly known to millions of movie fans and radio listeners-in, presiding over the entire circuit as director and embodying in each new theatre his personal genius in matters of presentation and screen entertainment.

The "Roxy" will be designed by Walter W. Ahlschlager, internationally famous architect of Chicago, who has been responsible for the plans for several of the largest theatres in the Middle West and who will also design each of the houses in the "Roxy" circuit.

The first theatre in the Sawyer-Lubin-Rothafel combination will have 6212 seats, involving an expenditure placed at $7,000,000, covering real estate and construction, and will offer to the public for the first time a reserved loge section of 1,100 seats.

Many innovations in the matters of seating, lighting, stage construction and general appointment will be placed into effect in the "Roxy," by the man for whom the theatre is named, and who, through his successful direction of the Strand, Rialto, Rivoli and Capitol during the past ten years, has become one of the most distinctive personalities in the theatre and radio world.

Extraordinary provisions regarding radio broadcasting have been made in the plans by Walter W. Ahlschlager,

BUILDERS OF NEW YORK NEWEST CIRCUIT
Left to right: Herbert Lubin, Arthur H. Sawyer and S. L. (Roxy) Rothafel

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Wuxtry! Albany Believes Fish Stories of Hays and Moe Mark

If Walter Hays of Buffalo and Moe Mark of New York City, high Moguls in the Strand chain of theatres, with houses also in Albany and Troy, happen to mention the fact that they were taking the black bass two at a time and on a fly at that, don't make them swear to the story on a stack of Bibles. Mr. Hays and Mr. Mark were in town the other night, returning from a fishing trip to Livingston Lake, a private preserve north of here and which is said to have the finest black bass fishing in the entire state. Mr. Hays continued on to Buffalo, while Mr. Mark took the night boat for the metropolis. Frank P. Dolan of Albany, a real estate dealer, accompanied Mr. Hays and Mr. Mark on the trip and took along his colored chef from his camp on Crooked Lake. In words of Mr. Dolan, while both Mr. Hays and Mr. Mark are good fishermen, the latter is characterized as being a d—— good fisherman. The bass were so thick and so ravenous that as the flies whipped out over the water, the fish would rise two at a time, all running a pound or better. It may be that Mr. Hays and Mr. Mark will include themselves in a group of ten or a dozen men who will acquire the preserve.

Bill Smalley of Cooperstown doesn't pay much attention to talk about the "usual summer slump." He is running the "Ten Commandments" over his circuit, with special music and all the fixin's, much as he did with "The Thief of Bagdad." While some of the other exhibitors are inclined to play all of the left-overs and weaklings these days and then complain of poor business, Mr. Smalley is running fully as high-class pictures this month and next as during any time of the year.

L. L. Connors of Cambridge, W. H. Linton of Utica and Louis Buettner of Cohoes were welcome visitors along Film Row during the week. Mr. Linton continued on to New York City.

GLORIA SWANSON

The Paramount star is wearing a sport outfit of Scotch plaid, the color being a tobacco brown.

Charles McIver has just leased the Empress in Norfolk and the Star in Norwood from A. E. Curry, who has been running the former house for many years and the latter for about twelve months. The two houses have been recently renovated and improved. Mr. McIver states that the same type of pictures will be continued and that at times there will be vaudeville as well as amateur nights. An orchestra has been installed at the Star, and as soon as arrangements can be completed, additional music will be provided at the Empress.

They are telling a good story along Film Row based on a remark made by Mr. Lefkowitz, of Quittner and Lefkowitz, who run the State Theatre in Middletown. It seems that in connection with the vaudeville which is run with the pictures one of the actors came to the office to protest against this or that. Mr. Lefkowitz listened for a time and then interrupted: "You are paid to act, not to complain." The answer was sufficiently to the point and Mr. Lefkowitz returned to the perusal of his mail, the actor to the stage.

George Roberts, managing-director of the Berinstein chain of houses, who makes his home in Albany, is spending a week or ten days in Elmira superintending the installing of an organ in the Majestic Theatre there. Ormond Roberts, who runs the Hudson in Albany, but who is also looking after the Colonial during his father's absence, was heard to declare during the week that before he decided where he would spend his vacation he must first know when it was coming. It now looks as though Mr. Roberts' vacation will consist of a day or two now and then right out in front of the grandstand at the Saratoga meet. The Hudson is being renovated and painted this month.

The sympathy of all readers of the Moving Picture World is extended to C. L. Gardner of the Pine Hills Theatre in Albany in the loss of his mother a week or so ago. The house was closed for a couple of days. Mr. Gardner is now running matinees on Wednesday and Saturday, but will drop out the Wednesday one as soon as school starts, as the two are pretty much confined to children. Mr. Gardner states that business is "not so bad," the evenings in Albany remaining cool.

Definite announcement has been made that the American in Troy will open on August 15. A piano will furnish the music, it having been decided to dispense with an orchestra. Selection of a manager will be made from out of the Strand staff. Admission will be 15 cents, the house operating as a first-run theatre, split-weeks to prevail.

Having journeyed in vain to Utica on many an occasion, some of the film boys are suggesting that Nate Robbins of that city, head of a considerable chain, should buy a commutation ticket good between Utica and New York, or transferable between Utica and Mr. Robbins' camp. They declare that Mr. Robbins is one of the hardest exhibitors in the whole state to locate and always seems to be on the go.

Everyone in the film colony shook hands last Monday with Bob Pierce of Ilion, son-in-law of Ben Young, when he dropped into town to do a bit of booking. Mr. Pierce is a prime favorite along the Row.

Dorothy Revier, "the most beautiful woman in California," who is being featured in Columbia Pictures Corporation's Waldorf Series, and in a number of Columbia releases.

When the Altamont Fair officials jumped up the price concession rights, John Mattice, who runs the Novelty Theatre in Middleburgh and doles out hot frankfurters by the thousands at county fairs, decided to pass up the Altamont gathering. At the present time Mr. Mattice is booking both pictures and fairs and promises something new this fall. When asked just what this would be, the other day, he winked and replied that he knew which shell the pea is under.

Harry Hellman of the Royal in Albany, having absorbed a bit of the Lake Placid atmosphere last winter, has just bought himself a country home at Crooked Lake, outside of Troy. The summer home is beautifully located in a group of pines and has nearly 200 feet of lake frontage. Mr. and Mrs. Hellman will keep right on running the theatre, however, driving in each day. They will be joined soon by their daughter and son-in-law, the latter being a well known song writer, numbering among his hits such songs as "Jealous" and others.

Exhibitors will be interested to know that up to the present time, nothing has been done in Albany by the Film Board of Trade, relative to changing the shipment of film from parcel post to express. The matter was up for a further discussion at Monday's meeting of the Film Board of Trade, but owing to the fact that several members were away on their vacations it was decided not to take final action on the matter until a month or so later.

Louis Buettner of Cohoes put on the fight pictures last Saturday and played to big business. Mr. Buettner's Majestic will reopen on Labor Day.

Following his custom of redecorating his theatre once a year, Samuel Hochstim of the

(Continued on next page)

Louise Fazenda, popular Warner Bros. player, and the great Warner dog actor, Pal. They're real pals, too!

Detroit

A. J. Petersmarck, proprietor of the Baker and Bluebird theatres, is in bed as a result of a fall from a ladder in front of his theatre. While repairing the marquise Petersmarck slipped and fractured his heel in four places.

The Film Building baseball team will jorney to Imlay City on August 9 for a ball game with a team representing that city. Arrangements were made by Harry Holberth, manager of the Maxine Theatre at Imlay City and he is planning some advertising tie-ups for the occasion.

Roy Tillson of the Fuller Theatre, Kalamazoo, has left on an extended motor trip to Niagara Falls and New York City.

The deal pending between the Consolidated Theatres, Inc., at Grand Rapids and the Butterfield interests has been closed. Under the terms of the transaction the Butterfield circuit takes over control of the Majestic, Orpheum, Isis and Strand theatres in the Furniture City. With Powers Theatre already under Butterfield control, this gives the Detroit operating concern an unusually strong foothold in the second city.

Minneapolis

There is much speculation here regarding the future of the new Lyceum. The theatre was opened last winter by Clinton & Meyers of Duluth with movies and dancing. Business was big at opening but gradually dropped off. The theatre closed for the summer and according to rumors may be taken over by Warner Brothers.

No new developments have occurred since the announcement by Phil Dunas, branch manager, that Universal would build a $1,000,000 first-run house on Hennepin Avenue. The site has not been selected and Mr. Dunas when pressed for additional details declares he is awaiting word from Universal officials.

W. A. Steffes is directing the plans for exploiting Greater Movie Season in Minneapolis. He is co-operating with Eddie Ruben and Harold D. Finkelstein of the Finkelstein & Ruben, who control most of the theatres in the Twin Cities.

Len Brown, formerly manager of new Lyceum in Minneapolis, is now manager of the Majestic and Parkway theaters at Madison, Wis.

Fred Pfaender of New Ulm, Minn., besides being a bood showman is a good fisherman. Pfaender was recently named president of the state Fishermen's association. He operates the Turner Theatre at New Ulm.

Hugh Andress, formerly manager of Lagoon, F-R house in Minneapolis, has become manager of the Tower Theatre in St. Paul. The Tower is operated by Joseph Friedman and is the largest opposition house to Finkelstein & Ruben in St. Paul. Andress succeeds William E. Mick as manager.

A new Finkelstein & Ruben theatre costing $225,000 will be erected at Sioux Falls, S. D. Jay Dundas is associated with the F-R organization in the building of the theatre. Contracts have been let.

Oklahoma

A fifty-foot extension and other improvements are being made by the Amusy Theatre at Frederick, Okla. A stage for road attractions will also be added.

Mr. and Mrs. N. H. Hinds have purchased the Lyric Theatre at Perry, Okla.

DON'T MISS PARAMOUNT'S "THE TROUBLE WITH WIVES"

These charmers will be seen in Mal St. Clair's production, which features Florence Vidor, Esther Ralston, Tom Moore and Fred Sterling. Glancing from left to right we see Ludmila Daiger, Jane Arden, Gladys Richardson and Helene Best.

Albany, N. Y.

(Continued from preceding page)

Star in Hudson now offers a spick and span house of ivory finish with lighting effects changed and one that brings him many words of praise from patrons. Mr. Hochstim takes his business in a serious way, and after several years as a salesman in Albany, is well equipped to buy just the type of pictures his people want.

Miss Noma Suckno, who with her brother Walter handles the Albany and Regent theatres in Albany, will take a two weeks' vacation in the near future. Miss Suckno devotes most of her time to the Albany Theatre, doing an excellent business with even a week's run this month.

Mrs. Finley J. Shepherd, who was formerly Helen Gould, is somewhat of an exhibitor herself, with small and decidedly exclusive audiences. The Shepherd home is a beautiful affair near Roxbury, south of Albany. Mrs. Shepherd sent for Edward Hochstim, a local Pathe salesman, one day last week, and selected, among other things, "The Chronicles of America" for a showing at her home with the four adopted children making up a portion of the audience.

The Empire in Glens Falls is cutting down on the size of its newspaper advertisements during the summer. The house is doing an excellent business under the direction of Manager Garry, with Oscar Perrin running up from Albany three days each week.

A. A. Elliott of the Playhouse and Rialto in Hudson returned home last week from a day or two in New York City, where he conferred with Sydney Cohen on a number of matters, including the reservation of play dates for independent productions.

There is one thing certain and that is that whatever happens, Alec Sayles, manager of the Clinton Square Theatre in Albany, will never return to the newspaper game. Before he started to handle the Clinton Square Theatre, Mr. Sayles was on the city desk of an Albany newspaper. He works in his shirtsleeves when occasion demands and is a first-class critic when it comes to pictures. Speaking of titles, Mr. Sayles declared last week that there were many that had absolutely no bearing on the picture showing. Mr. Sayles reports business as holding up well and with plenty of good pictures coming.

William Benton's nights were sleepless last week, as his little son struggled to keep the spark of life following pneumonia that developed with the removal of the lad's tonsils a few days before. Exchange managers and others kept in touch with Mr. Benton's home in Saratoga and were overjoyed on Wednesday to hear that the crisis had passed and that the boy's heart was somewhat stronger. Mr. Benton runs the Congress in Saratoga Springs, as well as another house in Plattsburg, and will open a third in Mechanicville on Columbus Day.

After inquiring just how many fish he could bring back from Canada, Uly S. Hill, managing-director of the Strand chain in Albany and Troy, accompanied by his son, Norman, left this week on a trip over the line and to the Rideau lakes section. Father and son are both expert anglers and some interesting tales will probably be forthcoming on their return.

It's a foregone conclusion that the fight between the new theatre to be erected by the Strand interests in Albany and the neighboring Leland will be to the bitter finish. Announcement was made this week that a 25-cent admission will prevail at the new theatre, which will seat 1,400 and work upon which will begin almost immediately. The Leland has always charged 25 cents and as a first-run house has been showing the best pictures obtainable. At the other Strand Theatre in Albany a 50-cent admission prevails.

Meyer Schine of Gloversville, in town the other day, journeyed on to New York via the night boat.

News of the Canadian Territory

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, had complete charge of the luncheon of the Rotary Club of Ottawa which was held at the Chateau Laurier, on July 13, which was attended by Mayor J. P. Balharrie of Ottawa and other notables. Mr. Franklin was chairman of the meeting and directed the whole program.

Manager McNeil of the Rideau Theatre, Smiths Falls, Ontario, made a special play for patronage during the Old Home Week celebration which was conducted in Smiths Falls during the week of July 13. He gained a real slice of business despite numerous counter-attractions by staging a number of novelties and putting over good advertising. Features booked included "The Dixie Handicap," "Zeebrugge," the British naval picture, and "Charley's Aunt."

The regular picture and vaudeville performances at B. F. Keith's Theatre, Ottawa, Ontario, on August 7 are being cancelled by Manager Joe Franklin to provide for a transient treat, the concerts of Sousa's Band at both matinee and evening appearances. Last year Sousa's Band played under the direct auspices of the Rotary Club of Ottawa in the Ottawa Auditorium, but this year Mr. Franklin secured control of the feature.

Donat Paquin, proprietor of the two picture theatres in Hull, Quebec, is sparing no expense in the remodelling and re-equipping of the Laurier Theatre which he will reopen in August. The other day, for instance, Mr. Paquin walked into the showrooms of C. W. Lindsay, Ltd., and purchased a Steinway grand piano for the use of the Laurier Theatre orchestra during the coming fall and winter. The Eden Theatre, Hull, which Mr. Paquin also owns, is running full blast throughout the summer.

Universal's first prize for the best exploitation for the serial, "The Great Circus Mystery," consisting of a cheque for $100, was won by Howard Snook, manager of the Columbia Theatre, Winnipeg, Manitoba, a bright suburban house owned by George Bannister of Winnipeg.

A free moving picture performance, one of a series which is being conducted in Montreal, Quebec, under municipal and university auspices, was held at the Palace Theatre on July 18 under the direction of Manager George Rotsky for a group of 1,500 underprivileged children. The feature of the program was "Christopher Columbus." Various free morning picture shows, giving pictures of natural resources, safety first, scenic and other subjects, have been presented in Montreal during the summer for adults and children.

The Regent Theatre, Ottawa, Ontario, now has its manager back, Leonard Bishop having returned after a month's sojourn in Los Angeles, where he visited his father, mother and sisters and also spent some time in the big studios. He had an advance view of "The Gold Rush," Charlie Chaplin's latest, which he will play early in the fall.

The wives of former Ottawa, Ontario, theatre managers were prominent in the social news of the Canadian Capital on July 16 when Mrs. Oral Cloakey entertained at the Chateau Laurier, Ottawa's famous hostelry, in honor of Mrs. Frank Goodale, wife of Captain Goodale, manager of two Loew theatres in White Plains, N. Y. Captain Goodale was formerly manager of Loew's Theatre, Ottawa, while Oral Cloakey was manager of the Ottawa Regent. Mr. Cloakey is now in the gold mining business.

The "Take-a-Chance Week" has become quite a stunt among Canadian theatre managers. It was put over in great style by Manager Harry S. Dahn of the Capitol Theatre, Montreal, during the week of July 12. Another "Chance" week has also been staged by Manager Ralph Ruffner of the Capitol Theatre in Vancouver, B. C., with equally satisfying results.

The annual flapper and baby shows of the Capitol Theatre, Winnipeg, Manitoba, were staged during the week of July 25 under the direction of H. M. Thomas, director of theatres in Western Canada for Famous Players Canadian Corporation.

Griffin's Theatre at St. Catharines, Ontario, has been closed for the summer but Manager George J. Forhan is as busy as ever because of extensive alterations undertaken in the theatre.

ERNEST TORRENCE

The splendid Famous Players' character actor is seen here as "Ascension Jones" in "The Pony Express," which James Cruze has begun to produce for Paramount.

Buffalo, N. Y.

Fairport, N. Y., is to have a new picture theatre. The J. Meyer Schine Theatre Corporation will build a house in West avenue, just west of the Jacobson block. The Schine company operated the Rivoli Theatre in the same town.

The petition of the Riverside Amusement Company for a permit for the construction and operation of a picture theatre at Tonawanda and Prairie streets was denied this week by the Buffalo city council. Property owners and residents in the vicinity were opposed to a permit. It is likely that the petitioner will apply for a mandamus order compelling the council to grant the permit. The house was to have cost $200,000 and it was reported that the Shea Amusement Company was interested in leasing it.

J. B. Strayline has purchased the Grand Theatre in Geneseo, N. Y. The house formerly was operated by Carrie Aprile. Mr. Strayline will redecorate and remodel.

Ben Wallerstein, manager of the Broadway Theatre, was seen on the promenade at Crystal Beach last week end, demonstrating what a well dressed young man should wear.

Vincent R. McFaul, managing director of Shea's Hippodrome, is vacationing at his summer home at Niagara-on-the-Lake.

Texas

The Lyric Theatre at Terrell, Texas, has closed for repairs.

The Cleveland Theatre at Rochester, Texas, has closed for repairs.

S. C. Fry will open a new theatre at Omaha, Texas, in the near future.

Bullseye for Cupid

A true love story reached a climax in Ottawa, Ontario, on July 11 when J. C. Kennedy, manager of the Orpheum Theatre, Fort William, Ontario, came back to the Canadian Capital to take unto himself a wife, Miss Blanche Gauvreau, cashier of the Regent Theatre, Ottawa, for some years. The theatre men of Ottawa turned out in large numbers for the event and one of the handsome gifts was a set of table cutlery from the staff of the Regent.

Mr. Kennedy was manager of the Ottawa Regent some time ago when he was the boss of Miss Gauvreau. He went away, however, becoming manager of the Capitol at Petersboro and then manager of the Fort William Orpheum. Some months ago he returned to Ottawa on a personal visit of great importance and shortly afterwards the engagement was announced.

After a honeymoon down through the eastern states the couple will reside in Winnipeg, Manitoba, where Mr. Kennedy has received an important appointment from the Famous Players Canadian Corporation, Toronto. He will be associated with H. M. Thomas of Winnipeg, western supervisor of theatres for Famous Players.

Connecticut

Irwin Wheeler has been denied permission to conduct film shows on Sunday nights at his Playhouse in New Canaan by the Board of Wardens and Burgesses. It is expected that the question will be settled when it is placed before the voters. New Canaan residents have indicated that they desire Sunday film shows, for a vote taken by a news paper showed fully two-thirds of the population in favor of the Sunday entertainment.

The state police department has approved the plans of John E. Panora for the construction of a theatre in Winsted. The new playhouse will utilize the space in the rear of the Opera House. The entrance will be from Main street.

The Palace Theatre in Norwich, which was closed during May, has been reopened.

Approximately 2,000 tickets were stolen by thieves, believed to be boys, from the box office of the Capitol Theatre in New Britain.

The Empress Theatre in Danbury is scheduled to begin its fall and winter policy on September 7.

That's What We're Here For

D. Serrao, proprietor of the Savoy Theatre, Ford City, Pa., writes:

"The Princess Theatre of Ford City, Pa., is now under new management, D. Serrao, owner of the Savoy Theatre, of Ford City, Pa. The Princess Theatre has had the name changed to the Palace Theatre. From now on it will be Palace Theatre instead of Princess Theatre.

"If you want to run any news in regard to this matter I will appreciate it very much. And it will make it easier for the exchanges to get it on their books."

Kansas City

Just fourteen days ago last Monday Adolph Eisner, former president of the M. P. T. O. Kansas City, assumed charge of the Circle Theatre, a Kansas City suburban house which had been doing a weekly "flop" for several months. Today Mr. Eisner's books will show a daily increase over the previous day—and he hasn't even started his exploitation campaign on the house. How did he do it? Simple enough. A large sign in front of the theatre, bearing the words, "Summer Price 10 Cents," started them coming. When they "got there," the congenial smile of Mr. Eisner made a staunch friend of virtually every patron. But the price will remain at 10 cents permanently.

"Why should I worry about charging 10 cents when my gross receipts show more than the house formerly did at 15 cents?" asked Mr. Eisner. "That's what counts with me."

Through tie-up arrangements with the Midwest Film Distributors, Inc., of Kansas City, the M. P. T. O. K.-M. will receive a substantial percentage on the earnings of the serial, "Battling Brewster," which will be recommended to the organization's membership as a means of obtaining additional organization funds.

When out-of-town directors of the M. P. T. O. Kansas-Missouri attend the next directors' meeting in Kansas City next month their railroad fares will be defrayed by the organization, that policy having been adopted by the M. P. T. O. K.-M., according to C. E. Cook, business manager.

A second arrest was made last week in connection with the bombing of the World-In-Motion Theatre, Kansas City, last February. William McKinstry, business agent for the Motion Picture Operators' Union, was arrested and charged in an indictment returned against him with malicious destruction of property. He formerly was with the Victory Theatre, Kansas City.

Among the out-of-town exhibitors in the Kansas City territory last week were: Mr. and Mrs. Roy Pierce, World Realty Company, Omaha, Neb.; Perry Ryan, Liberty, Fort Scott, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; Mr. and Mrs. C. J. Caskey, Best Theatre, Independence, Kas.; Edward Shanberg, Midland Circuit, Hutchinson, Kas.; John Tackett, New Tackett, Coffeyville, Kas.

With the acquisition of the Isis Theatre of Arkansas City, Kas., Roy Burford now controls that town, he also owning the Burford, Rex and Strand there.

St. Louis

Alleging that the lease on the house provided that negroes should not be barred, Hyman, Sarah and Sam Komm and the Franklin Amusement Company have filed a suit in the St. Louis Circuit Court to prevent Edward P. Laurent and the Little Theatre Corporation from operating the New Palace Theatre, 1310 Franklin avenue, exclusively for whites. The suit alleges that the house was leased to Jesse S. Horwitz on February 28, 1924, and that a stipulation in the lease provided that the house was to admit both negroes and whites but that it could be operated exclusively for negroes.

No loot was obtained by two young men who held up Miss Elsie Betzold, cashier of the Kings Theatre, near the Chouteau Trust Company, St. Louis, Mo., at 10:30 a. m., July 13. Miss Betzold was on her way to the bank. On May 18 two employes of the Kings Theatre were robbed of $1,700 while en route to the bank.

The new picture theatre recently completed at Pine Lawn, St. Louis County, will be operated by James Drake. The house accommodates 600 persons.

H. Roman of Benld, Ill., and Green Luttrell of Jacksonville, Ill., were among the visitors of the week.

Omaha

Ralph Johnson has sold the Gay Theatre at Wilcox, Neb.

Dalby Hall at Lewiston, Neb., has been closed.

O. R. Bennett of Auburn, Neb., has bought the Lyric at Brock, Neb. R. R. Blankenship was former owner.

Julia Ross has sold the Lincoln at Elm Creek, Neb., to Ethel Hansen.

C. B. Zellers has bought the Royal at Ainsworth, Neb.

W. A. Bowker, of the Opera House at Onawa, Ia., was an Omaha visitor recently.

J. T. Graham has sold the Princess at Eagle Grove, Ia.

C. E. Belford has sold the Lyria at Clay Center, Neb., to Becker and Birdsall.

Ricardo Cortez and Greta Nisson in "In the Name of Love," a Paramount picture.

Chicago

The National Theatres Corporation of Illinois, owners of the New Capital, Stratford, Chatham, Cosmopolitan, Hamilton, Avalon and Paradise in Chicago, the last two under construction through President J. J. Cooney, issue a denial that they have merged, amalgamated or consolidated with any other theatre firm, nor is such action contemplated. The company used paid newspaper space in addition to the news stories sent out, to give the denial as much publicity as possible. The cause of all this disturbance was a story in the newspapers last week that the Ascher circuit, the Cooney circuit and the Karzas and Coston group of theatres had combined for mutual protection in the booking of pictures for this territory. The newspaper story gave the impression that the Ascher circuit had bought the other houses, which was not true; the only object the promoters had was for a booking combination which is still in effect, according to Max Ascher.

Emil Stern of Lubliner and Trinz is out of the city for a few weeks on a vacation trip.

Mike Fuegel has sold the New Home Theatre on Armitage avenue, Chicago, to Joe Salinsky.

Will Mueller of the Milford and Famous Theatres, Chicago, has written friends from abroad that he expects to be back from his tour around the world about September. He is accompanied by his family.

Carl Barrett has sold his interest in his Central Theatre on East Van Buren street to Leo Sexton, well known South Side exhibitor.

Charles Dubuque of the Palace Theatre is going to the West Coast for his vacation and will be away several weeks. Everett Hayes, manager of the Majestic, is back on the job from a few weeks' rest and now his assistant, Fred Ackerman, will leave for a four weeks' vacation.

It is reported along film Row that Fitzpatrick & McElroy have a working agreement with Balaban & Katz not to enter the Chicago field if the big circuit does not work in the towns where Fitzpatrick and McElroy now have houses established.

The American Theatre at Cambria, Ill., under the management of C. C. Jones has been closed for the summer.

The boys are extending congratulations to Bill Hersberg owner of the Schindler, Cameo and other theatres, on his engagement, announced recently to the trade.

Manager Louis H. Franks' Halsted street theatre was damaged by a fire last week which wrecked the screen organ and stage. He expects to rebuild in time for the fall business.

Ben L. Berve, F. E. Allaben and Howard E. Crossland have organized the Berve Allaben Theatres Company at Rochelle, Ill., with a capital of $40,000, to operate theatres in that territory. The boys are all well known to the trade and will have quite a circuit in that part of the state when their plans are completed.

Lewis R. Lipstone, well known to the musical circles of the city, has been made business manager of the orchestras of the Balaban & Katz circuit. He will look after the personnel of the musical organization, while Nathaniel Finston, musical director of the Chicago Theatre, will engage the artists for the stage shows that play the Balaban & Katz circuit. In the other houses, the musical directors of the theatre will build up their own programs to fit the stage shows that play the Chicago Theatre and then go over the circuit. Burton Bidwell has been named as chief of the art department of the chain.

John Graham has added the Strand Theatre to his circuit at Valley Junction.

Seattle

William F. Code, owner of the Paramount Theatre, Seattle, has broken all records here for long-time suburban runs with "Charley's Aunt," which did a tremendous business for six days notwithstanding the fact that Mr. Code's nearest competitor, the Neptune Theatre, played the same picture day and date for four of the six days. Mr. Code goes in heavily for exploitation and puts in some excellent lobbies in addition to playing all good pictures during the summer. He is so fortunately situated as to get advertising benefit from small district newspapers reaching five districts with a total distribution of 30,000. Starting next month Mr. Code will add a balcony with considerably augmented seating capacity.

Benjamin W. Fey is moving from his Seattle home to a new home in Renton, Wash., which has several advantages. He will be near his new Renton Theatre, eliminating the long-distance commuting, and he will be better able to become a part of the life of his community and—they do say the Cedar River be full of fish!

E. A. Hallberg of the Lincoln Theatre, Port Angeles, Wash., is reported to be building a new house in Mount Vernon opposite the beautiful new Court House. This will give opposition to Ulsh & Ruth, who now operate the only houses in town. The new exhibitor is already booking, so it is probable the house will be rushed for an early opening.

Bill Armour of Montesano, Elma and Cleary, Wash., is in Seattle for a day or so arranging bookings for his circuit.

R. E. Charles, manager of the new Everett Theatre, is working wonders with the beautiful lighting effects for which the house is noted. He is doing much in the way of presentation of well balanced shows and is running a list of splendid novelty short reels with special exploitation.

The Metropolitan Building Company of Seattle admits that negotiations are under way for the construction of a huge downtown theatre on the site of the old Hippodrome, which was recently torn down. Ownership is being carefully guarded at present.

San Francisco

Harry M. Seigler, who recently purchased property at California and Fillmore streets, San Francisco, has announced plans for the erection of a picture house to cost $250,000. The theatre, which will seat 2,000, has been leased to Samuel H. Levin.

The Egyptian and Aztec Theatres, San Francisco, have adopted a special admission price schedule for the summer, all seats being offered at 25 cents. The Grecian Theatre, adjoining the Granada Theatre on Market street, will be added to the chain shortly.

The new Bay Shore Theatre in Visitacion Valley, San Francisco, is nearing completion and will be ready for occupancy in August.

H. C. Oastler of the American Theatre, Winnemucca, Nev., paid San Francisco's Film Row a visit the middle of July. Mr. Oastler is chairman of the Rodeo Association of that city and advised that a great show is being arranged for the fall.

E. B. Anderson of Coalinga, Cal., and W. S. Lester of the California Theatre, Turlock, were recent visitors in San Francisco.

Charles Kurtzman, director of publicity for the California Theatre, San Francisco, departed on his annual vacation the middle of July, heading for the Southland.

The Hippodrome Theatre at Taft, Cal., partly destroyed by fire a few weeks ago, is to be rebuilt and plans for the new house will be prepared at once. A. B. Crawford is manager.

Pittsburgh

Among the exhibitors who attended Paramount's recent exploitation conference at the William Penn Hotel, Pittsburgh, were: Thomas Shrader, Pittsburgh; Al Hicks, Columbus Amusement Company, New Kensington; C. M. McCloskey and K. V. Woodward, Penn-State Amusement Company, Uniontown; Mike Marks, Oil City; Spear Marousis, New Castle; Frank Panoplos and Charles J. Eggers, McKeesport.

Johnny Harris, Jr., son of Senator J. P. Harris, President of the Harris Amusement Company, is back at his duties again as general manager of the Harris Enterprises, having been confined to a local hospital for a week by a nasal operation.

Max H. Barnett of Charleroi is having plans prepared for the erection of a $250,000 building at the corner of Brighton and Washington streets, to house a picture theatre, eight storerooms and apartments. The building, of brick and steel construction, will be three stories in height and situated on a plot of ground, 120 by 90 feet.

M. A. Tauber, owner of the Oakland Theatre, Pittsburgh, is spending a two-weeks vacation at Cambridge Springs, Pa.

Louis K. Sidney, managing director of Loew's Aldine Theatre, Pittsburgh, has returned from his fortnight's vacation in Atlantic City. It was "Sid's" first vacation in seven years.

William G. Maute of Maute's Theatre, Irwin, is spending his vacation camping in Canada.

James B. Clark, head of the Rowland and Clark Theatres, Pittsburgh, is back in his office after a two-weeks fishing trip with a party of friends in Canada. Mr. Clark says luck is not with the fishermen this year, practically every nimrod making the same report.

Jack Maple of Pt. Marion, Pa., and the Sybert Brothers of Moundsville, W. Va., were recent Pittsburgh visitors, and gave Film Row a thrill by stating that business is good.

Denver

Many interesting events competed with the hot weather in bringing exhibitors to Denver during the last two weeks. First and foremost was the annual picnic held by the Denver Film Board of Trade. This picnic is always well attended, every exhibitor who can possibly get away is usually on hand and this year was no exception. The picnic was held at the Mt. Morrison Hotel, Morrison. Prominent exhibitors seen at the picnic were Mrs. Kate Cramer and family, Annex Theatre, Denver; Gordon B. Ashworth, Federal Theatre, Denver; Frank Culp, Rex Theatre, Denver; Harry Long, America Theatre, Denver; A. J. Hamilton, Ivy Theatre, Denver; Leonard Levand, Palace Theatre, Denver.

A day or two before the picnic, H. W. Braly, local manager of Famous Players-Lasky, held an exploitation meeting for the purpose of giving to his customers exploitation hints which will be useful in putting over the new block of Paramount pictures. Among the exhibitors who attended this meeting were the following: Fred Bezold, Lotus Theatre, Sheridan, Wyo.; Jim Hughes, Imperial Theatre, Alliance, Neb.; Russell Hardwick, Lyceum Theatre, Clovis, N. M.; Miss Maud Buford, Avalon Theatre, Grand Junction, Col.; Henry Fulkerson, Lyric Theatre, Powell, Wyo.; Paul Krier, Star Theatre, Walsenburg, Col.; Dave Hess, Iris Theatre, Monte Vista, Col.; George Frantz, Mt. Rose, Col.; Ed. Marquand, Isis Theatre and Longmont Theatre, Longmont, Col.; William Ostenburg, Orpheum Theatre, Scotts Bluff, Neb.

Other exhibitors visiting in Denver the last week were Mrs. Sudie I. Henry of the Liberty Theatre, Des Moines, N. M., and R. V. Davis of the Gem Theatre, Fleming, Col.

Tweedledee, the midget, is surprised in the dead of night by the little daughter of the house which he plans to rob. A dramatic moment in "The Unholy Three," which Tod Browning directed for Metro-Goldwyn-Mayer with Lon Chaney, Mae Busch and Matt Moore in the leading roles.

Ohio

Sol Bernstein, who came to Canton, Ohio, from New York City last February, following the purchase of the Lyceum Theatre, has had plans drawn for a new house seating 2,500, representing an investment of $1,225,000. The site is at corner of Market and Sixth streets, one of the most prominent points in Canton.

While returning from a motor trip to Canada, Roy H. Beattie, manager of the Palace Theatre, Cincinnati, met with an accident a few miles from Erie, Pa. Beattie was forced to apply the brakes suddenly to avoid hitting a machine just ahead of him. In doing so his car skidded off the road, hitting a tree, causing considerable damage to the machine. Mrs. Beattie, who accompanied her husband on the trip, was injured by broken glass from the windshield. Mr. Beattie escaped injury.

The McGuire Estate, Chillicothe, Ohio, will erect a theatre in that city at an estimated cost of $25,000, the general contract having recently been let.

Joe Blau, publicity manager of the Jewel Photoplay Co., Hamilton, Ohio, was married recently to Miss Helene Menzer of that city.

The Circle Theatre, Cleveland, has been closed for July and August. Manager Printz will make extensive repairs during this time, additional balcony seats being one of the items included in the repair program.

The Opera House, Prospect, Ohio, has passed into possession of W. M. Hatch, who will make some changes in the place.

Jules Frankel of Gifts Theatre, Cincinnati, is in Florida for awhile, where he and his father are negotiating some real estate transactions. Another Cincinnati manager to throw off the yoke of regular business is Paul Mayo of the Morris Theatre, who is angling for the elusive finny tribe in Michigan.

The Warner Program

The Warner program has been enlarged to the formidable list of forty specials. This issue of Moving Picture World gives you full details about them. **Turn to page 540.**

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

LONE WOLF. (6 reels). Star, Jack Holt. Another semi-foreign mystery picture which neither brought them in nor pleased; in fact, the comedy, "Giants vs. Yanks" (Our Gang) is all that kept them from howling. Good tone. Appeal forty per cent. No for Sunday or special. Firkins and Laws, Crystal Theatre, Moravia, Iowa.

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. Stay off of this picture as for comedy it is absolutely a failure. No good at all. Star not much here after pictures of this sort. Tone, fair. Sunday, no. Special, no. No appeal. Rural class town of 1,500. Admission 10-30. D. C. Kennedy, Electric Theatre (400 seats), Glasgow, Missouri.

F. B. O.

BANDIT'S BABY. (5,291 feet). Star, Fred Thomson. Keep 'em coming, Fred. Each one is better than the previous, and this one would draw smiles at a Baptist convention. Fine tone. Appeal excellent. Yes for Sunday and as special. Draw mixed class, town of 1,200. Admission 10-25. John A. McGill, Community Theatre (500 seats), Port Orchard, Washington.

BANDIT'S BABY. (5,291 feet). Star, Fred Thomson. I have run many a good picture, specials and so-called specials, but when it comes to real, hundred per cent pictures I would class this as that—plus! as this pleased everyone who saw it and caused more favorable comment than any picture I have ever run. Here is to Fred and Silver King. Tone, yes. Appeal a hundred per cent—plus. Yes for Sunday and for special. Draw small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

BANDIT'S BABY. (5,291 feet). Star, Fred Thomson. Fred's newest and it is a dandy. Silver King better than ever. In my opinion this horse is the most intelligent horse on the screen today. Here he is more of a favorite than Thomson is. Tone okay. Sunday, yes. Special, no. Fine appeal. All classes, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BANDIT'S BABY. (5,291 feet). Star, Fred Thomson. Another good one for Fred. This boy has arrived. The people like him and so does the box office. That tells the story. His stories are clean, action fast, and plenty of comedy. Tone good. Sunday, yes. Special, no. Appeal, ninety per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. A good western, suitable for a Sunday night crowd. Flynn is a comer. O. G. Odell, Hughesville, Pennsylvania.

FOOLS IN THE DARK. (7 reels). Star, Patsy Ruth Miller. A dandy good program picture. Bought right and patrons were well pleased. Had opposition, so didn't make any money. F. B. O. is sending out some good pictures and good prints. Tone fair. Sunday, no. Special, no. Appeal, eighty per cent. General class, town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

FORBIDDEN CARGO. (4,850 feet). Star, Evelyn Brent. A nice little picture, but too short. There is nothing to keep Miss Brent from being a winner if she is properly handled. We like her here; she is a little actress, and pleasing to look at. All she'll need is story and direction. Tone okay. Appeal, 90 per cent. Yes for Sunday. No as special. Draw general class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

First National

AS MAN DESIRES. (7,650 feet). Star, Milton Sills. A sure bet for any house large or small. Best fight I have seen for a long time. Comedy in picture good. Buy it and boost it. You can't go wrong. Tone, good. Sunday, yes. Special, yes. Good appeal. Rural class town of 1,500. Admission 10-30. D. C. Kennedy, Electric Theatre (400 seats), Glasgow, Missouri.

AS MAN DESIRES. (7,650 feet). Star, Milton Sills. Here is my idea of a picture. Has thrills, action, comedy, pathos and a nice little love story. Sills is great and Miss Dana is also very good. Should please everybody, and everywhere. Tone O. K. Good appeal. Yes for Sunday, but no as special. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. A mighty funny comedy drama. Film fine. Tone, fine. Sunday, yes. Special, fair. Fine appeal. Rural class town of 850. Admission 10-25. Helen Drexler, Star Theatre (195 seats), Crofton, Nebraska.

GALLOPING FISH. (6 reels). Star, Syd Chaplin. A very clever seal and some good comedians put this picture over nicely. Tone, good. Sunday, yes. Special, no. Railroad class and miners, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (750 seats), Gallup, New Mexico.

MIGHTY LAK A ROSE. (8,026 feet). Star cast. Every one pleased with picture. Good for two days, I'd say, any place. Good as many specials. Yes for Sunday. Tone, ninety per cent. or more. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. A very nice program picture that pleased majority. Tone, all right. Special, no. Appeals to mining town. Admission 15-25. John Cleva, Jr., Enterprise Theatre (175 seats), Glen Alum, West Virginia.

QUO VADIS. (8,745 feet). Star, Emil Jannings. A very good special; advertised heavily and got results. Don't be afraid to boost this one. Good audience appeal. Suitable for Sunday and special. Goodrich Brothers, Strand Theatre (225 seats), Callao, Missouri.

SALLY. (8,636 feet). Star, Colleen Moore. A good show, but a little too long. The comedian shares honors with Colleen in this. Color effects add good novelty. Tone, O. K. Good appeal. Yes for Sunday and as special. Draw student and family class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats). Decorah, Iowa.

Fox

CUPID'S FIREMAN. (5,000 feet). Star, Buck Jones. With Richard Harding Davis on the story end and a capable editing and directing force this is just about the best fire picture I have seen. It fully justifies the endorsement of the firemen who see it and who will give their endorsement. Fine to run a free show for firemen. Tone, good. Sunday, no. Special, no. Appeal, ninety per cent. Town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

DARWIN WAS RIGHT. (4,982 feet). Star cast. Only a two-reel comedy made into a five-reel so-called special by Fox and you pay three times as much for it. Sunday, no. Special, no. Audience appeal, not any better than any good two-reel monkey comedy. O. G. Odell, Hughesville, Pennsylvania.

DEADWOOD COACH. Star, Tom Mix. Boys, here is a picture. Talk about action and comedy. I think this is Mix's best offering in some time. It is so interesting that even my cashier became so interested in it that he refused to count up his cash until after the show. Tone, okay. Sunday, yes. Special, yes. Appeal great. All classes, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DEADWOOD COACH. Star, Tom Mix. Substituted just eight hours before show time for the "Cyclone Rider," consequently we lost the benefit of a little exploitation on Mix's name and the attendance was far less than it would have been had we known a day or two ahead that Mix was to be played. This is an excellent western picture with the best western star in the world as the hero. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DICK TURPIN. (5,224 feet). Star, Tom Mix. Personally, did not care very much for this one, but it got over good with the audience, so what pleases them satisfies me. Okay tone and appeal. Yes for Sunday. Draw small town class, town of 300. Admission 10-20. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

DICK TURPIN. (5,224 feet). Star, Tom Mix. A fine picture. Really a little too good for a Saturday crowd. Wish I had run it during the week. Would have been appreciated more. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

GREAT DIAMOND MYSTERY. (6,056 feet). Star, Shirley Mason. Pleasing, well done melodrama with action and suspense. Ranks pretty well with anything this little star has put over. Has pleasing characters and seemed to please the small crowd that it attracted. Draw general class, city of 15,000. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

IN LOVE WITH LOVE. 5,677 feet). Star cast. Well done throughout. Contains some good laughs, and will be especially appreciated by the younger set. Tone okay. Good appeal. Sure for Sunday, no as special. Draw general class, city of 25,000. Admission 20-30. Frank J. Framer, Empire Theatre (1,100 seats), New London, Connecticut.

IT IS THE LAW. (6,000 feet). Star cast. A fair business for three days. Picture liked by the greatest majority. General class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. Drew the usual Mix fans, who were pleased with it. Tone all right. Appeal good. Yes for Sunday, no as special. Draw mixed class, town of 1,200. Admission 10-25. John A. McGill, Community Theatre (500 seats), Port Orchard, Washington.

MAN HUNTER. Star, William Farnum. The minute this hits the screen one can tell that it is the oldest kind of "junk" and by the time it's over they are fully convinced that it is even worse than that. No tone, no for Sunday or special. Appeal, forty per cent. Draw masses, city 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre, Birmingham, Alabama.

SHADOWS OF THE EAST. (5,874 feet). Star, Frank Mayo. The only thing special about this picture was the price. People here considered this picture well below the average. No box office value. Town 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

WARRENS OF VIRGINIA. (6,000 feet). Star cast. Very poor at the box office but not a bad picture. Sunday, yes. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

Metro-Goldwyn

BEAUTY PRIZE. (5,789 feet). Star, Viola Dana. Just a good program picture. Story not so heavy or peppy as one might expect from the title. Advertising foreign to story, as the print we had was minus the bathing suits. Tone, fair. Sunday, no. Special, no. Appeal, sixty per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. A very good picture that did not please the children as well as something in a lighter vein. Adults were lavish in their praise of this feature. A little sad for the kiddies but a fine offering just the same. Moral tone good. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall, Chester, Vermont.

CHEAPER TO MARRY. (5,921 feet). Star, Lewis Stone. Supported by an exceptional cast. Very good society picture. Points moral in a pleasant way. Hot weather hurt business. Pretty good tone. Yes for Sunday. As special, no, but it's above program. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DIXIE HANDICAP. (6,905 feet). Star cast. A very good program picture with a Southern race track as a background. Plenty of thrills, entertainment; lack of padding makes this particularly good for hot weather. A well selected cast includes Claire Windsor, Lloyd Hughes, Frank Keenan and Otis Harlan. Had many favorable comments. Moral tone is good and it is suitable for Sunday but not strong enough for a special. Guy C. Sawyer, Town Hall, Chester, Vermont.

DIXIE HANDICAP. (6,905 feet). Star, Claire Windsor. We class this as a high class racing story with plenty of negro comedy. Good races and a consistent story, well acted and directed, with Lloyd Hughes and Frank Keenan in the cast. Wish we could get more as good as this one. Good tone. Appeal, 90 per cent. Yes for Sunday. No as special. Draw general class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

ETERNAL STRUGGLE. (7,374 feet). Star Earle Williams. A very good picture all the way through; pleased all. Good tone. Yes for Sunday, no as special. Draw farmers, town 750. Admission 10-25. Jack Schneider, Kalona Theatre (360 seats), Kalona, Iowa.

ETERNAL STRUGGLE. (7,374 feet). Star Cast. Three days to fair business. Would have done more if weather hadn't been so hot. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

EXCUSE ME. (5,084 feet). Star, Conrad Nagel. One of the best comedy dramas of the year. We had "Hot Water" against us and the general verdict was that "Excuse Me" was the best picture. Norma Shearer does some very nice work in this picture and so does Nagel. Walter Heirs very funny as the porter. Tone, good. Sunday, yes. Special, yes. Appeal, one hundred per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

IN SEARCH OF A THRILL. Star, Viola Dana. A very good program picture. Pleased all who saw it. Business rotten. Good tone. Appeal 80 per cent.. For Sunday or special, no. Draw farmers, town 750. Admission 10-25. Jack Schneider, Kalona Treatre (360 seats), Kalona, Iowa.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. A picture that would have pleased better if it had been three reels shorter. People were restless before it was over, and I was sleepy myself. Don't see why they made 'em so long! (I might not be a howling success as a director, but by gosh I'd save money on film! I'd try to make quality without so much quantity). Moral tone good. Sunday yes. Special yes. Guy C. Sawyer, Town Hall, Chester, Vermont.

Between Ourselves

A get-together place where we can talk things over

By the time you read this the sad Cape May surf will be whispering a report to the effect that Van in a bathing suit is no picture at all—no appeal, not suitable for Sunday, and everything.

I want to thank "Our Gang" for making it possible for me to get away for a while by guaranteeing enough tips so that exhibitors will be sure of a steady flow of reports.

For kind expressions of good will and good wishes, thanks "from the heart" are due to:

Carl Anglemire, Hedberg and Johnson, Guy Sawyer, John A. McGill and Ed. Malhiot.

If I'm not at the desk I'm with you in spirit and thank you for making me sure that the good work will go right on, while I'm away a couple-a-weeks. VAN.

Paramount

ADVENTURE. (6,602 feet). Star, Tom Moore. Very good South Sea Island story and as she wins in this there is plenty of adventure and action in it. Good tone and appeal, no for Sunday or special. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

AFTER THE SHOW. Star cast. Well received. Print okay. Plenty of pep all through. Tone and appeal fine. Draw rural class, town 850. Admission 10-25. Helen Drexler, Star Theatre (190 seats), Crofton, Nebraska.

BEDROOM WINDOW. (4,550 feet). Star cast. A good picture, but not good drawer for small town. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. Farmers' town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

BORDER LEGION. (7,645 feet). Star cast. Best western I have had the pleasure of using for a long time. Lots of action and pretty scenery. Tone, fair. Sunday, no. Special, yes. Good appeal. Rural class town of 1,500. Admission 10-30. D. C. Kennedy, Electric Theatre (400 seats), Glasgow, Missouri.

BORDER LEGION. (7,045 feet). Had several flattering comments on this picture but despite this it didn't show up well at the box office. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

BORDER LEGION. (7,045 feet). Star cast. A Zane Grey story; that should be sufficient for a money-getter. It's a great story of the West, with suspense all the way through, the best western we ever showed. No cheap stuff here, thrills galore and tremendously interesting. Antonio Garrido Monteagudo Moreno (Get That!) Helene Chadwick are splendid and Rockcliff Fellowes is a villain you'll like. Get wise! City and country, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

CALL OF THE CANYON. (6,982 feet). Star, Richard Dix. Very good. A good drawing title helped out by the author's name Zane Grey. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. Farmers' town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

COMING THRU. (6,522 feet). Star, Thomas Meighan. Meighan is a favorite and pulls a good crowd whenever we show his pictures. Pleased a hundred per cent. Good tone and appeal. No as special. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

COMING THRU. (6,522 feet). Stars, Thomas Meighan, Lila Lee. This one is better than his last and drew fairly good also. He is not a big drawing card with the kids for us. Meighan and Lila Lee makes a good team. Good tone and appeal. A family picture. Not as a special. Draw better class, town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

COMING THRU. (6,522 feet). Stars, Thomas Meighan, Lila Lee. Everyone seemed to enjoy it. Perhaps it was because Meighan is popular. Nothing big, but should go over, especially in small towns where they like this star. Tone, and for Sunday, O. K. Appeal, ninety per cent. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

EAST OF SUEZ. (6,821 feet). Star cast. Rental too high. Poor business. Just an average picture. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

FORBIDDEN PARADISE. (7 reels). Star, Pola Negri. Notwithstanding the fact that this is one of Pola Negri's best American-made pictures, fails to please and my people simply will not pay to see her emote any more. Never again will I try to get them in on this forgotten star. Too bad she didn't stay in Europe last winter. Fair tone. Appeal ninety per cent of audience. No for Sunday or special. Draw industrial class, town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

FORBIDDEN PARADISE. (7 reels). Star, Pola Negri. Will not draw in small towns. Advise small towns to keep away from Negri. Appeal, forty per cent. No for Sunday or as special. J. M. Krouse, Grand Theatre (800 seats), Ephiston, Pennsylvania.

GOLDEN BED. (8,584 feet). Star cast. Good picture. Pleased all who saw it. Sunday, yes. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

HERITAGE OF THE DESERT. (5,785 feet). Star cast. Not so good. A Zane Grey with a good title but a rather weak production. Tone, good. Sunday, yes. Special, no. Appeal, seventy per cent. Farmers' town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats). Natoma, Kansas.

HER OWN MONEY. Star, Ethel Clayton. Personally I love Miss Clayton. This was a nice picture, well liked by those not caring for rough stuff. Fine tone and appeal. Yes for Sunday; fair special. Draw rural class, town 850. Admission 10-25. Helen Drexler, Star Theatre (190 seats), Crofton, Nebraska.

LIGHT OF THE WESTERN STARS. (6,650 feet). Star, Jack Holt. A very good box

If you are not reporting the short subjects you run, put the tips in on them too, won't you?

Many a time, a short subject that was strong has saved the show where a feature fell down in quality or appeal.

The boys want to know about the short subjects so they can step on the advertising and let the public know that the shorts have advanced right along with feature improvements.

SEND SHORT SUBJECTS TOO!

office picture. Patrons liked characters and story. Tone, okay. Sunday, yes. Special, no. Very good appeal. All classes, city of 100,000. Admission 40-50. Guy O. Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

LOCKED DOORS. (6,621 feet). Star, Betty Compson. A modern society drama dealing with a young wife married to a man much older than herself who meets her fate in the younger man. You would naturally suppose that with William DeMille directing, Clara Beranger putting the story on the screen and Betty Compson and a fine supporting cast you would be getting something good, but the entertainment value is very poor. I'm sorry boys, to knock Betty Compson, but I wouldn't get this one, too much mush from beginning to the end. Otherwise a fine picture with Betty charming as ever but much better in her crook roles. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

MADAME SANS GENE. (9,994 feet). Star, Gloria Swanson. A few highbrows told me Gloria "Clowned" the part too much, don't know about this myself, but I do know I was the "goat" for it was poison at the box office. She may be a knockout in New York but here and surroundings she is "worser" than nix, wish some one would outbid Paramount for her if I am to continue further Paramount. Joe Hewitt, Strand Theatre, Robinson, Illinois.

MADAME SANS GENE. (9,904 feet). Star, Gloria Swanson. This picture was a complete flop. People positively will not come out to see a costume picture, regardless of who is in it. A ten dollar western or a fifteen dollar program picture will at least hold them in their seats. This super (?) failed to hold the few who came out to see it. At one time Gloria was the most popular actress in my house. Now her pictures do not do ordinary business. I wonder why they do not give her some popular stories. Tone ? ? ? ? Appeal, here none. Sunday ? ? ? ? As special, no. Draw all classes, small town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

MAN WHO FIGHTS ALONE. (6,337 feet). Star, William Farnum. Just an ordinary picture but is a pretty good one. Didn't have any kicks or any compliments. Fair tone. Appeal eighty per cent. Yes for Sunday, no as special. Draw farmers and merchants, town 450. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

MAN WHO FIGHTS ALONE. (6,337 feet). Star, William Farnum. From reports I had read thought this one would be a bum show. Had a number of nice comments on picture and personally myself thought it was good. Tone, good. Sunday, yes. Not suitable for special. Good appeal. Rural class town of 1,500. Admission 10-30. D. C. Kennedy, Electric Theatre (400 seats), Glasgow, Missouri.

MARRY ME. Star, Florence Vidor. One of the screen's most appealing stars. Spoiled by the wrong kind of a picture. One in fact that should not have been made. It lacks every element that goes to make a popular story. The crowd does not like to see romance spoiled, comedy hero wins the girl; nor long lapses in stories. A picture that would be better left unmade and unplayed. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

MISS BLUEBEARD. (6,453 feet). Star, Bebe Daniels. Another show from Paramount that lost money for us. It drew a little extra, but not enough compared to the rest of our Wednesday nights, the past month. Good tone and appeal. Not for a special. Draw better class, town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

MANHATTAN. (6,415 feet). Star, Richard Dix. This was considered a good show, and results were satisfactory. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

NORTH OF 36. (7,908 feet). Star cast. Good picture for me equal to the "Covered Wagon." It should go good any place. Don't be afraid to get behind it. Tone, good. Sunday, yes. Special, yes. Good appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

NORTH OF 36. (7,908 feet). Star cast. Had expected to do a smashing business with this picture, but for some inexplicable reason it flopped badly throughout its entire run. However, in my estimation, it's a good picture. City of 110,000. Admission 10-20. Al C Werner, Royal Theatre, Reading, Pennsylvania.

OPEN ALL NIGHT. (6,867 feet). Star cast. A sin to waste a cast like this on such mediocre or worse story. Some patrons got sarcastic and asked if I got paid for running such stuff. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

PATHS TO PARADISE. (6,741 feet). Star, Betty Compson. Excellent entertainment in a farce comedy. Griffith and Compson draw well for us. Sorry Paramount will not have her for the "Greater 40" group. She does some honest to goodness acting in this picture. Tone, good. Special, no. Residential appeal. Residential class town of 2,000. Admission 10-30. James N. Fisher, Lyric Theatre (250 seats), Versailles, Kentucky.

PATHS TO PARADISE. (6,741 feet). Star, Betty Compson. Here's an entertainer of the first rank. It just can't be beat, and will pull them in any house like it has for me. Worlds of comedy, suspense and action. It's too bad there aren't more pictures of this type. All classes city of 95,000. Admission 40-50. Guy O. Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

PETER PAN. (9,593 feet). Star cast. This is the immortal fairy tale by Sir James M. Barrie faithfully transferred to the screen with all its spirit and charm by Herbert Brenon. The acting of Betty Bronson in a personification of Peter Pan is wonderful indeed, as she takes you to Never Never Land and Eternal Youth. Ernest Torrence is "Captain Hook," the pirate. He has never done anything better. Don't cheat the children out of this one. George W. Walther, Dixie Theatre, Kerrville, Texas.

PETER THE GREAT. (7 reels). Star cast. A good picture that pleased the majority. City of 110,000. Admission 10-20. Al C Werner, Royal Theatre, Reading, Pennsylvania.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Tom sure goes over with my fans as they will come in any kind of weather to see him. I did not like the short ending on this picture but it got by all right. Good tone. Fine appeal. Yes for Sunday, no as special. Draw all classes, town 600. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

RUGGLES OF RED GAP. (7,500 feet). Star, Ernest Torrence. About as good a comedy as I have had for some time. Although the picture is not exactly on the book, nevertheless it is a dandy. Good tone and appeal. Yes for Sunday, no as special. Draw all classes, town 600. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

Corinne Griffith and Kenneth Harlan in "The Marriage Whirl," a First National Picture.

SACKCLOTH AND SCARLET. (6,732 feet). Star, Alice Terry. The best picture I have used here for months. Made me lots of friends here as a number came the second night that were never in the house before. Tone, excellent. Sunday, yes. Special, yes. Good appeal. Rural class, town of 1,500. Admission 10-30. D. C. Kennedy, Electric Theatre (400 seats), Glasgow, Missouri.

SHOCK PUNCH. (6,151 feet). Star, Richard Dix. This is one of the best Dix has made. Plenty of thrills on a skyscraper that was great. Dix is becoming more popular right along. Tone, okay. Sunday, yes. Special, no. Appeals to residential class. Residential class town of 2,000. Admission 10-30. James N. Fisher, Lyric Theatre (250 seats), Versailles, Kentucky.

SIDESHOW OF LIFE. (6,511 feet). Star cast. While the majority agreed it was a good picture it had no pulling power and it showed a bad loss. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

SINNERS IN HEAVEN. (6,621 feet). Star, Richard Dix. A pleasure for exhibitors to run pictures of this kind. Both stars popular here. Not a special but could be used as such. Tone, good. Sunday, no. Special, yes. Good appeal. Rural class town of 1,500. Admission 10-30. I. I. Kennedy, Electric Theatre (400 seats), Glasgow, Missouri.

SINNERS IN HEAVEN. (6,621 feet). A fair program picture made from a story that is rather improbable but if one's imagination is working all right it will go down. Miss Daniels and Richard Dix are popular here, so that may have helped to put the picture over. One feminine patron, who might be described as a trifle "highbrow" remarked that "it was certainly romantic"—but I guess it pleased seventy-five per cent. Moral tone is questionable and it is not a Sunday picture nor a special. Guy C. Sawyer, Town Hall, Chester, Vermont.

STORY WITHOUT A NAME. (7,912 feet). Star, Agnes Ayres. Splendid show. Pleased small audience. Tone, good. Sunday, no. Special, no. Good appeal. All classes town of 1,000. Admission 15-25. J. J. Parker, Cozy Theatre, (200 seats), Merom, Indiana.

THUNDERING HERD. (7,187 feet). Star cast. Good special, but not in with "Covered Wagon" or "North of 36." Sunday, yes. Special, yes. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

TIGER LOVE. (5,325 feet). Star, Estelle Taylor. A fair program picture. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

TOO MANY KISSES. (6,750 feet). Star, Richard Dix. Good picture, a little above

ALYCE MILLS

One of the newest of our stars will be seen in "The Keeper of the Bees," an F. B. O. release

program schedule. Worth seeing. Good tone. Fair appeal. Yes for Sunday, no as special. Draw merchants and farmers, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TOP OF THE WORLD. (7,167 feet). Star, Anna Q. Nilsson, James Kirkwood. Good production. Tone and appeal good. Yes for Sunday. Draw merchants and farmers, widely scattered town, 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. This made a nice program; the colors were fine. Film was in fair shape. Every one pleased. We did poor business on this, but no fault of picture; bad weather. Good tone and appeal. Yes for Sunday and special some places. Draw farmers, town 150. Admission 10-25. Jack Snyder, Casino Theatre (310 seats), Richmond, Iowa.

WILD BILL HICKOK. (6,892 feet). Star, William S. Hart. Same as "Call of the Canyon." If you get a good print which I did not; badly cut out. Several historical parts of the old west in it. Sunday, no. O. G. O'Dell, Hughesville, Pennsylvania.

Pathe

KING OF WILD HORSES. (5 reels). Star, Rex (horse). About one hundred per cent. better than the human actors was the Wonder horse, Rex, seen for the first time here. This is a western show with all the old time hokum but the horse puts it across with a slam. Exploit the horse big. Tone, good. Sunday, no. Special, no. Appeal, ninety per cent. Working class town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

DR. JACK. (4,700 feet). Star, Harold Lloyd. I have been waiting for more than two years for Pathe to bring their film rentals down from the (for me) region of the clouds on Lloyd pictures, to the vicinity of a small town man, that he might view at closer range. I got "Dr. Jack" for my first Lloyd feature and although I paid too much for it, that fact did not spoil my enthusiasm for its merit. Comedies of this order are good for my business. To my mind, Lloyd starts in where the other comedians leave off. "Dr. Jack" is a very good comedy, suitable for Sunday, with a moral tone that is one hundred per cent. pure—(even better than Ivory)—but as special, no. Guy C. Sawyer, Town Hall, Chester, Vermont.

Principal

GIRLS MEN FORGET. Star, Johnny Walker. A very good drama of the times. A little different kind of picture and pleased most of the audience. Good tone. Appeal seventy-five per cent. No for Sunday or special. Firkins and Laws, Crystal Theatre, Moravia, Iowa.

RE-CREATION OF BRIAN KENT. Star cast. Harold Bell Wright's worst picture to date. A few said it was good but the majority did not like it at all. Business was fair the first night, but fell off. The paper was not as good as on the former Wright pictures. Tone, okay. Fair appeal. No as special. Draw all classes, small town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Producers' Dist. Corp.

ANOTHER MAN'S WIFE. (5 reels). Star cast. Good picture. Bought right and it will please everyone. Tone, good. Sunday, yes. Special, no. Good appeal. Railroad class, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (750 seats), Gallup, New Mexico.

SOFT SHOES. Star, Harry Carey. No matter what kind of a play Harry is called upon, he always has proven he can take care of it. Especially so from Western to this one. Harry's pictures always please our patrons, this one, is as good as the rest from Producers Distributing Corporation. Tone, good. Sunday, no. Special, no. Appeal, eighty per cent. Mining class. Admission 15-25. John Cleva, Jr., Enterprise Theatre (175 seats), Glen Alum, West Virginia.

STOP FLIRTING. Selected cast. Good in spots, but rather tame after "Charley's Aunt." Suitable for one night or double bill. Tone, O. K. Fair appeal. Yes for Sunday, no as special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TIGER THOMSON. (5,700 feet). Star, Harry Carey. A good western with all action desired. Am trying to buy second series; first one went over O. K. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

TROUPING WITH ELLEN. Star, Helene Chadwick. Good one-day picture. Helene Chadwick very pretty in this one, and story is fair. Tone, O. K. Fair appeal. Yes for Sunday, no as special. Draw student and family class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Schulberg

APRIL SHOWERS. Was well liked and played to fair business. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Universal

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Very good program subject. Appeals especially to children. Tone, excellent. Sunday, yes. Special, no. Appeal, eighty per cent. Farmers, town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. A good one. Tone, okay. Sunday, no. Special, no. Appeal, ninety per cent. Farmers, town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

LET 'ER BUCK. Star, Hoot Gibson. Hoot's pictures are always a drawing card. This proved no exception and was enjoyed by all. Tone, all right. Appeal, O. K. Yes for Sunday, no as special. Draw mixed class, town 1,500. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

LET 'ER BUCK. Star, Hoot Gibson. Extra good program, western. The roundup scenes are O. K. Hoot seems to be popular here so I did a good business in the face of tricky competition. Tone, okay. Appeal, good. No as special. Draw all classes in small town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. This is a splendid railroad picture and pleased everyone. Wallace Beery as the man who is "Hell with the women" incites the usual detestation that his remarkable ability as a heavy usually does. Tone, okay. Sunday, no. Special, yes. Appeal, one hundred per cent. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

THUNDERING DAWN. (6,600 feet). Star, Doris Kenyon. Fair picture with a big storm scene; it had no box office value nor did they get excited over it. Good tone. Appeal, sixty per cent. No for Sunday and as special. Firkins and Laws, Crystal Theatre, Moravia, Iowa.

TORNADO. (6,576 feet). Star, House Peters. A good show, only we paid too much for it as the amount of business we are doing just now does not warrant such a high rental. It drew mostly kids for us. Draw better class. town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

WOMAN'S FAITH. Star, Alma Rubens. Starts out fair but the rest just drags along. Last two reels shows weeping Percy in different churches. Why do they waste time on such awful draggy pictures? Pleased nobody. Tone, okay. Sunday, no. Special, no. No appeal. Railroad class and miners, town of 3,500. Admission 10-35. Giles Masters, Strand Theatre (750 seats), Gallup, New Mexico.

Vitagraph

BAREE, SON OF KAZAN. Had a good audience on this one and they enjoyed it and boosted it fine for the second night's run. Tone, all right. Appeal, very, very good. Yes for Sunday and special. Draw mixed class, town 1,500. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

BELOVED BRUTE. (6,710 feet). Was considered a good picture here and the comments were very favorable. Did satisfactory business. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

CAPTAIN BLOOD. (10,680 feet). Star cast includes J. Warren Kerrigan. This is the type of picture which does not pull or interest a small town audience, in proportion to high rental charged by Vitagraph. Tone, all right. Fair appeal. Yes for Sunday and yes as special in cities. Draw mixed class, town 1,500. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

MYSTERY OF LONE RANCH. Star, Pete Morrison. I believe this was a good picture, or would have been if they had not balled things up in the assembling of the print at laboratories. A lot of repeat stuff—and I had first run on it. Vitagraph made a very fair adjustment with me. Draw mixed class, town 1,500. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

Is that feature for next Saturday a SATURDAY picture?

Is that comedy coming along with the feature you're sort of leery of likely to hold up the standard or help make the feature seem a flop?

Is the serial you're thinking of booking going to hold up?

Nobody can tell you but an exhibitor who has had experience with those pictures.

You send tips to help him, and he will be more likely to send tips to help you!

Fill In Tear Out Send Along

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title .....**Producer** .....**Star** .....

My report .....

.....

Audience appeal.....**Suitable for Sunday?**.....**A Special?**.....

Signature of Exhibitor.....

Theatre .....**No. Seats**.....**Town** .....**State** .....

ONE LAW FOR THE WOMAN. (6 reels). This one might please, but it's doubtful. The director lacked the ability to inject the much-needed pep and the audience patiently waited until the hero saved the girl, etc. Tone none. Suitable for Sunday but no as special. Appeal, fifty per cent. Draw from masses, city 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre, Birmingham, Alabama.

SCHOOL FOR WIVES. Star, Conway Tearle. This is very good. Fine acting and scenery. The young people will like it. Will appeal eighty per cent. Very good for Sunday. Special, yes. New Empress Theatre (500 seats), Philadelphia, Pa.

SCHOOL FOR WIVES. (6,182 feet). Star, Conway Tearle. Pretty good domestic drama. Well mounted and well acted. Pleases the class of people who like love stories. City trade, city 15,000. Admission 20-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

Warner Brothers

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. Even the old grouches complimented me on the picture as they came out. Went over big. Just what the small town demands outside of westerns. But one possible adverse criticism, seven reels is at least one too many for small towns with only one machine, although this one did not seem to drag with the audience at any time. Appeal, one hundred per cent. Sunday, yes. Not a special. Ed. F. Cox, Princess Theatre. Bristol, Colorado.

Comedies

HIGH LIFE. (Educational). Good of its kind but my people get tired of this class of comedy. Unfortunately I have a fifty-two weeks' contract with Educational and must stick it out even though I lose. Tone, questionable. Sunday, no. Special, no. Appeal, fifty per cent. All classes town of 1,000. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

LOVE'S SWEET PIFFLE. (Pathe). Nothing much to it. Can't see a thing to Ralph Graves. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

ONE HORSE PLAY (F. O. B.) Pop Tuttle Comedy. Pretty good because it is a little different from the usual comedy. This one is pretty old, but went over just the same. Good tone; yes for Sunday. Drew farmers and merchants, town 450. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

PAPA'S DARLING (Fox). A very good Fox comedy that will make them laugh aplenty. Draw masses, city 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

RARIN' ROMEO. (Educational). Star, Walter Heirs. Poor Walter. If this is the best he can do, give him another job. Patrons were unanimous in saying that this was a bum comedy. Tone, fair. Sunday, yes. Special, no. No appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RED PEPPER (Educational). Star, Al St. John. This comedy is good enough to save any show, no matter how weak the feature is. Draw rural class, town 300. Admission 10-30. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

ROMANCE AND RASCALS (Vitagraph). Star, Larry Semon. Another Semon re-issue that's not much of a comedy. Draw masses, city 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

SEA LEGS. (Educational). Star, Jimmie Adams. A fair comedy. Nothing more. Tone, okay. Sunday, yes. Fair appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Short Subjects

PATHE NEWS No. 39. (Pathe). A good news subject, very interesting. E. N. Prescott Circuit (250 seats), Union, Maine.

SPANISH ROMEO. (Fox). Star, Earle Fox. The best two-reel subject of the 1924-1925 season. Every exhibitor should get this one and tell 'em about it. They'll go out pleased even if the feature on the same program is a rotten one. A bull fight in this subject that wasn't just simply flashed off at the best part. It was on the screen long enough for everybody to get so thrilled that they screamed in several instances. Tone, good. Sunday, yes. Special, no. Appeal, one hundred per cent. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Independents

PAINTED FLAPPER (Chadwick). (5,600 feet). Star, Pauline Garon. Far better than name implies. Another title would help the box office a lot. Fair tone. Sunday yes, special no. Draw conservative class, city 22,000. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

RACING FOR LIFE (State Right). Stars, Fairbank-Novak. This is a very good feature; has an auto race that is a whiz. Tone, appeal and for Sunday, yes. No as special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RANCHES AND ROMANCE (State Right). Star, Leo Maloney. The best picture Leo Maloney has ever made, and I have run them all; the audience laughed until their suspender buttons came off; the operator (Projectionist Richardson will want him called) got so interested in the picture that he let the screen go white; and the piano player forgot to play—but I will not say what the boss did. Tone okay. Appeal—you bet! Yes for Sunday, no as special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RANGER BILL. (Bill Mix Productions). Star, Richard Carter. Good average western program story that holds those who like the action pictures. Not a wonderfully expensive story to make, but is up to the average for one day play. Draw general class, city 15,000. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

STAGE COACH DRIVER (State Right). Star, Tom Mix. This is the worst lemon that I have ever had the "privilege" of running; a bunch of old two reelers hashed up and miscalled a feature. Leave this alone if you value your reputation as a showman; run this and you will sure regret it; for every quarter that I have taken in on this one, it has cost me a dollar. Shun it like you would the smallpox. Tone, none. Appeal, zero. Nope for Sunday. As special—it is to laugh. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

TOMBOY (State Rights). Star, Dorothy Devore. Fairly good story with a suspected surprise finish. Bootlegging and thrills. Would probably go best as a second feature. Draw general class, city 25,000. Admission 25-30. Frank J. Framer, Empire Theatre (1,100 seats), New London, Connecticut.

TWO GUN SAP. (State Right). Star, Franklyn Farnum. A picture with some action, but I did not like it very well. Will get by for Saturday. Sunday, no. Special, no. All classes town of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

WINGS OF THE TURF. (State Right). Star cast. Might as well be all blanks. This is rank. An old print and a poor picture on it. The pathos was dipped out by the bucket and the glycerin tears flowed freely while the villain still pursued her. Bah. Tone, punk. Sunday, no. Special, no. Appeal, fifty per cent. Working class town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

McDowell Finds a Way to Get Them In During the Counter Pull of a Festival

FILL a niche in the Exhibitors' Hall of Fame for Walter D. McDowell, manager of the Strand Theatre, Syracuse, N. Y. He kept the house out of the red ink during a local celebration, when there was a wealth of free attractions to lure the amusement seeker. He used it for a centennial, but you can work it on an old home week or a county fair, if you switch it around a little.

Some time ago Cliff Lewis, the publicity annexer, wrote to know if we had any dope on a stunt to grab business with free shows all over the place. We frankly admitted that we did not know what could be done. We have seen a lot of money spent for extra big attractions in the hope that the size of the offering would pull them away from the grand street parade, but we never saw it done.

Figured It Could

Syracuse was about to celebrate its hundreth year. There were to be all sorts of things happening, and it looked like a good time to book in a good cheap show and go fishing.

But that advice did not suit McDowell at all. He could not see why he should not do better than usual business with twice the usual number of people in town, so he started to figure and he figured until he hit on an idea that tied right into the celebration scheme.

He dug out fifteen of the oldest photographs of the city he could find. He got more than these, but he picked the fifteen that looked the most interesting, and had these made into slides.

Meanwhile he arranged with a local photographer to make about a reel of sky shots of the city; the first aerial pictures ever made of the town.

This gave him the basis of an attraction that covered the idea of a century of progress, though none of the pictures went back that far. He called it the Centennial Review.

To get advertising, the ever-useful Herald was let in on the scheme and the title of Syracuse Herald-Strand Theatre Centennial Review was given the production. The paper did an immense amount of advance work, (without charge), and during the festival week ran one of the old pictures each day, with a two column cut and from half to a quarter column reader, always hooking up to the full display at the Strand.

With the centennial uppermost in everyone's thoughts, the presentation exerted more pull than the film attraction, and the house did an excellent business in spite of the numerous counter attractions. It was virtually made a part of the celebration, and visitors and residents alike wanted to see what Syracuse used to look like and what it looked like from the sky today.

With the newspaper doing all of the advertising, the cost was very small and the stunt is well within the reach of the average town, though the smaller houses may have to cut out the aerial review.

Put Up a Front

What is said to have been the first false front ever built on the Cameraphone Theatre, Pittsburgh, was erected for Man and Maid and is reported to have excited the East Liberty section as much as it would have impressed in a small town.

This was backed by a crossword puzzle contest with a single ticket to every solver.

Get the Orphans

Because of its story, Zander the Great is especially indicated for the orphans' matinee and the Metro-Goldwyn exploitation men are playing this angle with great success. But you don't have to wait for a M-G man to suggest it to you. Play it on your own with the help of the newspaper, and you will find it a winner.

Dressed the House To Sell Quo Vadis

Realizing that it would take a little extra effort to put Quo Vadis over properly, the Strand theatre, Seattle, made that effort. With the exception of Jannings, the players were unknown, and the fact that it was a big production had to be gotten over through some special effort.

An electric sign was made to cover the usual two-story Strand sign, to throw the title in letters of light up and down the street. Festoons of greenery with bunting and cut-outs, completed the festival suggestion above the marquise line.

The foliage decoration was brought down below the canopy and draped around a cross banner over the doors with the title in electric lights, and the entrance doors were paneled with painted cards carrying sales material from the press sheets.

The result was that the patrons were impressed with the idea that Quo Vadis was something unusual, and so they turned out. Being in the proper frame of mind they fully valued picture instead of merely regarding it as "one of those foreign things." You can't make a patron like a poor picture, but you assuredly can help him to properly value a good production by showing it some extra respect yourself.

Four Banners

Banners on the streets in Birmingham require a special municipal dispensation, but D. Roscoe Faunce persuaded the City Commissioner that the showing of Charley's Aunt was a matter of sufficient importance to warrant a display and he got permission to erect four of them, which aided the laughing cat in the lobby to run the crowds up to the box office.

One Co-opper

A little different from the usual run was a co-operative page arranged by the Kings and Rivoli Theatres, St. Louis, or I'll Show You the Town. The difference was that there was only one co-operator, an automobile concern.

They dealt in used cars and tied in strongly to the idea that their cars could show you the town. Goldman took the upper half for the theatre ad and the company paid for the remainder, and both got full page value.

A Metro-Goldwyn Release

TOOK SEVEN CHANCES ON SEVEN-ELEVEN AND CAUGHT THE TOWN

The Jones Theatre, Canon City, Col., put out two boys, one dressed as Buster Keaton and the other in burnt cork. Both placcarded for Seven Chances and played craps all over the business district for about three hours a day. The best stunt yet.

New Toys Prologue Helped the Picture

Russell F. Brown, of the Rex Theatre, Eugene, Oregon, got out a two-piece banner for Barthelmess in New Toys, the top being his usual rosin paper effect while the bottom was done on compo board since it was subject to more strain.

Most of Brown's banners are done on this cheap paper, but after the paint is put on it looks just as good as a cloth sign and it costs but a small proportion of what cloth would come to. M. W. Larmour uses a somewhat similar paper, which is used to line freight cars in which grain is shipped, and he writes that he gets enough for a banner for thirty or forty cents. It might be well to remember that George Schade leads the list. Several years ago he was using corrugated paper for his marquise work instead of the more costly compo board. The others seem to have followed his lead.

Mr. Brown stiffens the paper with lath to gain rigidity and gets a very pleasant effect. The two sections are more nearly the same shade orange to touch it up.

The sign in the lower right hand corner is an announcement of a very effective prologue, which immediately preceded the picture. In this two youngsters enter on the curtained stage at the close of the March of the Wooden Soldiers. They meet in the center and dance around when the boy spies a new top; a rocking horse, and deserts his little playmate for the novelty. This brings her to tears and the penitent lad comes to comfort her.

The back curtains part, disclosing a large box, the lid of which rises to reveal a mechanical doll, who comes forward and does a stiff-joint dance, a large rachet, off stage, suggesting the creak of the mechanism.

At the close of the dance she reenters the box and the lid slides into place, the curtains closing. After a momentary pause the children timidly draw the curtains aside, revealing the screen with the main title.

It was inexpensive, but it made for an unusually good business.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

The Fates decreed that "Kivalina of the Icelands" be the attraction in what was probably the hottest week of the year. That fact in itself, far from being harmful, was on the contrary helpful as "Kivalina of the Icelands" was widely advertised as one of the coolest pictures available. The program, of which it was the feature, was made up of four stage presentations and two additional film subjects, making a whole show that rounded out an even two hours' entertainment. "Kivalina of the Icelands" was 1 hour and 4 minutes, the comedy, an Educational called "Baby Blues," was 15 minutes long and the usual Mark Strand Topical Review was 8 minutes long. The remaining 33 minutes of the two hours were given over to the stage numbers.

The overture was selections from "The Princess Pat," the operetta by the late Victor Herbert. These numbers, all of the lighter sort, helped to get the program under way by putting the customers in a pleasant mood right at the start. The lighting effects for this were: an amber Mestrum flood of 160 amperes on the orchestra from the dome; an overhead spot of light green on the vase in each transparent window at either side of the orchestra stage; foots and borders of large stage in blue; entrance spots, one green and one blue, crossing on ceiling drapes; 4 amber spots hitting the pleats of the gold draw-curtains closed across the small production stage; 2 green Mestrum floods on these curtains from the projection room. The overture required 8 minutes.

The second stage incident was the Brooklyn debut of the Russian National Orchestra of twenty-five pieces, under the directorship of Stephan Stephanoff. This organization, all strings, was billed as "direct from a six year world tour." They were pyramided on the stage all in Russian costumes, of green tunics, blue trousers and tan boots. The black cyclorama served as the back-drop for this number and at either side was a fabric column hand painted by P. Dodd Ackerman in fantastic colors typical of the Chauve-Souris. At the base of one column was a magenta spot light and in the other an orange spot for the opening number. Toward the close of the act the magenta in one column was dimmed down and a green dimmed up. The lighting for the set from the dome and projection room included straw floods, amber and white. The selections by the orchestra were: excerpts from Russian operas, a Russian dance, the "Second Hungarian Rhapsody," another Russian dance, "Katharina" and as an encore "Bright Shines the Moon." This incident required 16 minutes.

Immediately after the Topical Review came Estelle Carey, programmed as "Brooklyn's favorite soprano." She sang "Meneenia." Lights were as follows: lemon spot on singer from the dome and two variegated Mestrum floods on orchestra and spangled draw-curtains closed across the production stage.

The prologue to "Kivalina of the Icelands" was programmed "Northern Lights" and represented an eskimo igloo in a field of snow. In the foreground was a property sled loaded with furs and standing by the sled was a basso in full eskimo trappings. He sang a song called "Northern Lights" and at the chorus a snow on the lamp in the dome gave a very realistic effect of falling snow. This number ran 4 minutes, with lighting from sides and overhead.

Shot the Fathers

E. P. Briggs used the neckties sent all Paramount theatres to be given out on Father's Day, but he went beyond this. He had a local cameraman shoot all fathers who entered the Rialto Theatre, Pubelo, Col., between one and half past on that day. The picture was shown later in the week and will be shown again next year.

A First National Release

THE LOBBY DISPLAY AND A SCENE FROM THE PROLOGUE ON NEW TOYS IN EUGENE, OREGON

Russell F. Brown made this display of rosin paper on a lath foundation. It is blended from light to dark blue with orange border and a bright title letter. The cutout from the six sheet is mounted on compoboard and the colors match the banner. The prologue was a mechanical doll dance dressed up with a little allegory done by a pair of clever children. It helped to get the crowd.

A Metro-Goldwyn Release

THE RAGAMUFFIN CONTEST WILL HELP JACKIE COOGAN

This is a variant on the impersonation idea and was originated by John Hannon, of the Rex Theatre, Sumter, S. C. A prize was offered for the most ragged child and all were admitted to see The Rag Man. Only these nine responded, but the stunt made good.

Tattered Kiddies for The Rag Man

Getting away from the Jackie Coogan impersonation, John Hannon gave a new quirk to an old idea when he played The Rag Man at the Rex theatre, Sumter. He offered a prize to the most ragged child, and four boys and five girls responded to the rollcall at the appointed time.

The chief of police was the judge of the contest, and an unofficial jury of several hundred endorsed his verdict. The winner was given a small prize and all of them were awarded a pass to see the picture.

Nine Were Enough

Nine is a small turnout, even in a small town, but they drew a large crowd, and seemed to help business.

The regular lobby stunt was a display of ragged clothing which flapped in the wind. When there was no wind an electric fan was turned on to get the desired movement.

Now that vacation time is here, an impersonation stunt for the youngsters should be staged on any picture giving half an excuse, and this ragamuffin idea is new. Use that if you can hitch it to any title.

Larmour's Hints On Fancy Fronts

For some reason M. W. Larmour, of the National theatre, Graham, Texas, is unable to get out good photographs of his fronts. He cannot afford professional negatives and his hand camera turns up prints that suggest a too-warm toning bath, but he sends in some good suggestions, though the pictures will not reproduce.

The most elaborate of his recent efforts was for Peter Pan. This is built in a shadow box about 16 feet long and four feet high, with a 1x4 frame in front. Instead of cloth he uses a sort of sheathing paper, which he can purchase very cheaply and which serves for a short time as well as muslin. For Peter he painted the front frame with supporting columns of paper with a tesselated pavement effect.

Back of this was a paper backing, painted blue to represent the sky. This was cut out for the title and a moon, the latter being yellow tissue with the lettering in deep green crepe paper, brush shaded with blue. Both were lighted from behind.

In front of this sky were placed cutouts of Peter and others from the small posters, with artificial flowers and vines to sketchily suggest a garden effect.

As Mr. Larmour does all his own work, the cost was very small and the effect decidedly good.

For The Dressmaker from Paris he copied the mannequins from the fashion sheet on this production and mounted them on top of a straight banner, lettered with the title and players. The dresses were done in vivid colors to contrast with the plain white banner lettered in red and black, with a green border.

On The Goose Hangs High he used an oval banner with the flapper daughter on the left facing her prim mother on the extreme right. Here the card was a light yellow, with orange and dark blue border, orange title, outlined in black, and a row of silver moons. These last were made by varnishing circles, powdering them with aluminum paint when nearly dry and burnishing the metal when fully dried. This is a wrinkle we do not recall having reported before.

Making it Harder

A cutout puzzle of Hoot Gibson's face on a circus style throwaway was the exploitation for Let 'er Buck at the Pullman Theatre, Chaffee, Mo. All you had to do to get a pass was to paste the puzzle together neatly. The neatest fifteen got passes to later shows.

But you also had to identify the star by name, and to make this part more difficult, he was connected with his eight previous releases and his name was plastered all over the front of the theatre.

No one contracted brain fever solving the mystery.

A different style of lobby display will get you better attention. Change over.

Played to Dad

Next year remember that Frank J. Miller got a lot out of Fathers' Day by hooking the newspaper to a search for the oldest man in Augusta, Ga. When they found him they let him invite six of his cronies to be his guest at a Monday showing of Her Night of Romance at the Modjeska Theatre.

Any man who could show that he was 85 or older was made the guest of the house, but he got no party. The old men at the County Home were special guests.

Another stunt was a huge painted postcard which was displayed in the lobby the latter half of the previous week, addressed "To Father, all over the World."

A Paramount Release

A LOBBY DISPLAY ON WELCOME HOME THAT COST $42.25

Harry Gould made this for the Hippodrome Theatre, Fort Worth, Texas. The material cost $15, the art work was $25, hauling was $2 and tracing paper for the windows 25 cents. It made a knockout flash and can be used again with a little painting.

Sold Charley's Aunt on Numerous Stunts

One of the best campaigns on Charley's Aunt is reported by Frank J. Miller, of the Modjeska theatre, Augusta, Ga. He knew he had something that was able to make good for the best he could do, so he shucked his coat and hustled.

One of his best stunts was worked by a female impersonator who pulled various stunts three days before and during the run of the farce. This particular one was to call from the grand stand to one of the favorites of the local team. This player, previously coached, called back, "On my word. It's Charley's Aunt, from Brazil, where the nuts come from."

The Aunt promptly rushed on the field and embraced him, and then was introduced to the large crowd as being the guest of the Modjeska.

The impersonator was also perambulated in an old-fashioned horse-drawn carriage with a venerable darkey driver. She handed out cards at dismissal time around the schools and did not overlook the downtown district. By the end of the second day practically everyone in town had seen her.

During the showing times she sat in a rocker in front of the theatre, busily knitting, apparently oblivious of the crowds she was attracting.

The lobby was masked in with compo board with a black cat painted either side of the entrance. Over the door was "Enter for laughing purposes only" with the title and other catchlines. Above this was a shadow box the width of the opening, containing nine black cats silhouetted against vari-colored lights set behind them. Larger black cats were on either end of the marquise. On either side of the marquise, against the house front, was a banner with an opening masked by scrim, back of which were phonograph horns, the laughing record being used. These read: "Inside they are laughing at Charley's Aunt."

Mr. Miller obtained a special permit to parade a small boy, a black cat and six black kittens around the street. It would be interesting to know how he induced the cats to follow the kid. The boy, of course, carried the usual sign to the effect that Charley's Aunt was enough to make a cat laugh.

A large department store let in a large cat with animated head and tail, and smaller cats were landed in numerous other stores.

And over it all was spread the idea: "You'll forget the hot weather when you see Charley's Aunt at the Modjeska, the coolest spot in town."

It's not only the racing titles that can use riders. A girl in a very toppy riding habit perambulated Boston recently in the interest of The Sporting Venus at the State Theatre. She got them in by the bunch.

A Producers' Distributing Release

HOW THE MODJESKA WAS DRESSED FOR CHARLEY'S AUNT

Frank J. Miller, of Augusta, Ga., spread himself on this farce, and the house front was only one item of a campaign that brought him an astonishing summer business. The large signs on either side of the marquise carried laughing records.

Got Them Laughing Before They Entered

Often a lobby stunt will prove to be as good as a prologue in getting the patron in the right frame of mind. W. Irvin found this to be the case the half-week he played Charley's Aunt at the Imperial Theatre, Charlotte, N. C.

His main lobby attractor was a black cat five feet high, lettered with the title and the familiar "It's enough to make a cat laugh." The mouth of the cat was masked with scrim, which permitted the laughing record to filter through. Patrons came up to the box office with their laugh already started, and went in to see the picture in the proper frame of mind.

As Mr. Irvin had not used the record on Harold Lloyd pictures, it was brand new and the first couple of days it not only halted the pedestrian but vehicular traffic was stopped while the drivers tried to figure it out. The stunt was worth a lot of extra money to the house and the comedy played to the best business in more than six months.

The lobby idea was supplemented by a street worker; a man dressed as a woman, who carried a suit case, properly labeled, and a basket of tagged nuts. Some 1,200 of these were given out, as well as 1,000 heralds, and the perambulator supplemented this with a lot of breezy talk as he went along the streets and through the stores.

For a clincher, a display advertisement was used the Sunday before the opening. As it is not customary to advertise the last-half attraction on Sunday, this simple stunt carried an unusual amount of conviction.

Chinese Curios Sold Chin Chow

Selling Chu Chin Chow is largely a matter of selling. You can't get it off to a good start with the usual campaign. You must sell the difference in style and create an atmosphere. Earl Settle did, and made money with the title.

He created an Oriental atmosphere in the foyer for four days in advance, being aided by a wealthy resident of Oklahoma City who is an enthusiastic collector of Oriental art treasurers. He put his collection at the disposal of Settle and the latter changed the lobby of the Capitol into an Oriental cozy corner in advance of the showing.

No Cost for Loan of Antiques

A wonderful inlaid cabinet was the centerpiece, and this was filled with rare porcelains. Teakwood and ebony chairs and tabourets were disposed in front, with Chinese rugs for drapes. The value of the collection ran well into five figures, yet the loan was made at no cost as the collector was proud to exhibit his treasures.

Most of this display was made in the foyer, but the open doors permitted the objects to be seen from the street. In the lobby proper two sphinxes guarded the box office, standing on cedar chests. They were not Chinese, but they were effective and helpful. Further front a cutout from the sheet was centered and flanked on either side wall by cutouts from the threes. Red and amber lighting aided the effect at night.

With a comparatively small newspaper campaign the picture was put over to a handsome profit.

A First National Release

A CLEVER UNDERLINE DISPLAY FROM THE CIRCLE

Ace Berry, of the Circle Theatre, Indianapolis, used this foyer design for the advance on Chickie. Each block is of a different color, with a cutout from the one-sheet atop. It made a fine flash and helped to a literally enormous business.

Guessed on Stills

Most identification stunts are based on star portraits, but Norman W. Pyle, a Metro-Goldwynner, worked it more effectively on a still. He ran a picture in the Morgantown, W. Va., Post and offered tickets for the identifications. The scene was from Zander the Great, shortly to play at the Metropolitan Theatre, so everyone guessed Marion Davies, but they studied the press stories to get the other names.

A United Artists Release

TWO GOOD POSTERS ON THE THIEF DONE BY SHIRBY YOUNGBECK

The Oriental picture lends itself to striking designs, but the house artist of the Milwaukee Theatre, Milwaukee, does not have to wait for a self-suggestor. He does capital work every week, though few photograph well on account of the color.

"Truth Well Told" Is Shimon Slogan

Louis C. Shimon, of the Milwaukee theatre, Milwaukee, Wis., has sent in a number of clever poster and card designs done by Shirby Youngbeck, the staff artist, but most of these will not reproduce since the camera will not yield the color values and the photographs seldom are satisfactory. We show on this page two designs on The Thief of Bagdad which came through better than usual.

Mr. Shimon also sends in a rubber stamp impression reading "Truth Well Told" with the name of the house in a surrounding circle. This is the slogan of the Advertisers' Club of the World, of which he is a member, and all Milwaukee Theatre posters are stamped with this design. It is also played up in the press work.

Helps the House

He writes that it has materially helped the house. Good pictures are offered merely as "good" and not "great," and fair pictures are slid over without lying, with the result that they can make a clean-up with the big pictures and do not lose business on the others, since the uniform use of "good" is just as good as the uniform use of "great" while leaving the latter to collect extra business.

Mr. Shimon writes that if any manager desires to correspond with him on this matter he will be glad to explain his methods and tell results. Years ago George Bleich built a wonderful following on this policy. It is just as good today; perhaps better, for the public has grown wiser meantime. Why not drop Mr. Shimon a line?

Exhibitor "Uncle" Likes His Title

Because of his genial ways, Thomas Sherlock, of the Castle Cinema, Northwitch, England, is known to the youngsters as "Uncle Tom," and gradually everyone has come to think of him by the same title.

He is proud of the name and clever enough to realize its commercial value, so his billboards, erected along the roads leading into town, carry the title, as shown in a cut on this page. Being a First National fan, he advertises his showing of that brand.

You never heard of a grouch being called "Uncle" by others than those who have to through relationship It's as much of a title of affection as it is a certification of good fellowship, and to be held in such popular esteem is a business asset as well as a matter of pride. We don't blame him for going to the billboard with his title.

Flapper Preview is Good Chickie Angle

M. A. Malaney, of the Love Theatres in Cleveland, pulled an extra good one on Chickie at the Stillman theatre.

He knew, of course, that Chickie is preeminently a flapper picture. He knew, too, that the Cleveland Press is running the sequel to the story.

Selected Ten Flappers

He permitted the editor to select ten typical flappers, for whom he gave a special advance showing of the picture. Then they were asked if Chickie came up to their idea of the modern girl. Six said "yes" and four took the negative, but all ten were quoted in a long story in the paper, with pictures of three of the girls to liven it up.

The Press threw in a box on the page containing the day's instalment of the sequel stating that the picture made from the original story was to be seen at the Stillman, and also printed a two column scene cut.

Everyone who read that page was interested in Chickie. It was the best sort of hand-picked advertising, and well worth the slight trouble involved in showing the picture in the private projection room.

Malaney helped along with a two inch streamer ad across the bottom of the page, and all told managed to get winter business in a summer temperature.

Like a Church

Salamanaca, N. Y., is small enough to rely on the church bells, and so the bells were used to put over The Hunchback of Notre Dame. A large bell, obtained from the local railroad shops, was hung over the marquise and was rung thirty and fifteen minutes before the showing of the picture at the Andrews theatre.

The free taxi if it rains stunt also was used, but it didn't rain.

UNCLE TOM SHOWS ARE SOMETHING ELSE IN WALES

They are not the once familiar "Tom show" of the Stowe story, but the capitalization of a title bestowed by the kiddies on Thomas Sherlock, of the Castle Cinema, Northwitch, Wales. The kids started it, but now he is "Uncle Tom" to everyone.

Strong Dog Story an Aid to Raffles

Making a dog story the chief stunt for Raffles at the Isis Theatre, Grand Rapids, Mich., F. R. Cleaver, a Universalist, helped put over the stunt in a way that made for real advertising.

Through the friendship of the general manager of the Consolidated Theatres, the Chief of Police was sold on the story and promised his help to put it over. He was the only outsider in the secret.

Shortly before the showing of the House Peters picture at the Isis, a truckman drove up to Police Headquarters with a strong box which he said he had received from two men who were standing beside a broken down automobile some distance out of town. One of the men started to ride in with him, but was unaccountably missing when town was reached. This looked suspicious, so he brought the box direct to the police.

Discovering the stencil of the U. S. Quartermaster's Department almost obliterated by dirt and age, the Chief called up Camp Custer, but was told that no such box was missing.

The police reporters were given the story as more or less of a mystery, and they all carried stories the next morning. Through the forenoon efforts were made to claim the box and remove it, but at last the box was claimed by C. Hurd, of the Isis, who explained that it contained the film of Raffles, also 50 bottles of perfume, as many packages of toilet powder and other articles intended to be given out as souvenirs on the picture. He announced that the combination had been lost and that he would pay a reward to anyone who would open the box before the picture was due to open, adding that the souvenirs would be distributed to those who might be in the lobby when the box was opened.

For several days the box stood in the lobby where all who wished might try their luck with the combination.

Saturday morning Mr. Hurd came out with the announcement that if the box were not opened by noon he would dynamite it, if necessarry, to get the films, but that he had sent for a safe expert.

Naturally this crowded the lobby at noon when the expert went to work. He opened the box with little delay, since he had the combination and only worked on it long enough to make it look difficult.

The films were found to be intact and the souvenirs were handed out, as promised. But fearful of a real Raffles, Mr. Hurd had put the things in only that morning. He was taking no chances.

The stunt gave several good news stories and made for real interest so the picture went over to big business.

A Paramount Release

A SPIRITED PAINTING SOLD THE SPANIARD IN BIRMINGHAM

This is a two-plane setting used in the lobby of the Galax Theatre by Rodney Bush. The toreador and bull are set in advance of the background. On the backing the ornamental column not only saves detail work, but it permits the use of the space as a mount for the stills of this production.

Mr. Larmour's Idea On Cooling Appeal

It's a little late for this season, but it will pay to remember next Spring that M. W. Larmour, of the National Theatre, Graham, Texas, cools his house with fans and psychology.

He switches to "The Cool National" just before Texas warms up, and he starts his fans about a week before they really are needed, so that some people will complain that the house is too cold. That idea persists after the weather warms up, and the tradition of cold house is carried through the summer with a perceptible improvement in business. But Mr. Larmour says it is as bad to turn the fans on too soon as too late.

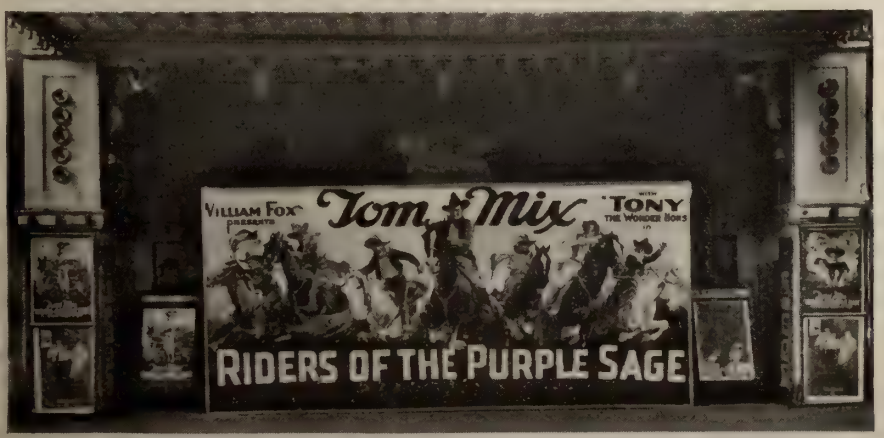
You may be interested in his annual advertisement. This year it ran as two thirds of a three sevens. It runs:

WHY THE NATIONAL IS ALWAYS COOL:

1. Every Minute the Air Is Changing.
   As you enter, notice how pure, sweet and cool the used air remains. We draw it from the shady side of the building, from under the spreading limbs of a large oak and blow it through the theatre to the street. But first it passes through our cooling and cleaning plant.
2. All Air Entering the National, Is Washed, Cooled and Dried.
   In the right hand wall near the screen you can see an eight foot blow fan. The air from this fan is drawn from the shade, through sprays of cold, circulating water, dried, and delivered to you.
3. An Abundance of Ceiling Fans Keep this Pure, Cold Air Stirred Up, Blowing It to All Parts of the Theatre.
   You sit in a slow moving breeze of washed and cooled air, and also receive a direct breeze from the ceiling fans overhead.

NOTE: To Those Who Find the National Too Cold.

If you do not sit directly under the ceiling fans, you will still get the clean, cool air from our air washing plant without the direct draft from the ceiling fans overhead.



A Fox Releasé

USING A TWENTY-FOUR SHEET TO REINTRODUCE TOM MIX

Don Nichols, of the Paris and Savoy Theatres, Durham, N. C., had not run a Mix picture recently so he used the entire sheet for Riders of the Purple Sage when he played that title at the Paris. It worked better than any smaller display.

Tried Prologues

Newburgh, N. Y., got its first taste of the prologue idea on Code of the West, when Charles R. Hammerslough, of the Broadway Theatre, used two costumed singers offering West of the Great Divide in a scenic setting. The people liked the idea, and it helped to draw business.

As a by-product cards were tied to automobiles reading that the recipient had violated the Code of the West, and summoning him to see the picture. It's a bit old, but it was new in Newburgh, where they are just waking up.

The title writing contest did so well for Janice Meredith it has been shunted over to Zander the Great in towns where it was not worked on Janice. Giving a newspaper a set of tickets for prizes also enabled the Columbia Theatre, Sharon, Pa., to edge in the crossword puzzle. Digging still further back, an orphan's matinee was given, all of which helped Zander to pay the rent.

Page Ad Helped Prolong the Run

Getting Charley's Aunt for its first showings in the State, the Isis Theatre, Cedar Rapids, Ia., not only got a week of big business but got two extra days for the final clean-up. One of the big selling points was a well-handled full page that preceded the showing. This was mostly cut and title, with

A Producers Distributing Release

A WINNING FULL PAGE

the result that the sales talk is all read, because there is comparatively little of it. It does not take a page of argument to sell this comedy, but a splash page will sell the argument through the creation of a sense of bigness, and so cut it better than more copy. The halftone did not come through very well, but it is reasonably clear and gets the idea of the character over, but with all its years in stock Charley's Aunt is too well known to be dependent upon any one factor. In this display we particularly like the boxing in of the main copy. Taken by, large and sideways this is an unusually good display.

Strong Display in Simple Typography

This 50 by 6 from the Rialto Theatre, Burlington, Ia., is far from being a good example of artistic typography; indeed it is quite the reverse, and yet it is not without its interesting points. It gives an exceptionally strong display to Meighan's name; and most of the selling will be done through Meighan rather than his play. There is some lost space over at the left, where it does not count as white space attractor, and a column might have been saved without losing any of the effect. The rule work is part of the attention-getting appeal. It does not mean anything and does not form any particular design, and yet the six point rule gives a real sense of strength to the space. It seems to belong as much as the type, chiefly because of its boldness. It might have helped had the "Filmed in the picturesque coal fields of Alabama" been shoved over to the left, under the sales talk, which would have permitted a better spacing between the title and Miss Lee's name, but it does not matter much, since Meighan's name has already won attention for the space and you cannot well overlook the rest if you are interested in this star. The placement of the small features is unusual, but it is good, since it gives them more importance than they could have gained below the star name. Below they would have been the tail to the dog. Above they seem to be more important. Generally this placement would pull the layout out of shape. Here it has a reverse effect. It actually helps. It's not a "pretty" advertisement, but it is a good seller, and therefore a good advertisement. It was framed by Harold D. Barnes, the manager.

Uses Local Events to Scale Up Sally

Tell a man that a thing is six feet tall and he will have a better idea of the height than if you mentioned two meters. On the same line N. L. Royster, managing director of the Broadway Theatre, Charlotte, N. C., uses two local happenings as his measuring stick for Sally in an effective two fives. The lower part of the space is worded to suggest a personal appearance, which we do not believe

TWO BIG EVENTS
Have taken place in the city of Charlotte this year The Grand Auto Races and the Mecklenburg Pageant, both of which were wonderful successes.
THE THIRD BIG EVENT
will take place Monday, June first, when that very charming young lady
"SALLY"
will make her bow to the citizens of Charlotte. She will distribute beautiful photos of herself to those who see her. Get ready and be on time She will arrive promptly at 1 P M June 1st

A First National Release

SELLING SALLY STRONGLY

was intended. What is meant is that rotos are to be given, but some are apt to show up with the idea that Colleen Moore will be there, too, to hand them out. It would have been better to have made this a little more definite, but the general idea of the space is capital and stacking Sally up against the auto races and the pageant will do more to sell that production than the flashiest full page ad ever slipped into a form. A full page is just cuts, but the auto race is a definite and tangible standard of comparison. Ten inches did more selling than the average page.

A Special Reverse for Great Divide

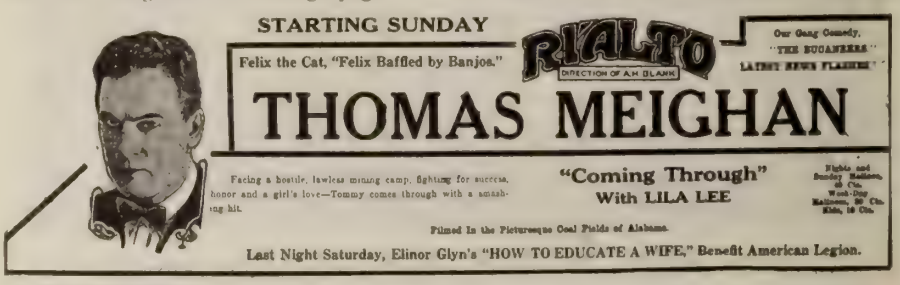
This display from the Sun Theatre, Omaha, does not seem to be press book stuff, but a locally drawn title plate, very appropriate when you realize that the design is that of an Indian blanket. It escapes the usual objection to reverse by being so large that it cannot be mudded in. As printed it is a

THIS WEEK
SUN
ENDING FRIDAY
SPECIAL EASTER WEEK ATTRACTION
ALICE TERRY
IN ONE OF AMERICA'S GREATEST LOVE STORIES
WHILE THREE MEN FOUGHT TO OWN HER, SHE STOOD AT BAY
A lonely girl in the perilous lands of the West. They played at cards for her soul. Adventures that have gripped thousands on the stage thrill again in this glorious film.
Filmed in the Grand Canyon
THE GREAT DIVIDE
WITH A SPLENDID SUPPORTING CAST INCLUDING
CONWAY TEARLE
HUNTLEY GORDON—WALLACE BERRY—NAZU PITTS—ALLAN FORREST
Added Treat
TWO REELS OF SUN FUN
WILL ROGERS
In a Whiz of a Comedy
"Gee Whiz Genevieve"

A Metro-Goldwyn Release

A SPECIAL PLATE

strong black, which materially helps the effect, but such bold lettering cannot be wholly lost even in a weak grey, and it is particularly effective in that it throws into prominence a title that already has been sold to the possible patrons through its long stage use. In general the type is well laid in. The section starting "while three men—" is in all caps, but there are not more than three words to the line and these are well spaced, so even this is not as objectionable as usual. Using light Roman above and below, the star name gives a display to Miss Terry that could not come from the use of any size of full face for the lesser lines, and while here an upper and lower would have been better, the lines are not important and their partial loss does not affect the general result. This is a three elevens and we think the Sun got


STARTING SUNDAY
Felix the Cat, "Felix Baffled by Banjos."
RIALTO
DIRECTION OF A.H. BLANK
Our Gang Comedy, "THE BUCANEERS"
LATEST NEWS FLASHES
THOMAS MEIGHAN
Facing a hostile, lawless mining camp, fighting for success, honor and a girl's love—Tommy comes through with a smashing hit.
"Coming Through"
With LILA LEE
Filmed In the Picturesque Coal Fields of Alabama.
Last Night Saturday, Elinor Glyn's "HOW TO EDUCATE A WIFE," Benefit American Legion.

A Paramount Release

A STRIP IN WHICH THE SMALL STUFF RIDES AT THE TOP

what it was paying its money for—a good display. A little hand lettering would have made this space floppy, but type throws it well up, and offers greater strength. The Sun could well afford the services of a staff artist did it consider hand lettering desirable, but it knows better than to hand letter where type does better.

This Ad Sells on the Griffith Play

Most theatres have sold Isn't Life Wonderful on the strength of the producer's name, but the Hippodrome Theatre, Baltimore, plays up the name and then adds the criticism from the Telegram-Mail, of New York, set into the cut. This cut seems to have been locally produced, and works out very well.

A United Artists Release

NAME AND CUT

We like this selling angle. This picture is so different from the usual product that some advance explanation is essential if the patron is not to be disappointed, and the line "A simple romance of love and potatoes" backs up the comment of the reviewer and gives the prospect some idea of what to expect. Having some idea, he is better able to appreciate this excursion into untrodden fields. The better you educate your clients, the better they will be pleased. Get them in expecting to see the usual Griffith, show them something entirely different, and before they have had time to get used to it, they have decided that they do not like it. Play on the producer, but prepare your patrons for something unusual.

Hand Lettering is Hurtful to Display

Here is another example of a poorly lettered display from Lowe's Valentine Theatre, Toledo. The artist gave it up on the quoted speech below the head, but the printer was right with him—he set it in all caps. The rest looks as though the space had been slapped together in a hurry, for the lettering is sloppy in the extreme, and the spacing is almost inexcusable in spots. Probably the average reader will know that the panel is trying to tell him that there is a Charley Chase comedy, a cross word puzzle film and the news reel, but what it announces is "A Charley Chase comedy, Crossword News." With all that space at command, there was plenty of room for a better exposition of the added attractions, but it looks as though it had been put in by one of the ushers. It's

A TENDER LOVE DRAMA FOR ALL THE WORLD TO SEE!
NORMA TALMADGE
"A STORY OF THE MUSIC HALLS OF DEAR OL' LUNNON"
in The LADY
FROM ALAN WOOD'S STAGE PLAY
PRESENTED BY JOS. M. SCHENCK
STARTS TODAY
at LOEW'S VALENTINE
CHARLIE CHASE COMEDY—CROSSWORD—NEWS
DAILY 11 AM to 11 PM—SUNDAYS 1 to 11 PM
MATS 15-25¢ NIGHTS-SUNDAY 25-40¢
Coming WEEK SATURDAY APRIL 4th LON CHANEY in "THE MONSTER."

A First National Release

ROOM FOR IMPROVEMENT

a shame to waste four nines like this, even though Norma Talmadge probably sold the show on her name alone. If she can do that, it would have been better to have left out the rest, rather than offer such a mess. The Valentine does good type work now and then. It is a pity it does not hold the artist to his proper place.

Gets Title Over With Little Copy

This space from Loew's Theatre, Nashville, Tenn., is mostly plan book cut, but when the cut can sell the idea of Husbands and Lovers so well, it is scarcely necessary to add much copy. The sale is made through the cut, with the announcement of the featured players to add to the interest. But the house and the printer made a workmanlike job of packing in the type, and it makes a nice three tens with a minimum of effort.

LOEW'S
"Husbands and Lovers"
Something New About Lovers.
Something New About Husbands.
Something New About Wives
with
Lew Cody, Lewis Stone and Florence Vidor
LOEW'S MAGAZINE The World's Latest News
CROSSWORD NOVELTY
SPECIAL PARIS CREATIONS Posed by Beautiful HOPE HAMPTON
AESOP'S FABLES The Funny Rats and Cats IN "S. O. S."
NEXT WEEK APRIL 13TH "EXCUSE ME," with Norma Shearer and Conrad Nagel

A First National Release

TELLS ITSELF

You have the girl the proffered heart and the wedding ring. Of course you know the censors will insist upon the wedding ring, but the situation suggests that it has interesting points and the chances are that you are sold before you come upon the three line: "Something new about lovers. Something new about husbands. Something new about Wives." You scarcely need that, but it certainly does not hurt.

This Double Frame Gives Prominence

Frank H. Burns, of the Beacham Theatre, Orlando, Fla., sends in a strong small ad on Forty Winks in which he gets a powerful kick out of a double frame. The space is only a three sixes, but a quarter page would

A Paramount Release

VERY EFFECTIVE

have given no better display. The foundation is from the plan book, but Mr. Burns has worked the cut out to get something entirely different. He handles white space about as well as anyone we know of, and he knows the value of cutting into the space to get extra attention. Both the house name and the "Today only" strike the eye the first thing, though it is the odd cut which probably gets the most attention. That small line at the bottom of the space reads, "Personally endorsed as a peach of a fun film for everyone," and the small letters inside the inner frame are jazz copy urging everyone to be sure and see it. He does not try to tell what it's all about. He has the reading notices to look after this. This space comes to cash in on the advance, and it did just what was required of it. It's a nice example of open spacing, but most of his displays are that.

Sold Extra Star

Because His Supreme Moment and The Sporting Venus have the same players, E. Irvin of the Imperial Theatre, Charlotte, N. C., made the most of the fact that The Sporting Venus, which he was playing, has one more star than the other picture. He did not come right out and say this, but he played up his cast in larger newspaper spaces than usual and the people got the idea that if Venus required one more star than a Supreme Moment, it must be a better picture.

Then he did more by playing up the Hamilton comedy, King Cotton, which naturally is an attractive title in the cotton belt. Giving the comedy a share of the lobby display brought in a nice addition to the box office roll.

THE FIRST RUN

PRESENTATIONS - PROLOGUES - MUSIC

Edited by Colby Harriman

Riesenfeld Jolts Broadway Orchestras

IF Dr. Riesenfeld has accomplished but one thing with the "Engagement Extraordinary of Ben Bernie, Himself and His Band," that one thing is—a general recognition of the fact that if the Symphony Orchestra is to survive in the moving picture theatre, it must offer a variety of musical compositions in the overture spot which are in direct contrast one to the other, not bordering along a familiar strain.

There are some overtures which may be perfectly proper in a concert hall, but which have no place whatsoever in a motion picture program. The overture should reflect a certain spontaneity, a life, a colorful tonal treatment. It is the beginning of the show, and necessarily it is a dominant factor in setting the tempo which the audience unconsciously absorbs, and reflects during the balance of the program. There are some overtures which have been offered in picture houses which have so lowered the temperament of an otherwise appreciative audience with their slow, dreary, dismal movements, that all of the comedy subjects and excellent presentation features have had a terrific battle to win the good will back again.

Jazz music is one form of music and a limited form at that. A jazz orchestra may be classed as "nerve disturbers." They shock one's emotions like an electric vibrator, but in the range of music which is available to the Symphony Orchestra there are so many forms, so many excellent compositions, so many good things which are practically overlooked by the average conductor that we are confident when the Symphony Orchestra settles down to business some real results will be attained.

It is high time that orchestras begin to clean house by the elimination of the old standard numbers plus the temptation to repeat compositions. Let us have an influx of original compositions, of new arrangements, without having two theatres playing the same overture at the same time. There is absolutely no excuse for such a condition. The orchestras in the five leading Broadway motion picture houses have long been recognized as the finest of music aggregations. They have excellent conductors, are composed of talented artists, and there is no reason why the music should not be of such scintillating character as to be one of the drawing powers of the house. The large orchestras cost enough, we know, and the theatre should get value received as well as the patron. This will not come with a strict adherence to the old stuff.

The Hays Office Speaks of Better Programs

WE are grateful for a statement recently received from the Greater Movie Season Division of the Motion Picture Producers and Distributors of America, Incorporated, which we are printing here in its entirety.

"Unseen workers will make history during Greater Movie Season. Producers, directors and camera-men who stand on studio sidelines have created better motion pictures. Producing-directors and technicians in back-stage areas of first-run theatres will provide better motion picture entertainment.

"Too much praise cannot be accorded the development of their particular art. In fostering that art 'The First Run' department of the Moving Picture World has contributed importantly; for a theatre's methods of presentation, the atmosphere with which it surrounds the screen, enhance public receptivity and make possible the production of still finer and more thoughtful photoplays with some certainty of popular appreciation. An audience prepared for the spirit of a classic by the advance presentation, then kept in that spirit by the orchestral accompaniment, naturally will respond in a manner that would be impossible were the picture flashed coldly upon them. To that great extent do producing-directors govern public emotion and, because emotion makes entertainment, the success or failure of the screen's worth-while efforts.

"Entertainment is the film industry's basis. The ratio of presentation to picture in creating that entertainment cannot be gauged, although the box-office tells the story in terms of 50c or more as against 25c admission.

"Mr. Hays' statement in launching the national drive might well be borne in mind. 'Greater Movie Season begins in August. It continues—not for a week or a month, but for as long as theatres, by the entertainment they afford, justify the enthusiastic support that this season will inspire nationally.

"Greater Movie Season aims directly at the 40% of the American people listed as irregular patrons. That percentage includes the body that prefers to think of pictures as they were eight or ten years ago—in the era of flickers, illustrated ballads, a discordant piano with, perhaps, a fiddle and cornet extra on Saturday night. The advances in screen-art will surprise the critics, but what the men behind the screen have done for the art of presentation—lifting it as high as the best production standards of the stage—will amaze them."

(NOTE: A series of weekly reviews on valuable books for producers and musical directors. We shall be glad to put you in touch with the publishers of these excellent aids.—Harriman.)

NATIONAL COSTUMES OF THE SLAVIC PEOPLES, with drawings by Margaret Hubbard, and descriptive notes and color plate by Esther Peck.

This book clearly and concisely informs one of the correct costuming of the various Slavic people. The purpose of the book is to "facilitate the difficult problems of this particular costuming by eliminating individual research and, through practical suggestions, to minimize the expense of making the costumes. The collection has been developed from authentic sources. not so much from the historical as the point of view which selects as significant for its use, line and color effects rather than the details of decoration and execution."

Some very interesting subject matter is included in the book which embraces a description of costumes, etc. attendant on the holidays and festivals of the Slavic Peoples. This includes data relative to the important holidays in Bulgaria, Czecho-Slovakia, Poland, Russia and Serbia.

There are practical suggestions for making the Slavic costumes. The various costume plates are sketched in black and white, but with a simple key which links the drawings with the color plan for the costumes described, specifying the shade, material and other details.

(Continued on page 532)

Big First Run Presentations

CAPITOL THEATRE
New York City

Featured Picture: "A Slave of Fashion" (M-G-M)

Overture

"Stradella" (Flotow) Capitol Grand Orchestra, David Mendoza conducting.

Capitol Ballet Corps

A fabric drop hung in two, toned rainbow colors from the sides with reds, greens, blues and pinks which blend in a manner to cover the entire surface of the drop. The two returns down in one are caught back about two-thirds of the way up, the surface of the returns being toned a deep blue from the sides. Four girls dressed in green ballet costumes enter with four men wearing green tights, black sleeveless jackets and white shirts, and form a ballet background to Gambarelli, who enters in a white ballet costume with silver trimming, and dances to "Valse Celebre" (Moszkowski). Canary from the sides and foots highlights the dancing area, with the ballerina dancing in a pink spot.

Duet from "Carmen"

An artistically painted set of a street in a Spanish quarter similar to a scene in Bizet's opera "Carmen," which consists of a cut drop hung in two with a masonry span running from a painted house left over to some structures at right center, and the balance of the set in three. A blue sky gradually ascends to a red tint visible through the small passageway up center. Singers dressed in costumes characteristic of the play are highlighted with blue from the right and light amber from left, with light amber spot and red foots. A small chair is placed right center.

The Spirit of the Rainbow

An unusual number which combines a bit of motion picture film with a dance. At the opening of the number a motion picture scenic shot of a water falls in the distance falling into a rocky chasm is shown on the screen and fades into a closeup of a water falls similar to that of Niagara. A wide angle lens on the projection machine widens the frame so that the picture fills the entire proscenium opening. This is thrown on a scrim hung in one with black to back. Presently a rainbow is thrown in at right center and the figure of Gambarelli appears center in a scarf dance emulating the various movements of the falling water. Red from the sides highlights the form of the dancer who gradually comes down to the stage floor on an invisible stairway, and the lighting in the various positions changes from green to purple and rose. The general effect is that of dancing "spirit of the water falls" amid the cataract.

Ye Olde English Tavern

A plain interior suggestive of an English tavern with buff walls, an alcove at center with casement windows, a door at the right of the alcove leading off center, two double casement widows over the alcove. A brown wainscoating and casings comprise scenic treatment of the set. This is all done on a drop hung in two. A landscape drop painted in colorful fashion with a thatched roof visible through the top casement windows is hung in three to back. Old English benches and other similar furniture, including a cask on a "horse," was used to dress. Amber from the sides and canary to flood were used in the performing area. Old English costumes of about 100 years ago were worn by the various artists. The ballet appeared for the finale dressed in hunting costumes of red coats and white breeches, with one character dressed as a fox, entering through the window at center.

(a) "A Duchess He Did Make of She"
Mr. Moulan
(b) "Fill Up a Flagon"....Capitol Ensemble
(c) "Farewell to the King's Highway"
Mr. Wetzel
(d) "A Bold Bandit Am I".....Mr. Moulan
(e) "Fox Chase" Ballet
Miss Niles and Capitol Ballet Corps
(f) Finale: "The Chase is Over"
Entire Ensemble

MARK STRAND THEATRE
New York City

Featured Picture: "Lightnin'" (Fox)

Overture

"Ethiopian Rhapsody," Lucius Hosmer (The first performance in New York). Mark Strand Symphony Orchestra with Carl Edouarde conducting.

A Little Bit of This and That

Joseph Plunkett presents four numbers in a group of divertisements.

(a) Duet from "Il Trovatore" (Verdi)

Two singers dressed in characteristic costumes of this particular opera appear before red fabric drop and work in a steel blue spot. Red foots, blue and green from the sides on the singers constitute the general lighting treatment.

(b) The Chantal Sisters

A piano duet featuring (1) "Scherzo" . . . Saint-Saens; (2) "Dizzy Fingers" . . . Confrey; (3) "Popular Fantasy." Setting consists of seven light red silk panels hung in columnar folds at about 3-ft. intervals over black plush. Two mahogany grand pianos at center set back to back with pianists dressed in silver cloth gowns, down at right and left center. Red foots and border tone the set. Shafts of white from the sides highlight the faces and backs of the musicians.

(c) "In a Garden"

A garden scene which is very effective. A gate at center with two 5-ft. green posts with a white split gate that is practical, over which is a heart shaped arch covered with flowers in amber tones. A hedge row in block formation leads off right and left from the gate. First section is about 3-ft. high. At left center another section about 7 ft. high surmounted with small bay tree leads to left, which is joined to another hedge section which is about 12 ft. high. A small hedge row is back of the gateway. A blue cyc to back. Blue foots and borders with amber, canary and green to highlight. Dancer who appears first in the gateway wears a white dancing costume with jewelled headgear. Two men enter for finale wearing tuxedoes, tile hats and carrying canes. They work in a white spot.

(d) The Eight Volga Singers

(From the Ed Wynn Show)

Eight singers in Russian Folk Songs dressed in colorful cossack coats with gray lambs wool hats, oil cloth boots and sheathed knives worn in the center of the belt. They stood in alignment against a black patent-leather drop hung in one which was tinted red from the border with red, green and blue from sides in vivid colors. Singers were flooded with white from the booth and amber foots up.

COLONY THEATRE
New York City

Featured Picture: "Under the Rouge" (Associated Exhibitors)

Music:

Overture: "Waters of the Minnetonka" (Lieurance), played by the Colony Melody Masters, with E. Charles Eggett conducting. "The Mystic Voice," held over for a fifth week, still entertains patrons. The number this week is "Somebody We'll Meet Again" (Hock and Van Loan), with console accompaniment by John Priest.

Mexico City Grand Opera Company:

Harold McCoy, managing director, has brought an excellent quintet of artists to the Colony and with very simple scenic treatment presents the singers in an excellent manner. This is the New York debut of the company and judging from the reception accorded by the audience this organization proved an instantaneous success. The cast includes Carlos Mejia, tenor; Rodolpho Hoyos, baritone; Diana M. Milicua, coloratura soprano; Margarita Cueto, mezzo soprano; Rosa De Carli, dramatic soprano. They present a group of the most impressive selections from the foremost operas.

The first number introduces the "Rigoletto Quartette." Four singers in characteristic costume standing in one at right center. A scrim is hung at the curtain line, and black plush in two to back. The singers are highlighted from right and bridge with canary and light amber. The "cameo" effect is well done. Lights dim down, a black plush tab curtain is raised at left center, the lights come up, revealing a "flash setting." The corner of a Spanish house. A flat with door, with balcony and window above it, runs parallel with the black plush backing. The adjoining flat with an upper window covered with a striped awning of Spanish style, and a bright colored shawl hanging from the window ledge is obliqued down stage to extreme left with a plain flat to match and carry off. A "senorita" sits on a table against the obliqued flat, and sings a song to the accompaniment of a guitar played by a character dressed in Spanish costume standing in the doorway of the house. Amber from the bridge highlights the singer and the guitar player. Lights dim down, the tab curtain at

left is lowered and the one at right center is raised. The lights are brought up at right, revealing a half section of the arched entrance to an arena. A top piece painted to give the effect of a tiled roof supported with an upright painted to resemble stonework. Black plush masks the opening. A singer dressed as a "Toreador" enters and sings the famous song from "Carmen." Canary, light amber and amber from right and from bridge highlights the singer. The lights dim down, tab curtain is lowered. The lights are gradually brought up, as the scrim is taken away, the black plush is drawn at center, presenting a full stage set which consists of a landscape painted on a cut-out row, backed with blue cyc. The entire company appear in colorful Mexican costumes for a finale. Amber foots, canary and amber from right and left, with a pink flood on artists.

"On the Bowery":

An atmospheric presentation used in the spot preceding the picture. The scene represents a portion of the water-front on the lower East Side (New York City). A set building representing the entrance to "the old saloon" is at left. A flat, with practical entrance and swinging bar-room doors, obliqued on stage, with another flat completing the building to mask and carry off. Two windows are cut at the top of each flat, the openings covered with light colored shades. The end of a fire escape is visible at the extreme up stage corner of set piece. One step platform leads from the building. A painted row to represent the border beams of a wharf, with an occasional cap of a spile being noticeable, set across stage at back. The under structure of the "elevated" is hung directly over the row, a "steel" support at right center. The blue cyc is used to back. An old-fashioned street lamp is placed on the right of the "support." Black plush legs are used at right to mask and carry off. The routine opens with a singer dressed in navy uniform standing beside the lamp post right center. Blue from right and dark amber from bridge highlight the character. A policeman dressed in the uniform of other days, helmet and long coat, enters from left, approaches the sailor, questions him, and is answered with a song, "If You See That Gal of Mine' Send Her Home." At the finale of the song, the policeman exits left, the singer at right. A character dressed in a typical "Bowery outfit," tight-fitting gray checked suit, with rolled rimmed derby, enters from the bar-room at left. He is joined by a girl dressed in characteristic Bowery garb, who enters from right. They do a clever "Bowery Dance," ending with an acrobatic routine. The lighting treatment consists of blue and red foots dimmed down about half, blue borders on full. Amber within set building left, with shafts of amber coming through the opening above and below the swinging doors. Amber tone back of window shades in house, amber light in lamp post, with amber from bridge and sides spotting the area near the lamp post at right center. Amber from left is shot across upright, and blue from right to left on face of building.

EASTMAN THEATRE
Rochester, N. Y.

Featured Picture: "The Night Club"
(Paramount)

An organ overture, "Northern Rhapsody" (Lucius Hosmer), is offered in substitution for the regular orchestral program. The number is played alternately by Robert Berentsen and Harold Osborn Smith. What the composer did for the South in his "Southern Rhapsody," which was played a few weeks ago by the Eastman Theatre Orchestra, he has in his "Northern Rhapsody" done for the North. The "Northern Rhapsody," like its Southern counterpart, is a free treatment of motives and melodies dear to the people of the section of the country from which it takes its name, interspersed with original ideas. An introduction, including excerpts from "Hail, Columbia," and "When Johnnie Comes Marching Home," is followed by the principal movement, founded on the dances of old New England freely and elaborately developed. An original treatment of "Home, Sweet Home" follows and the composition concludes with a martial finale reminiscent of old-time war songs. The working up of the three counter-melodies with "Yankee Doodle" as a basis makes a brilliant and thrilling climax.

As an extra attraction, the Russian National Orchestra with Stephan Stephanoff, conductor, is presented. The orchestra is assisted by a soprano and two solo dancers from the Ballet Russe.

The second of the big musical features which will be presented at the Eastman Theatre during the absence of the orchestra, which is enjoying its annual three weeks' vacation, will be Al Jolson's Jubilee Singers. The group of ten musicians will open on Sunday for a week's engagement, presenting a varied program of comedy, song and dance to their own stringed instrument accompaniment.

McDONALD THEATRE PROLOGUE:

The new McDonald Theatre in Eugene, Oregon, is to be congratulated for the special prologues being produced under the supervision of Russell F. Brown and Donald McDonald.

We are in receipt of a flashlight and description of the prologue devised for "A Thief in Paradise," which, according to reports, attracted much attention and pleased comment from the patrons.

The blue foots are brought up on the close-in curtains as guitar and ukes are heard off stage with aid of magnavox playing "Aloha." The organ starts introduction of "My Isle of Golden Dreams," voices off stage sing verse, during which the plush curtains slowly open, revealing a tropical island setting. The door of a hut with a pent roof at left. Wings painted with palm tree and tropic grass base is used as returns right and left, the one at left masking the down stage side of the hut. Set palm trees up left center with a foliage border to mask. Up stage, a row upon which is painted a scene depicting a beach, a palm tree growth and distant volcano, set across from right to left, the volcano at center. Sky drape curtain is used for backing. A man and a girl are discovered seated on the ground in front of the hut, singing and strumming the ukes. At the end of the song they arise and enter the hut, left. A dancer dressed in Hawaiian costume enters from right and dances to "Beach at Wakiki." At the conclusion of her dance she exits, as a character dressed as a "beachcomber" enters, sings "Dreamer of Dreams" and exits. The man and girl enter from hut, left. A dramatic note is injected into balance of the prologue wherein the girl, unable to persuade her lover from leaving her, invokes the aid of the spirit of the volcano. Her invocation includes the song, "One Fine Day," from "Madame Butterfly." At the end of the solo, the deep blue lighting treatment of the set changes slowly to purple, then red, as the sky back of the volcano tinges with pink to red. Rumble is heard off stage, and increases in volume as smoke and steam spouts from the volcano, the crest breaking, with rocks, lava and kindred effects being brought into action. The prayer is answered as the hula dancer who has joined her in supplication is seen by the beachcomber, who rushes to their aid. As the volcano effect dims down, the lover returns. The reds dim down and out as blues are brought in full. The hula dancer exits, as the two lovers sing "Rose Marie" for a finale which is augmented with a bit of action closing into the main titles of the picture.

CAPITOL THEATRE
Chicago

Featured Picture: "Are Parents People"
(Paramount)

CAPITOL GRAND ORCHESTRA
Albert E. Short, Musical Director
Mauritz Hillbloom, Conducting
(a) Overture—"Light Cavalry".....Suppe
(b) Classical Jazz—"Carmen Capers"..Black
BROADWAY TO HAWAII
A color change lighting effect.
(a) "When You're Away"—
Marjorie Pringle, Soprano
(b) Keep Smiling at Trouble
Eight Girls of the Color Change Ballet.
(c) Frank Libuse.....The Funny Waiter
(d) On the Beach at Waikiki.....The Ballet
(e) My Lulau—
Jean Moebius, Hawaiian Dancer
(f) My Honolulu Hula Girl—
Color Change Ballet
Banks Kennedy at the Organ.
REMINISCENCES OF CIVIL WAR DAYS
(a)The Veranda of a Southern Home—
Evelyn Going and Bernice Bell, Harmonists
(b) Uncle Joe's Cabin in the Moonlight—
Herbert Gould as the Old Darkie
(c) Memorial Day in a Northern City—
Foster Ball and Tudor Cameron
in
Reminiscence of 1861

RIALTO THEATRE
New York City

Featured Picture: "Rugged Water"
(Paramount)

Overture

Selection from "Rigoletto" (Verdi). Rialto Orchestra, Willy Stahl conducting.

Risenfeld's Classical Jazz

Jazz Orchestra, ten pieces, wearing tuxedos seated on a raised platform right of orchestra pit with blue green flood from balcony breast, pink spot on trombone soloist, green foots and borders come up on fabric close-ins which presently open revealing a black drop with a square design painted to resemble a hugh handkerchief hung at angles at center; design carries a wide orange border with blue body upon which is

(Continued on page 532)

A Moving Picture World Presentation

Complete working plans of the presentation suggested herewith, including blueprints, color charts, costume plates, music cue sheets, and other necessary information, are prepared for each subject. The folios are available for IMMEDIATE DELIVERY without charge to any producer or exhibitor engaged in actual production work, and desiring to avail himself of the Colby Harriman suggestions.

IN THE SPELL OF PARADISE

A Midsummer Novelty
A Moving Picture World Presentation
Devised by Colby Harriman

PRACTICALLY the major part of audiences will have reached the peak of their vacationing within the next fortnight, and it will not be amiss to present a feature which will recall some of the high lights of their lazy days spent in recreation in the great outdoors. There will be vivid memories of glowing camp-fires, of winding streams, of gorgeous landscapes, of distant vistas clothed in Nature's glorious colors bathed in wondrous sunsets.

This presentation has been devised to permit a breadth of action, but it seems to us that the proper routine should be solely musical as in the Great Outdoors song means more than the dance. There are so many constantly changing forms in Nature which are in themselves suggestive of rythm that a dance by mortals, unless it bears the characteristics of the primitive peoples, would not seem fitting.

The setting which is comparatively simple will prove an effective background for songs which bespeak of Nature, Romance of the open spaces and other kindred compositions. A lighting treatment naturally lends to the beauty of this setting. The general details follow:

GROUND PLAN OF SET

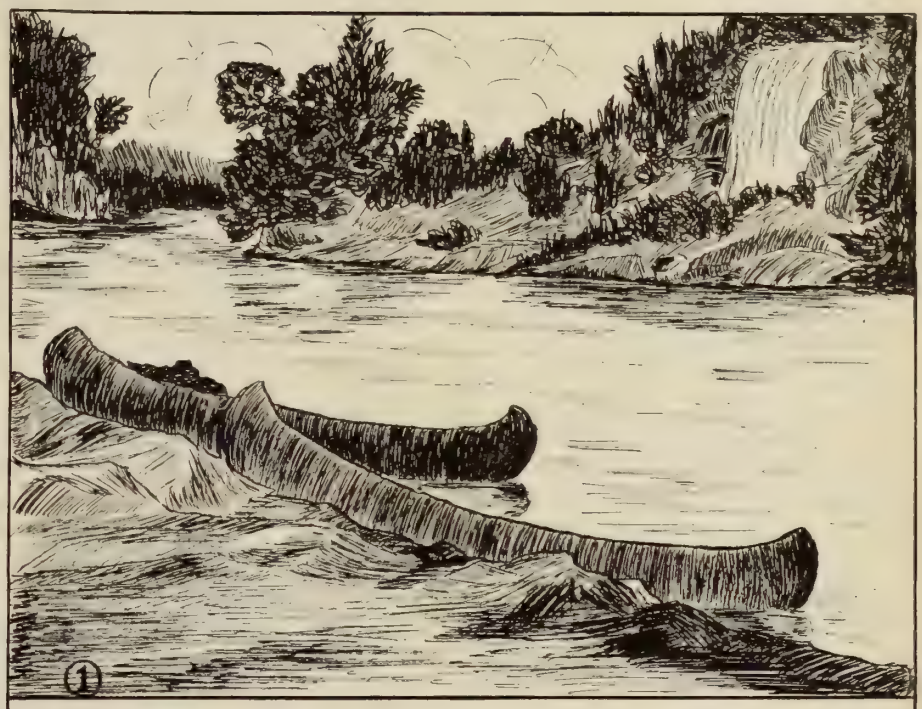
In Fig. 2 the ground plan indicates the simplicity of the general setup. A ground row is placed down in one, back of it are placed the canoe cut-outs which may be fastened to a shorter row or built on standards and placed on an angle, giving the effect of the ends of the canoe being "beached." A sub-water row is placed directly back of the canoe cut-outs; the top of it should be stretched on a wire and not placed on a frame, so that it will form a perfect blend with the bottom of the back drop. This will carry out the effect of the canoes being partly in the water and will also carry out the idea of an expansive stream. The back drop should carry cyc arms and the balance of the scene painted upon it. The water-falls at left can be painted, with a water falls effect focused upon it, although the suggestion made later will perhaps prove more effective.

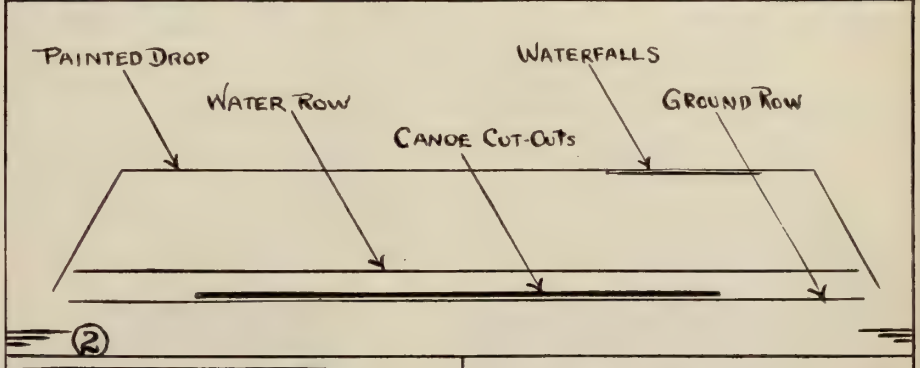
CONSTRUCTION DATA

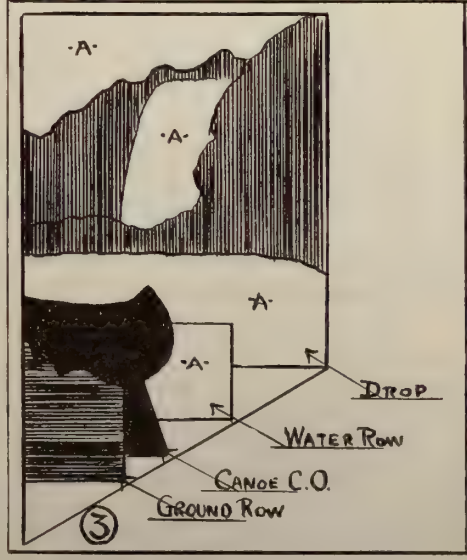
In Fig. 3 is a cross-angle view of the upper units comprising the set, and particular attention is called to certain phases to note in constructing the various units:

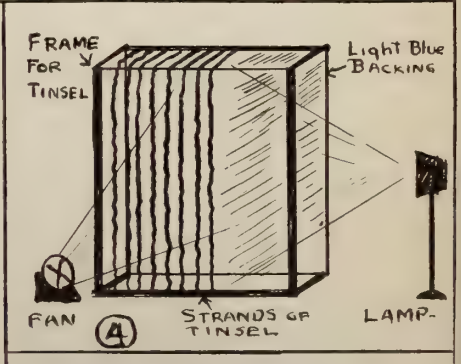
(a) Ground Row:

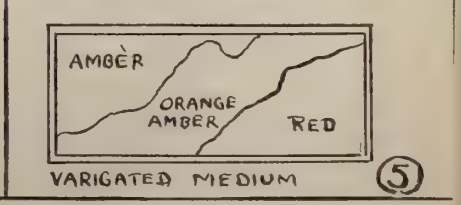
This row should be constructed so that the right end is higher than the left running on an angle that will correspond with the shore line painted on the back drop.











It should be cut and painted to resemble an uneven and rock-studded shore leading gradually to the stage.

(b) Canoe Cut-outs:

These can be made of beaver-board and placed on standards. If desired a small platform can be placed back of the canoe so that a person can stand or sit in back of same giving the appearance that they are in the canoe.

(c) Sub Water-Row:

This water-row is a very important unit in the setting. It is suggested that a wire netting be placed over the top upon which can be super-imposed the edges of the muslin, permitting a thin line at the top which will make it an easy blend with the bottom of the painted drop. It should be transparent so that it can be hooked into the lighting scheme dominating the back drop. It is also suggested that the ends of the canoe cut-outs be placed in slits cut in the water-row giving the effect that the ends of the canoe are in the water.

(d) Drop:

The back drop carries the major part of the scenic treatment. The trees and rocks should be painted and opaqued from the back so that the lighting treatment back of the drop for the sunset effect and for the water tone treatment could be worked effectively. The water falls may be painted but not opaqued permitting a treatment to be given it with the effect machine. The spaces marked "A" on the back drop and sub water-row indicate the parts which should not be opaqued. The shaded portions indicate the opaqued areas.

WATER FALLS

This is one of the most effective parts of the setting from a mechanical standpoint. A simple method which will respond to an artistic lighting treatment and will prove effective, may be achieved with a simple device as indicated in Fig. 4. A frame should be constructed to mask in the opening cut for the water falls. The opening on the drop should be covered with a scrim which may be dyed a blue. On the top and front of the frame strands of silver tinsel should be fastened and placed about one inch apart across the opening. Directly back of the tinsel several strands should be hung loosely so that they will flutter back and forth. The back part of the frame should carry a masking piece painted blue. A bunch light or two spots with blue mediums should be placed to highlight the tinsel. A fan placed at the lower corner of the frame and set for low speed is used to agitate the various strands of tinsel and from the front will give the effect of falling water glistening in the light.

SCENIC TREATMENT

The artist should make this setting very colorful. The foreground should carry the browns and greens of the short line, the canoes painted to resemble old birch bark and the back drop should present a picture of Nature at its best, with a varying of greens in the trees and lower foilage, with a flower studded short and a distant horizon of deep green hills shrouded in a purple haze. The glistening waterfall will, of course, add life to the setting which will lend a completeness to the colorful treatment of the drop. The river and water-row should be dyed in the greens and blues of the usual stream.

LIGHTING TREATMENT

The foreground should carry a dark amber done with green highlighting the ground row. Canary and light amber spots can be shot across stage from sides in the area of the canoes. The back drop should be spotted with greens and ambers. At the top of the foliage purple brought in at extreme right, with a mixture of blues and greens extreme left, and a canary spot tipping the rocks edging the water-falls. The river should be toned a deep blue at the upper part gradually blending in a light blue, green with a canary rippler in the foreground. The lighting treatment on the river should be done from the back of the drop if possible. The sky should be a deep blue, rose toned clouds floating over the surface of it and as the action progresses the sunset colors brought in using a variegated medium as indicated in Fig. 5 on the olivettes used to flood the sky area of the drop. A glow from a camp fire off right can be brought in to highlight the character in the foreground. For finale the lights should be gradually dimmed down leaving only a dim suggestion of the rippler on the river; the foreground in darkness, the trees on the back drop in silhouette against the red sky with blue brought in at the top and the water falls dimly visible.

COSTUMES

It is suggested that the regulation roughing clothes, consisting of breeches, blouse, puttees, etc. be used. An Indian character can be introduced as well as an old woodsman.

Presentations

(Continued from page 530)

painted four large roses, with small white flower clusters intermittently displayed. Drop toned red from borders and sides. Two compo-board candelabras with spiral base are placed right and left of the panel on the drop. Singer in a silver cloth gown appears in a pink spot and sings, "Listening." At the finale of the song the closeins are drawn, amber floods are brought up on the Jazz Orchestra. A member of the orchestra wearing a slouch hat and a wired mustache stands on the orchestra rail in an amber spot, and sings "Ah Ha." This is followed with another song by a member of the orchestra who sings from the pit in a pink spot a number entitled "Spain." At the chorus of this number the closeins are opened revealing the same setting, previously used, only the lighting has been subdued and the amber lamps on the candelabras are brought up. A singer enveloped in a light colored Spanish shawl appears in an amber spot and joins in a duet with the singer in the pit. For the finale a male dancer dressed in black Spanish costume with red sash appears, does a few Spanish steps with the lady on the stage. The members of the Jazz Orchestra wear Spanish hats for this number.

RIVOLI THEATRE
New York City

Featured Picture: "The Street of Forgotten Men"

Ben Bernie and His Orchestra at Montmarte

(*Paramount*)

The title suggests the entire program, set in a French atmosphere, such as is common to the view in the French City of "laughs and tears." The orchestra, dressed in smocks and soft tams, is seated on raised platform outside of what is representative of the lobster palace catering to the French night life. Painted masking piece running down left shows cabaret exterior, festoons of vari-colored paper-tape loosely bunched formed background through which stretched black velvet, giving night effect. Hung from top across stage were some bunched paper-tape and Chinese lanterns, lighted with different colored bulbs. Broad awning striped scolloped border hangs in two. Several tables with several guests seated at them complete the setting. No attempt was made at lighting effects.

The entertainment opened with a mottled light effect on the close-in curtains with blue and rose foots. At opening, the stage is flooded with canary and blue, amber spot on Ben Bernie who introduces:

(a) "Overture Francaise."

(b) Mlle. Fi Fi, who sings "So this is Love" by Ray Goetz.

(c) "Danse Apache." Effectively executed by Jack De Fey and Frances Nanine, the climax of each routene was spotted with white.

(d) "A Street Gamin." Semon Krivoff does his interpretation of the dance of a Cossack.

(e) "Tango du 'Reve."

(f) "Can-Can." Ben Bernie and Ensemble.

At conclusion of the program there was a shower of vari-colored paper streamers across two, with the four graceful dancing girls completing their very pretty dance in front of this shower.

Harold Ramsbottom, feature organist at the Rivoli, is presenting a novelty this week entitled "Songs that You Have Sung."

Review on "National Costumes of the Slavic People"

(Continued from page 528)

There are some simple scene motifs, such as a "Russian-Scene—Bringing the Ikon to the Village," "A Russian Interior," "Moravian Village in Czecho-Slovakia," and a "Siberian Village." The costume plates include designs of costume or clothes worn by the people in Western, Southern and Northern Russia, Ukrainians, and a Ruthenian girl. Polish folk, Czechs, Slovakians, Moravians, Dalmatians, Bosnians, Jugo-Slavs, Serbians, Croatians, Montenegrins, and Bulgarians.

This book is an excellent production aid, especially in arranging scenes, or song and dance specialties appertaining to these particular types of people. The simplicity which constitutes the instructions, plates, and general data, makes it available to all producers, as an expert costumer is not needed to make the various garbs. It is one of the most comprehensive we have seen on this particular subject, and the price of One Dollar does not make its purchase prohibitive.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Lightnin'"

One of Stage's Greatest Successes Reaches Screen as Unusually Satisfying and Pleasing Picture

Reviewed by C. S. Sewell

As a play, "Lightnin'" was one of the stage's greatest successes. In fact, by running for three years in New York City it broke all records up to that time and has since been topped by only one other production. Its presentation now in film form by Fox Film Corporation as the first of the John Golden unit which will transfer to the screen this producer's big successes, makes it an event of especial significance.

Frances Marion in her scenario, and John Ford in his direction, have followed closely the original, making it an unusually faithful adaptation, retaining the story in its entirety with its tremendous audience appeal and as many of the clever and amusing lines as possible, and it should duplicate on the screen its stage success and prove a big box-office winner.

The keynote of the story's appeal lies in the character that gives it the title, "Lightnin'" Bill Jones, a thoroughly human and lovable old fellow with a heart of gold and a strong sense of humor, but who like most of us had his faults, for he wasn't much of a provider and did like his little nips of something stronger than water.

Much of the success of the picture depends on the rendition of this character and in Jay Hunt, Fox has found an excellent substitute for Frank Bacon, who died at the height of his success in this role. Mr. Hunt is an excellent type, possesses the necessary qualifications for the role and makes it one that will endear the character to the spectators.

You just can't help liking old Lightnin' Bill and sitting back with satisfaction enjoying his homely humor and feeling intense sympathy for his misfortunes. Consequently you follow with pleased interest his experiences and those of his little family. When he takes to heart his wife's hasty remark and moves to the old soldiers' home you will feel a big tug at your heart and when he gets up in court and tells of his failure as a husband and says his wife can have her divorce if she wants one there will be many in the audience with moist eyes and lumps in their throats.

There are, however, other points of appeal. The story is absolutely clean and every one of the characters is well cast and each adds his bit to the enjoyment. Especially is this true of J. Farrell MacDonald as the judge, and we must not overlook the clever little dog that continually retrieves the bottle for Lightnin'. There is a pleasing little romance and the picture is just filled with sure-fire situations and excellent comedy. Otis Harland as the old man's pal contributes a generous share and when his two fat boys imitate the peculiar walk of their father it is a scream.

With its finely balanced humor, pathos and heart appeal "Lightnin'" stands as an unusually pleasing and satisfying picture, one that you will continue to enjoy long after you have seen it. Fox is to be congratulated on producing this picture and we predict for it great success.

Cast

Lightnin' Bill Jones.....Jay Hunt
Millie.....Madge Bellamy
John Marvin.....Wallace McDonald
Judge Townsend.....J. Farrell MacDonald
Margaret Davis.....Ethel Clayton
Raymond Thomas.....Richard Travers
Sheriff.....James Marcus
Zeb.....Otis Harlan
Mother Jones.....Edythe Chapman

Based on play by Winchell Smith and Frank Bacon.

Scenario by Francis Marion.

Directed by John Ford.

Length, 8,050 feet.

Story

Mother Jones runs a small hotel on the border line between California and Nevada and Lightnin' Bill is her easy-going, good natured husband who is quite partial to a little drink now and then. A couple of schemers plan to buy the hotel with worthless bonds and resell it to the railroad company. John, a friend of Lightnin', comes to aid him and finds that Millie, his adopted daughter, is the girl he saw once and fell in love with him. Millie gets angry with him when he denounces the schemers and persuades Lightnin' not to sign the bill of sale. Mother Jones tells Lightnin' she is through with him and he goes to an Old Soldiers' Home. The schemers persuade Mother to sue for a divorce so that she may sell. Lightnin' pleads his own case but finally says that many of the charges are true except the one that he was cruel, and if Mother wants to divorce him he is willing, but Mother breaks down and takes him back. John convinces Millie of his love, the schemers are arrested and Lightnin', again happy, is soon up to his old trick of sneaking a drink and signaling his pal, Zeb, to come and share one with him.

Features Reviewed In This Issue

Camille of the Barbary Coast (Assoc. Exhib.)
Fifty-Fifty (Assoc. Exhib.)
Goose Woman, The (Universal)
Headlines (Assoc. Exhib.)
His Buddy's Wife (Assoc. Exhib.)
Keep Smiling (Assoc. Exhib.)
Lightnin' (Fox)
Manhattan Madness (Assoc. Exhib.)
Never Weaken (Assoc. Exhib.)
Private Affairs (Prod. Dist. Corp.)
Slave of Fashion, A (M-G-M)
Street of Forgotten Men (Paramount)
Tracked in the Snow Country (Warner)
Under the Rouge (Assoc. Exhib.)

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"The Goose Woman"

Remarkable Character Work, Excellent Murder Mystery and Tremendous Drama Make Exceptionally Fine Production

Reviewed by C. S. Sewell

In "The Goose Woman," listed as a Jewel, Universal has a picture that is truly worthy of this brand name in all that it signifies. Viewed "cold" in a projection room, it received applause from an audience of hard-boiled critics and the writer does not recall ever having witnessed more absorbing entertainment.

What is the reason for this? First, the intense drama resulting from one of the finest characterizations ever seen on the screen. Louise Dressers performance of the title role is a magnificent piece of work. The character is not a sympathetic one, far from it. The reaction towards this woman, formerly a grand opera star, now a dirty, slatternly, drunken hag who lives in squalor, sore at the world and even hating her own son, whose birth was the cause of her losing her voice, is decidedly unpleasant and so realistic that it is at times even loathsome; but there is no denying its force or the compelling drama that keeps your eyes glued to the screen.

This alone is sufficient to make "The Goose Woman" take high rank, but there is another angle equally fascinating. For dovetailed into this woman's story is an absorbing murder mystery which has been handled with exceptional cleverness, leading up to a climax with a tremendous punch where this unnatural woman in her thirst for publicity finds that she has unwittingly placed her own son in the very shadow of the gallows and all her latent mother love is suddenly awakened.

The heavy drama is lightened by excellent comedy touches and a pleasing romance between the son and an actress, who is true blue, with Jack Pickford and Constance Bennett in these roles. The entire cast is high class and such care has been used in its selection that Marc MacDermott was chosen for a role that is little more than a "bit."

Not only has Clarence Brown given this picture exceptional direction but with an excellent story to begin with the continuity has been developed with unusual smoothness and skill. The various elements sandwich perfectly and while the identity of the slayer is hidden so that few will guess it, there is no placing of suspicion on innocent parties nor is there a dearth of "leads" pointing to the guilty man. The altogether admirable construction and development aids in making it an exceedingly well-rounded production.

There are a few touches where some patrons

may feel that unpleasant realism has been carried farther than necessary but, regardless of these, we believe that "The Goose Woman" will afford splendid entertainment for the great majority of patrons of all classes.

Cast

Mary Holmes.....Louise Dresser
Gerald Holmes.....Jack Pickford
Hazel Woods.....Constance Bennett
Jacob Riggs.....Spottiswoode Aitken
Reporter.....George Cooper
District Attorney.....Gustave Von Seffertitz
Detective.....George Nichols
Amos Ethridge.....Marc MacDermott

Based on Story by Rex Beach.
Adapted by Melville Brown.
Directed by Clarence Brown.
Length, 7,500 feet.

Story

Marie DeNardi a famous opera singer gives birth to a boy and loses her voice. She takes to drink and sinks lower and lower finally becoming a sloverly old hag, who spends her time in a dirty shabby house where she raises geese, continually thinking of her past glories and blaming her son who grows up unloved. Despite his surroundings the boy is an upright manly fellow who wins the love of the leading lady Hazel in the local theatre. The owner of the theatre who has wrecked the lives of many girls starts to win Hazel and is suddenly found murdered. The only witness was the opera singer known only as Mary Holmes. Seeing a chance to gain publicity and again get her name before the public reveals her identity to the district attorney who turns her over to beauty specialists, gets her swell clothes and finally presents her to the reporters, creating a sensation. Her testimony pointed to a man in a new flivver with a defective light, which the police found was owned by her son Gerald and he was arrested. Called upon to identify the murderer she found him to be her own son and, her mother love suddenly awakened she stated that her story was all lies. The district attorney told her, however, he had sufficient evidence to hang the boy on her own testimony. At this juncture the police arrived with the old stage door keeper whom they had traced by a gun that fired the fatal shot. The old man confessed that he killed to save Hazel. Gerald exonerated found happiness with his regenerated mother and Hazel who had stuck by him.

"The Street of Forgotten Men"

Paramount Offers Very Out-of-the-Ordinary Story of the Underworld That Should Please Majority

Reviewed by C. S. Sewell

Paramount is offering a decidedly out-of-the-ordinary picture in the Herbert Brenon production, "The Street of Forgotten Men," based on a magazine story by George Kibbe Turner, with Percy Marmont, Neil Hamilton and Mary Brian in featured roles.

The title refers to a fictitious street running off of New York's Bowery, the haunt of the dregs of the great city's life. The opening scenes take the spectator back to the days of the tough Bowery saloon of a generation ago and Director Brenon has injected a lot of colorful atmosphere with a variety of underworld types and the women in the quaint costumes of the period.

We believe, however, that audiences will find the back room of this saloon of unusual interest. Here is a so-called cripple factory and there is shown the tricks of the trade whereby able-bodied men are disguised so as to appear as crippled, blind, deformed, mis-shapen, in order that they may go out and seek charity from the soft-hearted.

It is one of this number who is the hero of the picture figuring in a story that holds the attention and develops a lot of human interest. This chap, Easy Money Charlie, admirably played by Percy Marmont, is persuaded by a dying unfortunate to adopt her baby daughter and he rears her in luxury, keeping his occupation a secret. Finally he realizes what a cheat and faker he has been and discovering that the girl has fallen in love with him he disappears, leaving her to find happiness with a young chap who adores her.

Considerable drama is developed in the unfolding of this story and especially forceful and logical is the ending where this beggar returns in his rags and secretly watches the girl's wedding. There are a number of other good touches throughout, including a fight between the fake cripple and a fake blind man who is the villain, with a good punch in a second fight between these two, as they are, without their disguises, ending with the villain going blind. Exceedingly melodramatic but effective. Another excellent scene with strong emotional force is the death of the kid's mother.

There is good concentration of interest in this picture, for although there are a large number of characters, only four of them are of any importance.

Rivaling the fine work of Percy Marmont is that of John Harrington in the particularly exacting role of a crook who throughout almost the entire picture feigns blindness, showing only the whites and a bit of the iris of his eyes, and even standing the test of a lighted match in front of his face without blinking. Mary Brian is charming as the young girl and Neil Hamilton makes a good appearance opposite her but has very little to do.

This story is decidedly impressive, out-of-the-ordinary and interesting and we believe that it will be quite generally liked.

Cast

Easy Money Charlie.....Percy Marmont
Mary Vanhern.....Mary Brian
Philip Peyton.....Neil Hamilton
Bridgeport White-Eye.....John Harrington
Fancy.....Juliet Brenon
Dutch Dolly.....Josephine Deffry
Adolphe.....A. Bargato
Diamond Mike.....Riley Hatch
Widow McGee.....Dorothy Walters

Based on magazine story by George Kibbe Turner.
Adapted by John Russell.
Directed by Herbert Brenon.
Length, 6,986 feet.

Story

A dive located on a street near the Bowery in New York run by Diamond Mike, is known as the Dead House. It is a resort for crooks and in the back room is a "factory" where whole and healthy men are made up as blind, crippled, legless, armless, etc. The leader among these is Easy Money Charlie, whose one affection in life is for his dog. Charlie poses as having but one arm. White-Eye is the only one who disguises the fact that he is not deformed, and always appears as being blind. Jealous of Charlie, he kills his dog. Fancy, a woman of the streets, knowing Charlie is kind-hearted, persuades him to take her little girl when she dies. Charlie raises her in secret and years later she has become a beautiful young woman, reared in luxury in the suburbs and sought after by Philip, a young lawyer. Philip proposes but Mary loves Charlie, whom she believes to be a successful business man. White-Eye learns about Mary when he sees Charlie with her all dressed up. A cop learns that Charlie is not crippled and tells him he is a liar, cheat and faker and unfit for decent people. This preys on Charlie and he reveals his secret to Philip and disappears, word coming later that he was drowned at sea. After several months Philip's engagement to Mary is announced. White-Eye sees a chance for blackmail, but Charlie shows up and in a fight White-Eye really goes blind. Charlie takes care of him and when Mary and Philip are married Charlie stands unobserved outside the church in his cripple's rags, confident of her happiness.

"Private Affairs"

Renaud Hoffman Feature Interests with Finely Drawn Character Studies of Small Town Types

Reviewed by C. S. Sewell

Renaud Hoffman is the director of "Private Affairs" a Producers Distributing Corporation picture and like "Not One to Spare" his first feature released through that company it is a simple picturization of real life without a villain and even without a hero or "plot" in the usual screen sense of the term.

This picture in its construction and treatment differs greatly from the average production. It is in reality a series of character studies of small town types such as were probably more common before the age of jazz, sophistication and the automobile. They do not differ materially from the usual screen or play types of their kind except for the fact that Mr. Hoffman has succeeded in making them less exaggerated and more human. Many will be able to pick out characters whose counterparts they know in real life and consequently find their affairs, the little problems of their daily life, more interesting and realistic.

Most persons live a rather humdrum existence and to secure the dramatic angle necessary to round out a story, a situation has been introduced showing a package of letters which was lost and reached their destination five years late. The effect on the receipients is worked out in detail giving rise to some scenes that are humorous and some pathetic. The only real drama in the story is in the case of a girl who married another man when she did not hear from her sweetheart and when she found out he did write to her she wanted to leave her husband and children and go to him. This is possibly a little exaggerated, but the reappearance of the former beau who has developed into a conceited fop makes her realize she has married the right man after all and adds a satisfying note.

An unusual point in this production is the fact that there is no concentration of the story on any one set of characters, and the romance of two of the girls is of about equal importance.

Mr. Hoffman has shown great skill in developing his characters almost entirely through their actions rather than the method too frequently used by painting characterizations in subtitles, in fact we do not recall a single subtitle of this kind although each of the principals is clean-cut.

The lack of drama and action tends to slow down the narrative, but we believe that "Private Affairs" will please a great many people because of its fine characterizations.

Cast

Agnes Bomar.....Gladys Hulette
Fred Henley.....Robert Agnew
Amy Lufkin.....Mildred Harris
Lee Cross.....David Butler
Alf Stacy.....Arthur Hoyt
Irma Stacy.....Betty Francisco
Howard Bomar.....Willis Marks
Joe Hines.....Charles Sellon
Andy Gillespie.....Hardee Kirkland
John Maddox.....J. Frank Glendon
Ben Morse.....Frank Coffyn
Sam Hanks.....Charles W. Mack

Based on story "The Ledger of Life" by George Patullo.
Adapted by Alfred A. Cohn.
Directed by Renaud Hoffman.
Length, 6,132 feet.

Story

In the small town of Two Forks Agnes Bomar, the postmaster's daughter has fallen for the blandishments of Lee Cross who, however, is in love with Amy Lufkin. Cross gets an opportunity to go West during an oil boom and promises to send for Amy. The letter does not come and five years later finds her married to John Maddox. During this period there have been few changes, Alf Stacy the drug clerk now owns the store and is married to Irma his sweetheart. Young Fred Henley who is always trying new schemes to get rich is still in love with Agnes and has bought police dogs to raise puppies. Agnes' father gets bad news and falls dead. An officious politician Sam Hanks is made postmaster and he finds a package of letters five years old behind a desk and puts them in the mail. They cause all sorts of confusion. Those to Irma and Alf are from their old sweethearts and come near causing a divorce. The greatest tragedy happens to Amy when she receives Lee's delayed letter. Regardless of her children she plans a divorce. Lee, however, returns to town apparently prosperous but when Amy sees he is a shallow and conceited dandy she is content and tells her husband it is wonderful for a woman to learn that she married the right man. Lee calls on Agnes and attempts to embrace her but Fred gives him a good beating and he leaves town. Andy, the town drunkard learns from the delayed letter he has inherited a fortune and when Fred's scheme of raising dogs fails, he tells him he must come along.

"A Slave of Fashion"

Excellent Work of Norma Shearer and Lew Cody Makes Pleasing Entertainment of Improbable Story

Reviewed by C. S. Sewell

Can a story purporting to deal with life and not fantasy be made into an enjoyable picture if based on an utterly improbable foundation? The Metro-Goldwyn-Mayer production "A Slave of Fashion," starring Norma Shearer and Lew Cody, would seem to answer in the affirmative.

This picture hinges on the masquerading of a charming and innocent country girl as another woman, using her beautiful wardrobe and even occupying the apartment of a wealthy stranger during his absence. Circumstances cause her to pose as being married to this man and complications and embarrassment result from his unexpected return, although the final outcome can be readily guessed.

On this slight and preposterous basis is built a story in which inconsistencies develop, but cleverly built-up situations, skilful direction, a good set of amusing substitutes and above all the excellent work of Miss Shearer and to only a slightly lesser degree that of Mr. Cody, because he only figures in the climax, succeed in holding the attention and providing enjoyment for the patrons who are willing to forsake logic for the sake of being entertained.

We don't believe we have ever seen Miss Shearer do better work than in the situations after her "husband" unexpectedly returns, where for minutes at a time she sits as if dumbfounded, but still holds your attention. She also registers in the emotional sequences and her stunning clothes will delight the women. Once again, Lew Cody gets away from "villainous" roles and his work as a sophisticated man of the world is a delight. Mary Carr has a chance to put over some very effective mother-love scenes and Vivian Ogden is excellent as the gossiping country aunt.

Cast

Katherine Emerson ..... **Norma Shearer**
Nicholas Wentworth ..... **Lew Cody**
Dick Wayne ..... **William Haines**
Mother Emerson ..... **Mary Carr**
Father Emerson ..... **James Corrigan**
Aunt Sophie ..... **Vivia Ogden**
Madeline ..... **Miss Dupont**
Mayme ..... **Estelle Clark**
Hobson ..... **Sidney Bracy**

Story by Samuel Shipman.
Scenario by Jane Murfin.
Directed by Hobart Henley.
Length, 5,906 feet.

Story

Katherine Emerson, who lives in a small town in Iowa, determines that she will come to New York and make good. En route, the train is wrecked and Katherine, who is uninjured, finds the beautiful hand bag of an attractive woman on the train and discovers in it a note in which Nicholas Wentworth offers this woman, Madeline, his apartment while he is away, with the stipulation that she leave before his return on May 1. Katherine decides to take a chance for a glorious adventure and poses as Madeline. She enjoys herself immensely and revels in wealth and beautiful clothes. Suddenly her family appears and she tells them she has married Wentworth; she continues to allow Dick Wayne to call on her and her mother finally writes to Wentworth. Katherine is flabbergasted when he returns suddenly and seeing no way out of dilemma determines to tell her family the truth. Wentworth, however, falls in love with Katherine and she accepts his proposal that she become Mrs. Wentworth in reality.

"Tracked in the Snow Country"

Warner Brothers Present Rin-Tin-Tin in Story That Should Please the Majority of Spectators

Reviewed by C. S. Sewell

As the newest production starring the remarkable dog Rin-Tin-Tin, Warner Brothers are offering a story of the snow-covered Northwest, "Tracked in the Snow Country," which should prove decidedly entertaining to the majority of patrons.

A number of pictures have already demonstrated that there is an unusual appeal in the performance of an intelligent dog and in this picture the dog has a more than ordinarily prominent role, being really and truly the center of the action.

Exceptional sympathy is developed for Rin-Tin-Tin early in the picture, for on circumstantial evidence he is accused of the murder of his master and tracked with a price on his head. Cast as a dog that is half wolf and whose father was a killer, when turned on by his human friends he returns to the wilds and mates with a she-wolf. Eventually, however, the real murderer is discovered, Rin-Tin-Tin gets his revenge in a scene that is rather gruesome, where he prevents this man from getting out of a hole in the ice through which he has fallen.

The casting of suspicion on Rin-Tin-Tin is rather inconclusive, but it affords opportunities for a lot of good melodrama and gives this intelligent animal many chances to do some really remarkable work. He keeps your interest keyed up to a high pitch every minute he is on the screen and he is in almost every scene.

There are a lot of good melodramatic situations between the dog and the villain and exceptional punch in the fight scenes where Rin-Tin-Tin leaps through the air at his throat and they grapple and roll on the ground. A pleasing touch at the end shows this dog rocking a cradle containing twins and then showing his master his own family, a litter of newborn pups.

Mitchell Lewis gives a fine performance in the arduous role of the villain and the spectators certainly won't envy him in his encounters with the dog, for they are intensely realistic. The other principals do good work, but after all it is the dog that is practically the whole show.

Cast

Rin-Tin-Tin ..... **Rin-Tin-Tin**
Joan Hardy ..... **June Marlowe**
Terry Moulton ..... **David Butler**
Jules Renault ..... **Mitchell Lewis**
Simon Hardy ..... **Charles Sellon**
Wah Wah ..... **Princess Lea**

Based on original story by Edward Meagher.
Directed by Herman Raymaker.
Length, 7,139 feet.

Story

Simon Hardy and his daughter journey to the north country and Hardy discovers a vein of gold but keeps the location secret. His daughter Joan adopts a wolf-dog puppy and when Hardy is found murdered, this animal, now grown up, is blamed. He escapes and returns to the wilds and mates with a she-wolf. The real murderer comes back to the cabin for a map which shows the location of the claim, and is tracked to the mine by Joan's sweetheart. He arrives in time to witness a fight between the villain and the dog and hear the villain threaten to kill the animal as he did his master. There is a terrific fight and the villain escapes and falls through a hole in the ice and Rin-Tin-Tin keeps him from being rescued. Joan and her sweetheart find happiness together and are blessed with twins, while Rin-Tin-Tin himself is presented with a fine litter of pups by his mate.

"A Yarn About Yarn"

(Pathe—Cartoon—One Reel)

This Aesop's Film Fable is a delight. The farmer and the cat are engaged in winding yarn only to be interrupted by mischievous mice, who turn the tables on their ancient enemy and cause the farmer many heart-rending moments. Paul Terry's artists have done an especially fine bit of work in drawing this subject. The facial expressions of the cat are wonders.—S. S.

What MARCUS LOEW thinks of

"EVOLUTION"

A Red Seal Feature

Booked it for the entire Loew Circuit in the Metropolitan District for *115 days solid.*

What FILM DAILY said of

"EVOLUTION"

A Red Seal Feature

Should be shown by every live exhibitor. Splendid timely picture dealing with subject universally talked of. Should pack them in. Don't miss this.

1600 Broadway — New York City

EDWIN MILES FADMAN, President

ASSOCIATED EXHIBITORS PROGRAM

FOR the first time since the plan of establishing programs of feature releases was adopted by the distributing organizations, a trade paper is in position to furnish in one issue reviews of a company's entire product for an extended period.

Through the co-operation of Associated Exhibitors, Moving Picture World has been able to view the eight pictures which will be released from August to November, inclusive, and believing that this constitutes a distinct service for exhibitors in arranging their bookings, our opinion of each production is printed herewith.

This program shows considerable variety. There are two comedies: "Never Weaken," a Harold Lloyd re-issue which should prove highly amusing, and a Monty Banks feature, "Keep Smiling," filled with gags and slapstick that should get many laughs. "Manhattan Madness," a mystery melodrama, offers the opportunity to exploit Jack Dempsey and his wife, Estelle Taylor. "Headlines" is an entertaining story of a mother's sacrifice for a daughter who is an ultra-jazzy flapper. "His Buddy's Wife" also introduces the element of self-sacrifice in an appealing sentimental romance. "Fifty-Fifty" is a sophisticated domestic triangle story featuring Hope Hampton and Lionel Barrymore. The underworld is represented by two pictures in which regeneration figures. One is "Camille of the Barbary Coast," a colorful heart-interest story of a dance hall woman and a youth convicted of forgery. The other, "Under the Rouge," is an excellent crook melodrama with strong heart interest, drama and comedy and an exceptionally thrilling climax.

"Manhattan Madness"

Associated Exhibitors Star Jack Dempsey and Estelle Taylor in New Version of Fairbank's Film.

Reviewed by C. S. Sewell

With heavyweight champion Jack Dempsey and his bride Estelle Taylor in the stellar roles, Associated Exhibitors is offering a new version of "Manhattan Madness" which in its original form served as one of Douglas Fairbank's earliest successes.

Much of the appeal of the picture is staked on keeping the audience mystified regarding the reason for a series of exciting happenings. The plot concerns a westerner who complains that New York offers no excitement. He becomes interested in a pretty girl and soon finds himself in the midst of much more excitement than he bargained for. It developes that it was all a frame-up on the part of his friends, but he "kidnaps" the girl nevertheless and marries her.

The series of mysterious happenings in the count's home in which Jack comes to the rescue of the girl follows closely along the lines of the original version; the action leading up to this, however, has been changed considerably. A couple of reels are used in bringing the star to New York and another in planting the frame-up. During this time there is not a corresponding advance in the plot action the footage being used largely for introducing obvious and somewhat forced comedy supplied by two "green" cowboys on the train and more scenes between them and the negro porter in an exclusive club.

The plot does not really take shape until about the fourth reel; then the action gets fast and furious, so much so that you are apt to wonder whether it is burlesque melodrama, as some of the scenes are so overplayed. Dempsey is confronted at every turn by a new adversary and so effectively does he use his celebrated fists that once he has a half dozen knocked out in one room and as many more sprawling in another room. A mysterious jewel case has been introduced and there are trap doors galore, sliding panels and hands that strangely appear from unusual places.

Jack Dempsey appears to best advantage in the scenes where he has a chance to use his fists. Estelle Taylor gives a satisfactory performance as the girl, while the lesser roles are portrayed by such well-known actors as George Seigmann, Frank Campeau and Bull Montana.

While the climax reveals the whole thing as a frame-up some of the earlier development leading up to the "thrills" is not explained, and the use of so much footage for the comic by-play retards the story and lessens the interest.

As a whole "Manhattan Madness" seems to lack dash and spontanity and will probably register with the majority as average program entertainment. The presence of Dempsey and his bride, however, offers good opportunity for exploitation.

Cast

Steve O'Dare	Jack Dempsey
The Girl	Estelle Taylor
Harlan	George Seigman
Butler	Frank Campeau
Chauffeur	Bull Montana
Maid	Jane Starr
Count	Theodore Lorch
Hank	Bill Franey
Zeke	Nelson McDowell
Porter	Tom Wilson
Murphy	Glenn Cavender

Story by Charles T. and Frank Dazey.
Adapted by E. V. Durling.
Directed by John McDermott
Length 5,580 feet.

Story

Steve O'Dare receives a summons from friends in New York to come in reference to a contract for horses and wires that he hopes for excitement while there, as New York cannot compare with the West. On the train he overhears conversation regarding himself and Harlan, another rancher, and also is attracted to a mysterious girl. Arriving in New York he again sees her in a cabaret with Harlan and she seems to be in trouble. Going to the Count regarding the contract she appears on the scene and appeals to him for help. Steve comes to her rescue and is beset on all sides by a gang, during which he knocks several of them out and two or three get shot. It is all a mystery and centres around possession of a mysterious box which every time he gets, mysterious hands reach out and grab. Finally the house suddenly appears to be deserted and he opens a door to find everyone seated at dinner. It is explained it was a frame-up to provide him with excitement. He turns the tables by grabbing the girl and taking her off to a preacher.

"Under the Rouge"

Crook Story With Intense Drama, Comedy and Heart Interest Is Excellent Entertainment

Reviewed by C. S. Sewell

About a year ago Associated Exhibitors released "The Chechacos" the first picture filmed entirely in Alaska, thus focussing attention on Lewis H. Moomaw its producer. Now this company is offering another Moomaw production "Under the Rouge" which is of an entirely different type.

"Under the Rouge" is a story of the underworld. Its leading characters are crooks and some of its situations melodramatic, but it differs greatly from the familiar type of crook melodrama. It throws no glamour over the commission of crime and is concerned entirely with the better natures of a man and a girl whose circumstances had made them crooks.

Mr. Moomaw has succeeded in developing strong dramatic tenseness right at the outset and a sympathy for the characters despite the fact that they are not in the least ashamed of their profession. Several deft touches and original twists make the characters exceedingly human and establish intense earnestness and sincerity.

So well established is this angle that the story sustains the suspense and holds the attention despite the fact that so many new characters are continually being introduced that the theme becomes rather involved. This lack of dramatic concentration would cause the interest to waver were it not for the fact that it is over-balanced by the power of the main theme.

"Under the Rouge" has a great melodramatic climax which develops additional punch because it comes when you are sure that you are going to see old stuff. There is certainly nothing new in seeing the hero start out in a boat to rescue the heroine who is being swept through the rapids towards a waterfall, but when you see them swept over the edge of the falls and saved by grasping a tree at the waters edge there is an honest to goodness thrill.

It is along human interest lines, however, that Mr. Moomaw really shows to best advantage and makes his characters unusually convincing and appealing, in fact this is the keynote of the production. He makes you feel that Whitey, though a crook, is every inch a man, his friendship for his young pal and his devotion to the girl who is persecuted will warm your heart and there is a tremendous tug in the scene where he gives his own war medal to his pal's mother to make her believe he died a hero instead of while fleeing from the police. And an unusual and effective note is the detective who instead of hounding Whitey, aids him at every turn and urges him to go straight.

The work of the entire cast is excellent. Tom Moore and Eileen Percy have the leading roles with Eddie Phillips as the pal, James Mason as the villain, Claire DeLorez as a vamp, Mary Alden as the mother and Carmelita Geraghty as the susceptible village girl. In the role portrayed by Wm. V. Mong, that of a confidence man who turned evangelist, there is a suggestion of a "Miracle Man" theme.

This picture should please the majority and rate well above the average as a box-office attraction.

Cast

Kitty	Eileen Percy
Whitey	Tom Moore
Skeeter	Eddie Phillips
Mal	James Mason
Daisy	Claire DeLorez
Doc	Wm. V. Mong
Mr. Fleck	Chester Conkling
Jim Condon	Stanley Blystone
Evelyn	Carmelita Geraghty

Little Tommy.....Bruce Guerin
Fred Morton.....Tom Gallery
Constable.....Wm. Dills
Story and Scenario by A. P. Younger.
Directed by Lewis H. Moomaw.
Length, 6,055 feet.

Story

Several years after the Great War, Whitey, who won a hero medal, and his pal, Skeeter, are crooks, while their friend, Jim, is a detective. Whitey loves Kitty, who is also a crook, and Mal, a confidence man, is his rival, and Whitey earns Kitty's gratitude when he saves her from an attack by Mal. While pulling a job Skeeter shoots a watchman and is himself killed. Whitey is held as a witness, but Jim secures his freedom on Whitey's promise to go straight. This he gives as he wants to see Kitty who has gone to the country to recover from a nervous breakdown. Whitey hides his own love when he believes Kitty is in love with Morton, the cashier of the local bank, and is given a job in the bank. Whitey finds out that the old lady with whom Kitty is living is Skeeter's mother and he tells her that Skeeter died a war hero and gives her his own medal to prove it. Mal, the advance agent for Doc, a confidence man who is posing as an evangelist and working the small towns, lures Evelyn, the old lady's daughter, and Kitty tries to save her. Whitey finally thrashes Mal. There is a shortage at the bank and Whitey is suspected, but when Morton throws Kitty down on hearing about her past, Whitey exposes him as the crook. Kitty, despondent, tries to kill herself by going over the falls, but Whitey saves her just at the edge and they find happiness together.

"His Buddy's Wife"

Glenn Hunter Featured in Appealing Sentimental Story of Youthful Romance and Self-Sacrifice

Reviewed by C. S. Sewell

Against backgrounds of the World War and a small New England village there is unfolded a touching and tender romance of youth in the Associated Exhibitors production "His Buddy's Wife" with Glenn Hunter in the leading role.

Using a magazine story by T. Howard Kelley as the basis and preparing his own adaptation, Director Tom Terriss has turned out a picture that is filled with charm and beautiful sentiment. He has left no angle untouched that would add to the building up of sympathy or the bringing out of the pathos of the two leading roles, for sadness and sacrifice are the keynotes of this little story which is intense in its heart interest.

Glenn Hunter was an ideal selection for the role of the fellow who felt his first thrill of love, when in the trenches he saw a picture of his buddy's wife and who, true to his promise when his buddy failed to return from a raid, went to the village and devoted his life to the girl. His sincerity and splendid handling of the emotional angle makes the character very real and causes a tug at the heart. Edna Murphy gives a good performance as the girl who, while deeply grateful to the boy, finally came to his rescue when he was threatened with jail for defending her name and bravely declared her intention of marrying him although her real love was for her missing husband.

Up to this point the story is smoothly developed with an increasing hold on the emotions. Then, there is an anti-climax with the return of the missing husband and we believe that many patrons would prefer to have it ended here for this new development brings about a situation which, while fraught with considerable suspense as to the final outcome, must necessarily disappoint some patrons whichever way it works out. The solution used by Mr. Terriss is the more logical one and keeps up the note of self-sacrifice for the hero who stifles his own feelings to bring happiness to the woman he loves.

Mr. Terriss has handled both the war and village scenes well and despite the fact that the romance does not turn out happily for the hero, we believe that the strong pathos and human interest and fine work of Glenn Hunter will appeal to the majority of patrons especially the women.

Cast

Jimmy McMorrow ..... Glenn Hunter
Mary Mullaney.....Edna Murphy
Dr. Summerfield.....Gordon Begg
Mr. Jones.....Harlan Knight
Mrs. Jones.....Cora Williams
Mirandy .....Flora Finch
Mother Mullaney.. ....Blanche Davenport
Bill Mullaney.....Douglas Gilmore

Based on Magazine Story by T. Howard Kelley.
Scenario by Tom Terriss.
Directed by Tom Terriss.
Length, 5,226 feet.

Story

At the outbreak of the World War Bill Mullaney enlists, leaving his young wife Mary with his mother. In France he and Jimmy McMorrow become buddies. Jimmy falls in love with Mary's photograph and when Bill goes on a scouting expedition and does not return, Jimmy is glad to heed his last request to take care of Mary. The Mullaneys live in a small New England town. Just after Jimmy arrives old Mrs. Mullaney dies and the doctor persuades Jimmy to stay and run the farm. To avoid talk he lives in the barn, but when Mary faints Jimmy kisses her and gossips see him. This starts slander and when Jimmy defends Mary's name he is arrested. Mary comes to his rescue and announces she is going to marry him. As they are preparing for the wedding, Bill who was captured by the Germans returns, and realizing that Mary still loves him Jimmy sacrifices his own love and leaves them to their happiness.

"Headlines"

Mother's Sacrifice to Save Her Jazzy Daughter's Reputation Makes Story That Should Appeal

Reviewed by C. S. Sewell

Two possible angles are suggested by the title of the Associated Exhibitors release "Headlines." One that it is a story of newspaper life and the other that it involves something that would make good newspaper headlines. Both of these figure in the plot to a limited extent, for the story opens in the editorial rooms of a big daily, two of the principals are members of the staff and there is a threat of a "headline" story in the big climax.

The predominating point of the production, however, is the unhesitating sacrifice of her good name by a mother to save her daughter's reputation. This occurs when the mother follows her daughter to the villain's apartment and hiding her in a bedroom comes out and faces the irate wife looking for divorce evidence. While by no means new, such a situation is always effective if well handled as it is in this instance. Of course all turns out right eventually and the mother's sacrifice is appreciated by the man she loves.

The principal character in the drama is a woman feature writer who has kept secret the fact that she has a grown daughter, but from the minute this girl appears on the scene she is the centre of interest. Posing as her mother's younger sister she turns out to be an ultra-modern flapper with exceedingly advanced ideas of independence. This introduces a decided jazz atmosphere and the sex angle is rather daringly suggested in some of the scenes.

Alice Joyce gives a sincere and thoroughly symathetic portrayal of the mother while Virginia Lee Corbin is excellent as the jazz-baby daughter. The male members of the cast have roles of less importance but acquit themselves creditably although Elliott Nugent seems rather miscast as the city editor.

The production details are adequate, the continuity smooth and the direction well handled, and "Headlines" should provide satisfactory entertainment. Patrons who may be fed up on jazz and sex will find that this angle is counteracted by the appeal of the mother's role.

Cast

Phyllis Dale.....Alice Joyce
"Bobby" Dale.....Virginia Lee Corbin
Lawrence Emmett.....Malcolm McGregor
Donald Austen.....Harry T. Morey
Stella Austen.....Ruby Blaine
Roger Hillman.....Elliott Nugent

Story by Dorian Neve.
Adapted by Peter Milne.
Directed by Edward H. Griffith.
Length, 5,600 feet.

Story

Phyllis Dale, feature writer on a newspaper, keeps secret the fact that she has a grown daughter. This girl, "Bobby," is a regular jazz baby and when she is expelled from school for a prank she returns home but begins to pose as Phyllis' sister. Phyllis, however, tells her sweetheart, Lawrence Emmett, the truth, and Lawrence takes an interest in the girl and seeks to curb her. Bobby turns down easy-going Roger, the city editor, for a wealthy philanderer, Austen, whose wife is seeking evidence for a divorce. Bobby falls in love with Lawrence and tells her mother they are engaged. Stella, learning Bobby is to visit Austen at his apartment, follows her and is found by Austen's wife and to save Bobby assumes the appearance of guilt. Lawrence is heartbroken and Bobby, realizing her mother's sacrifice, is greatly chastened. Roger comes to the rescue and arranges to bring Stella and Lawrence together and there is a reconciliation and Bobby, having learned her lesson, is glad to accept Roger.

"Fifty-Fifty"

Hope Hampton, Lionel Barrymore and Louise Glaum in Sophisticated Domestic Triangle Story

Reviewed by C. S. Sewell

With Hope Hampton, Lionel Barrymore and Louise Glaum in featured roles as the three sides of a marital triangle, Associated Exhibitors are offering "Fifty-Fifty" produced in this country by the noted French director Henri Diamant Berger.

Mr. Berger is on familiar ground in making this picture for the locale of the earlier part of the story is Paris. Miss Hampton has the role of a young French modiste's model and the story is somewhat continental in flavor. The title refers to the fact that when the young French wife saw a fascinating widow winning her wealthy husband away from her she retaliated by making him believe that what was fair for him was equally fair for her, a fifty-fifty proposition. This was all a pose, however, and while the story is sophisticated there is only one situation, where there is a frame-up to get divorce evidence, that is at all risque.

There are rather too many scenic shots of Paris at the start of the picture, but the story, while it never develops much drama has some good light comedy touches and smooth development and should prove moderately entertaining. A clever touch shows a notorious French underworld resort to be all a fake for catching American tourists, and another good touch is the exceedingly polite Grand Duke who has no trouble in serving summonses on the unsuspecting wealthy.

Hope Hampton has several opportunities to appear in beautiful gowns, but she also gives a good account of herself and reveals more

acting ability when in less spectacular raiment. Lionel Barrymore is convincing as the wealthy American husband and Louise Glaum who returns to the screen after a long absence is thoroughly at home as the fascinating vamping widow. Jean Del Val is especially good as the French dancer and the other roles are well handled.

"Fifty-Fifty" will probably provide average enjoyment for the masses and appeal more to sophisticated patrons.

Cast

Ginette ..... Hope Hampton
Frederick Harmon ..... Lionel Barrymore
Nina Olmstead ..... Louis Glaum
Charley O'Malley ..... J. Moy Bennett
Grand Duke ..... Arthur Donaldson
Jean ..... Jean Del Val

Story by Alan Dwan.
Directed by Henri Diamant-Berger.
Length, 5,531 feet.

Story

Frederick Harmon, an American millionaire enjoying himself in Paris is attracted to Ginette, a mannequin in a fashionable establishment. On a slumbering tour he is surprised to see her as an Apache dancer. He learns later that she is a good girl and that the supposed Apache resort is really a fake to kid the American tourists. Harmon marries Ginette and brings her to New York. He again meets Mrs. Olmstead, a scheming adventuress and becomes infatuated with her. Mrs. Olmstead conspires with a down and out grand duke to frame a scene between Ginette and Jean a former admirer and secures a compromising photograph, hoping to bring about a divorce. Jean learns of the plot and tells Ginette who finally through a ruse gets the photos from Mrs. Olmstead. When Harmon confronts Ginette she produces them, exposes the whole frame-up and Harmon, denouncing Mrs. Olmstead becomes reconciled to Ginette.

"Keep Smiling"

Monty Banks' Newest Feature Comedy Has Plenty of Good Gags and Snappy Boat Racing Sequence

Reviewed by C. S. Sewell

Very much like his former picture "Racing Luck" in type is Monty Banks' newest Associated Exhibitors production "Keep Smiling." In the former he was mistaken for an auto racing driver and forced to drive a car in an international road race while in this picture a similar combination of circumstances causes him to drive a motor boat.

The picture starts out with a melodramatic sequence in which a mother and baby are rescued in a shipwreck while the father is drowned, and in planting the groundwork for the story there is more drama than comedy; in fact it is not until the hero starts out to interview a steamship owner regarding his invention of an automatic-inflating life preserver that the comedy element really develops.

Herman Raymaker and Clyde Bruckman, experienced gag men, has from this point on provided a rapid succession of amusing gags and while not adding anything to the convincing quality of the story do provide situations that should get a lot of laughs from the average spectator. Most of these gags occur during the boat race. The various things that happen to the boat and the hero are utterly improbable but they have been cleverly worked out and keep the comedy element moving at a rapid pace.

Possibly because of the similarity of the stories the laughs here do not seem so spontaneous and the effort to build up the comedy is more obvious than in the former production. However "Keep Smiling" should provide a number of laughs for patrons who like comedies built on gags.

There is naturally a romantic angle and while Monty Banks is not so well suited to the heroic role, he gives a good account of himself in the comedy situation. Anne Cornwall is attractive as the girl and the remainder of the cast entirely satisfactory.

Cast

The Boy ..... Monty Banks
J. P. Ryan ..... Robert Edeson
Rose Ryan ..... Anne Cornwall
Gerald Deane ..... Stanhope Wheatcroft
Double-Cross ..... Glenn Cavender
Bordanni ..... Donald Morelli
Mother ..... Martha Franklin

Story by Herman Raymaker and Clyde Bruckman.
Directed by Albert Austin and Gilbert W. Pratt.
Length, 5,400 feet.

Story

An ocean disaster resulted in the rescue of a tiny boy and his mother, although his father was drowned, and the boy grew up intensely afraid of water, with the one desire to conquer it. He spent his time inventing a life preserver that inflated automatically when it touched water. A girl fell in the water and the Boy saved her. Reading of an offer by Ryan, head of a steamer line, for such a device, he sought to see him. Ryan had entered his speed boat in a race and expected the arrival of a driver. Through an accident their letters of introduction were exchanged and the Boy was received as the racing driver, and found that the girl he saved was Ryan's daughter. His rival, Deane, saw his opportunity to win both race and girl and arranged it so that The Boy had to drive the speed boat in the race, but to make sure, placed his own crooked mechanic in the boat to aid the boy. The Boy's absolute ignorance and the crooked work of the mechanic were responsible for a lot of exciting complications, near accidents, etc., including the loss of the stopping lever and dismantling of the steering wheel. The boy won the race but wound up by running into a boat loaded with explosives. His new life preserver saved him and he won the girl and the contract to fit out all of Ryan's steamships

"Camille of the Barbary Coast"

Mae Busch and Owen Moore Score in Pleasing and Dramatic Story of the Seamy Side of Life

Reviewed by C. S. Sewell

Many a picture has for its climax a court room scene with the hero on trial, but in the Associated Exhibitors production "Camille of the Barbary Coast" the end of the trial and the sentence of the hero to jail for forgery opens the picture and provides a punch that makes the spectator sit up and take notice.

A few flashbacks quickly cover the events leading up to this situation; the hero's prison term ends quickly and then in the sordid and drab surroundings of San Francisco's centre of underworld and half-world, The Barbary Coast, there begins an appealing story of regeneration based on human kindness and awakened self-respect.

The woman is a disillusioned frequenter of a questionable dance hall, a sort of Camille type hence the title. Something about the stranger awakens her better nature; she offers to aid him and this rekindles ambition. Together they fight their way back up the ladder.

Mae Busch gives one of the best characterizations of her career bringing unusual sincerity and intense human appeal to the title role and Owen Moore is a good type for the man. The other roles are all in capable hands with Tammany Young providing some out of the ordinary comedy.

Mr. Dierker has used to advantage considerable footage in establishing the proper atmosphere for the story by developing various types around the dance hall and made this section interesting besides enhancing the dramatic value.

The final reconciliation with the father is not entirely convincing and is more a concession to a happy ending, but the story as a whole is an excellent characterization of a girl of the underworld, and with its unusually intense sympathetic note should provide pleasing entertainment for the majority.

Cast

Camille ..... Mae Busch
Robert Morton ..... Owen Moore
Maggie Smith ..... Fritzi Brunette
Henry Norton ..... Burr McIntosh
Dan McCarthy ..... Harry Morey
Barbary Bennie ..... Tammany Young
Dorn Malcolm ..... Dorothy King
Sonia ..... Dagma Godowsky

Story by Forrest Halsey
Scenario by E. E. Holland
Directed by Hugh Dierker
Length, 5,308 feet.

Story

Robert Morton becomes infatuated with Dora Malcolm, a grafter, and to supply her extravagances forges his father's name, swearing by his dead mother's memory that he is innocent. When he confesses at the trial, his father lets him go to prison. Two years later he is freed and wanders into a Barbary Coast resort where he attracts the attention of Camille, one of the women. She becomes interested in him and when she tries to buy him an overcoat it awakens his manhood. He gets a job but is fired on account of being a convict but finally lands another one, and gradually works his way back to self-respect. His father, now repentant, finally calls on him and tries to persuade him to leave Camille, but although she tries to make out that she is going back to her old life and has no real interest in him, Robert defends her and sticks by her, saying she is already his wife. His father finally surrenders and takes them home.

"Never Weaken"

Reissued Harold Lloyd Three-Reeler Chock Full of Laugh-Provoking Gags and Thrill Stuff

Reviewed by C. S. Sewell

Included in Associated Exhibitors' program for the first four months of the new season is a Harold Lloyd reissue "Never Weaken." This comedy, which has been re-edited, was one of the first Lloyd pictures to exceed two reels, in fact in its present form it is only 2339 feet but every foot is filled with laughs or thrills or both.

The early part of the picture is devoted to amusing scenes showing Harold carrying on a romance with Mildred Davis, who is now Mrs. Harold Lloyd in real life. Seeing her in the arms of another he determines to commit suicide and the various schemes which he tries and discards as unsatisfactory introduce a fine collection of laugh-getting gags with a lot of uproarious and quite a little subtle comedy.

After he has mistaken the bursting of an electric globe for the report of a pistol he has rigged up, a steel girder lifts his chair out of the window and up to the top of a skyscraper The situation where he removed a bandage from his eyes and sees the figure of an angel on the corner of a building and hears the angel's chorus being played on a harp by a girl inside one of the offices, and thinks he is in heaven, is one of the best comedy situations ever filmed.

A lot of thrill comedy follows with Harold scrambling over the steel framework continually meeting with mishaps and having a lot of near falls. This picture is just as amusing today as when it was first issued and foot for foot should be able to hold its own with the majority of his later releases.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Tee For Two"

(Pathe—Comedy—Two Reels)

Alice Day, petite and charming, makes her debut as star in two- reel comedies in "Tee For Two," a Mack Sennett subject for Pathe release. Motion picture fans should welcome her, for she has plenty of personality as well as good looks and acting skill, and it is likely that, after witnessing her first two-reel vehicle, they will look forward to more starring her. This subject deals with a little Scotch girl who, arriving in the United States, tries to support herself as maid-of-all work and is relieved of domestic burdens by a romance. Raymond McKee is the fortunate actor cast opposite Miss Day. He does not appear particularly impressive —at times almost awkward—but that is partly the fault of the director, who seems to have given Miss Day all the best of it. The supporting cast also includes Thelma Parr, Eva Thatcher and William McCall. Director Eddie Cline has seen to it that the action is kept moving fast and that the most is made of Miss Day's daintiness. From the early scenes, which show her presumably at Ellis Island with her clever Scotch terrier, to the hug and kiss of the final footage, the star dominates and charms. She has a distinctive personality partly due to quick, bird-like movements, and should readily win many friends.—S. S.

"The Milky Way"

(Universal—Comedy—One Reel)

Charles Puffy is the star of this Bullseye Comedy, which was directed by Richard Smith and supervised by Z. Myers. The cast includes Mildred June and Billy Engle. The story deals with the love of a wealthy fat man with the daughter of a milk man. Puffy milks the cows and sells the milk, outdoing competitors by giving away a photo of himself with each quart. The villain unhitches Puffy's horse from the milk wagon and substitutes a race horse which leads Puffy a wild chase until boys stretch a tape across the road. True love as exemplified by Puffy's labors wins the fair maid's hand. The subject is of average interest.—S. S.

"Beware"

(Educational—Comedy—Two Reels)

This Jack White Production has Lige Conley in the principal part and a supporting cast consisting of Otto Fries, Estelle Bradley, Bobbie Burns and Peg O'Neill. Quoting an early subtitle, "An eminent composer from Dixie visits the Swiss Alps to inject a few yodles into his mammy songs." Most of the action is based on the "Castle de Switzo," which has been turned into an inn to save the family fortunes. There has to be a chase of some sort, and in this subject a tiger does the chasing. That might be anticipated, for a dark man is in the picture. A skeleton also does some pursuing. All in all, it ought to please slapstick audiences, with its chases and trap doors and characters hiding in armor.—S. S.

"Shorts" Reviewed In This Issue

Beware (Educational)
Fighting Schoolmarm, The (Universal)
Innocent Husbands (Pathe)
Look Out (Educational)
Pathe Review No. 31 (Pathe)
Paging A Wife (Universal)
Short Pants (Universal)
Tee for Two (Pathe)
Yarn About Yarn, A (Pathe)

"Look Out"

(Educational—Comedy—One Reel)

Cliff Bowes, Virginia Vance, Eddie Nelson and Zelma O'Neal are the principal players in this Cameo Comedy directed by Albert Ray. The opening scene is the fitting room of Pierre's modiste shop where "gowns make blind men discontended," then the action switches abruptly to "Suicide Alley, so hardboiled the chickens lay cobblestones." Here Spike Dugan and Cabbagehead Murphy engage in a battle with bricks. Next the hero impersonates a dummy and is lugged around the shop. The fun is certainly of the burlesque sort, with many tumbles and other mishaps, and it will make burlesque audiences uproarious.—S. S.

"Short Pants"

(Universal—Comedy—One Reel)

Most of the series of "Sweet Sixteen" comedies produced by Universal has been good laugh-getters with amusing situations that appeal particularly to the growing generation, and while this one is not the best of the series, it is above the average. The gang goes on a picnic. Arthur falls off the truck into a mud puddle and they wont let him get back on. Arriving at the girl's home her mother comes to the rescue and gives him a suit that is too big. While changing clothes the gang surprises him and he runs around in his underwear. Finally he corners Marcelline and starts to propose. She eludes him and a cow takes her place and he kisses the cow much to the amusement of the gang.—C. S. S.

Pathe Review No. 31

(Pathe—Magazine—One Reel)

"The Indian Cathedral," an old Spanish mission in Arizona; chapter nine of "The Origin of Man" series called "The Treasure Hunt," and "Rochester, the Flour City," one of the Pathecolor "Visiting Our Own America" series, make up this issue of the magazine. All are hugely interesting, with the reviewer inclining especially toward the unearthing of mastodon bones in Mongolia. Pictures of the cathedral are works of photographic art.—S. S.

"Innocent Husbands"

(Pathe—Comedy—Two Reels)

As an innocent husband Charley Chase takes the cake. It is a good role that Hal Roach has given him in this comedy and the situations and his acting result in one of the best Chase vehicles yet supplied Pathe for release. In fact, it's a humdinger. Katherine Grant is excellent as the jealous wife, and efficient support is given by Lucien Littlefield, Jane Sherman, William Gillespie, Kay De Lys and Jimmy Finlayson. Leo McCarey directed. The story has to do with a party across the hall from the Chase apartment. Mrs. Chase is at a spiritualistic meeting inquiring about hubby. The meeting adjourns to the Chase apartment just after Chase, a friend and two women hide in it. Their problem is to escape without being seen by Mrs. Chase, and this they accomplish by posing as ghosts called forth by the spiritualist. It must be admitted that in this story there are the germs of many familiar comic situations, but it must also be said that few other comedians would have extracted so much, hilarious, wholesome fun from them as has Charley Chase. —S. S.

"Paging a Wife"

(Universal—Comedy—Two Reels)

Al Alt is the star of this Century Comedy with Hilliard Karr as his pal. Karr bids goodbye to his wife at the station and proceeds to step out. He picks up Al in his car and soon the speed cops are after them. Al is persuaded to pose as a doctor rushing to attend a sick mother and child. The cop is suspicious and goes with them. Al poses as the mother but the cop demands the presence of both together, so Al rushes out and persuades a flapper to aid him. About this time wifie returns and there is great excitement until wifie discovers the flapper is a friend of hers. The cop returns and takes them all to jail. A slapstick comedy of average amusement value.—C. S. S.

"The Fighting Schoolmarm"

(Universal—Drama—Two Reels)

This is another western starring Josie Sedgwick. In the title role she has charge of a small school of which Hooper, a skinflint who seeks to buy her mothers ranch, is the trustee. His son Willie is a presumptuous kid and a tattletale, while his older son Jeff is in love with Josie. Cliff, a stranger is hounded by Hooper and takes refuge in the school. Josie aids him and loses her job. Willie climbs to the belfry and smokes a cigarette. The school catches on fire and Josie saves the boy with the aid of Cliff. It develops that Hooper wants the farm because he believes the land contains oil and Cliff saves it from his grasp and wins Josie. Hardly up to the standard of the earlier issues in this series.—C. S. S.

Warner Bros. Home Office Executives and Department Heads

Warners' Genius for Organization Overcame Serious Disappointments

No Conflict of Authority, No Overlapping of Effort Allowed—Perservered Despite Many Early Difficulties

ANNOUNCEMENT of the 1925-26 production schedule, which in extent, range and appeal of subjects and in eminence of stars and authors, brought general recognition that it marked the high water so far attained by Warner Bros. By various stages the Warner program has been enlarged from a single outstanding offering to a formidable list of forty specials. And all this has been accomplished in eight years, which justifies the use of the adjective "meteoric" in describing the organization's rise.

Yet there are substantial reasons for this advance. A summary of the forces which have contributed would, of course, include will power, business acumen and, of marked importance in an industry devoted to entertainment catering, close study and acquaintance with the public which the company serves. But if any one factor is outstanding it is, perhaps, the Warners' genius for organization.

Harry M. Warner, eldest of the four brothers, remarked recently that one thing the brothers had to learn through the years of their business association was the part each was best fitted to play. It was a case of "A place for every man and every man in his place." Each brother is in his place, now, with the result that there is no conflict of authority, no overlapping of effort.

Thus Albert and Sam Warner devote themselves largely to supervision of the work at the home offices, though Albert is now in Europe inspecting the foreign theatre situation, and Sam keeps in close touch with the exchanges throughout the United States and Canada. Jack Warner spends his entire time on the West Coast as general supervisor of studio activities, while Harry divides his attention between New York and Los Angeles, making frequent cross-continent trips.

It was back in 1903 that the Warners opened a ninety-seat theatre in Newcastle, Pa. In the next year they launched into film distribution, forming the Duquesne Amusement & Supply Company to serve that territory. For a time this enterprise flourished, but when, six years later, its supply of product for distribution was cut off by the organization of the General Film Company, it was forced to sell out at an extremely low figure.

Four months after this set-back the Warners contracted with the Film Sales Company for the right to establish a distributing agency for its pictures in the Pittsburgh territory. Unfortunately, the films were frequently late in arriving and proved of a quality inferior to that they had expected, so once again they had to dispose of their business at a loss.

But they remained an undaunted crew—this quartette of brothers. They decided that if they couldn't obtain the kind of ready-made productions they wanted they would do their own producing. Accordingly they transferred their activities to New York and established Warners' Features. Their "Redemption," "The Glass Coffin" and "Perils of the Plains," which formed the original Warner schedule, were welcomed by picture fans and won recognition for their sponsors. Still, as events proved, they were not yet fairly launched on the road to success. Their ignorance of corporation matters proved costly, so costly that, in spite of a brave struggle, the brothers lost control of their company.

There was just one thing left to do—to start all over again—and that they did. This time they organized on a more complete and elaborate scale, determined, after a careful study of business methods and conditions, to overlook no safeguard needed to insure permanency. They formed Warner Brothers Pictures, Inc., with the production unit in Los Angeles and the distribution unit in New York., and Warner Brothers' "Classics of the Screen" came into being.

It was back in 1917 that the new company first did "something really big" and it was "My Four Years in Germany" that put the Warners on the map. At first James W. Gerard, who had been Ambassador to Germany at the outbreak of the war and was author of this work, was sceptical respecting the screen possibilities of the book. But when, the Warners having prepared a scenario, submitted it for his inspection, he gave his consent. The production was made and proved a big winner.

This success was followed by others, such pictures as "Lost City," "Why Girls Leave Home," "School Days," "Rags to Riches," "The Beautiful and Damned," "Heroes of the Street," "The Little Church Around the Corner," "Brass," "Main Street" and "A Dangerous Adventure," each scoring a hit with both exhibitors and the general public.

The purchase of the Belasco plays for screen reproduction proved another winning move. By 1923-24 the Warner schedule had grown to eighteen pictures, including such big ones as Belasco's "Tiger Rose" and "Daddies," and Clyde Fitch's play, "Beau Brummel," starring John Barrymore. These were received with enthusiasm all over the world.

Last year's schedule, with twenty features, was not only the largest but the most successful schedule which had been prepared so far. And now comes the 1925-26 program—a leap from an even score to the "Warner Forty," a line-up which gives assurance of triumph with a big "T."

An outstanding move of the last few months was the acquiring of a complete and extensive branch exchange system, by which the company is now serving exhibitors directly instead of through franchise holders. This, apparently, was all that was needed to round the organization into perfect form.

Fair treatment and the utmost consideration for exhibitors have been the constant care of Warner Brothers.

A scene in "The Man on the Box," the Warner Brothers picture starring Syd Chaplin.

Full Line-up of Warners' Forty Constitutes Notable Achievement

Brilliant Stars, Popular Authors, Capable Directors All Combine to Attract Showman and Fan Alike

THE list of the "Warner Forty" forming the production schedule for 1925-1926 reads like a catalogue of wonders. Warner Bros. confidently believe that no producing organization ever had greater justification for pride in offering a year's program to exhibitors and the public than have they in presenting this array of attractions.

That this confidence is not misplaced is demonstrated by the considerable number of showmen who already have booked the entire list for their theatres. As in thousands of houses a run comprises an entire week at the minimum, this means that many exhibitors will depend upon Warner product almost exclusively during the coming year.

In fact, one influential Broadway exhibitor has signed a contract with Warner Brothers, binding himself to show the offerings of no other producer at any time during a term of fifty-two weeks. It was Lee A. Ochs, managing director of the Piccadilly Theatre, New York, who was so impressed by the Warner product that he determined to give his patrons no other.

Half a dozen factors combine to make the new schedule a truly notable one. A brilliant company of stars has been assembled. The works they are to interpret are the classics of well known and popular authors—writers who already have "sold" themselves and their works to the public. The directors have been chosen with as meticulous care as the stars and vehicles, and the players appearing in the productions so far made or for which preparations are well under way are a guarantee that supporting casts will be up to the highest possible standard.

The subjects treated in the productions cover a wide range, giving every picture fan assurance that among these forty his particular preferences, whatever they may be, will be met more than once. Most picture lovers, however discriminative they may be, are pretty certain to be attracted by the entire double score of offerings.

Six of the productions are frankly melodramas. Slightly more than a dozen are comedies or comedy dramas, although the Warners have arranged to distribute a list of comedies independently of those on this list. The remaining attractions cover the whole gamut of human emotions, supplying adventure, mystery, romance—every form of dramatic entertainment.

Herewith is a list of the Warner Forty, arranged, as nearly as is possible thus early, in the order of their release:

"The Limited Mail," from Elmer E. Vance's thrilling play, starring Monte Blue, with George Hill directing from a scenario by Darryl F. Zanuck.

"The Wife Who Wasn't Wanted," a domestic drama by Gertrude de Wentworth-James, starring Irene Rich. James Flood will direct from scenario by Bess Meredyth.

"Bobbed Hair," from the widely read novel which was the composite work of twenty popular authors. Marie Prevost will have the principal role and Alan Crosland will direct. The scenario is by Lewis Milstone.

"Three Weeks in Paris," a Gregory Rogers comedy, will be interpreted by Matt Moore and Dorothy Devore, with a carefully selected cast. Roy del Ruth is the director and Darryl F. Zanuck the scenarist.

The melodrama, "Below the Line," by Charles A. Logue, will feature Rin-Tin-Tin, the famous dog actor. The author is his own scenarist and Herman Raymaker directed the production.

Bradley King's "Satan in Sables" has been selected as Lowell Sherman's first starring vehicle. Miss King has prepared the scenario and James Flood directed.

"Syd" Chaplin will star in Harold McGrath's comedy, "The Man on the Box," with Charles Francis Reisner directing. Charles A. Logue and Mr. Reisner prepared the scenario.

Patsy Ruth Miller is starred in Kathleen Norris' "Rose of the World," which was directed by Henry Beaumont from the scenario by Julien Josephson.

Monte Blue and Patsy Ruth Miller will be seen in the comedy-drama, "Hogan's Alley," directed by Roy del Ruth.

Oscar Wilde's most celebrated drama, "Lady Windermere's Fan," is to be picturized by Ernst Lubitsch, an all-star cast appearing in the production.

"Red Hot Tires," an adventure drama starring Monte Blue, was directed by Erle C. Kenton. E. T. Lowe, Jr., wrote the script from the work of the author, Gregory Rogers.

Irene Rich will star in Arthur Somers Roche's well known novel, "The Pleasure Buyers." Hope Loring and Louis Lighton wrote the scenario and Chester Withey is directing.

Lewis Milestone's drama, "The Easiest Road," will have Marie Prevost in the leading role. Mr. Milestone will direct from the scenario which he and Darryl F. Zanuck prepared in collaboration.

The Matt Moore-Dorothy Devore combination will appear again in Harry L. Wilson's comedy, "His Majesty Bunker Bean," under the direction of Harry Beaumont. Julien Josephson was the scenarist.

Charles A. Logue's "The Clash of the Wolves" is Rin-Tin-Tin's second attraction on the schedule. H. Raymaker will direct from Mr. Logue's scenario.

"The Love Toy" will be the second production starring Lowell Sherman. E. T. Lowe, Jr., is the scenarist and James Flood will direct.

John Barrymore's first picture will be "The Sea Beast," from Herman Melville's celebrated epic of the sea, "Moby Dick." Millard

(Continued on opposite page)

Scenes in "Satan in Sables," the Warner Bros. picture in which Lowell Sherman is starred.

Warner Exchanges in World-Wide System

A LONG step forward in the perfecting of their organization was taken by Warner Bros. a few months ago in acquiring an extensive system of branch exchanges throughout the United States and Canada, as well as the British Isles, the continent of Europe and Africa.

Theretofore, the distribution of Warner product had been through franchise-holders. Under the arrangement now prevailing, the company, through duly-accredited representatives, comes into direct contact with the showman. Exhibitors hailed the change with enthusiasm, for the operation of the branch office system permits a degree of cooperation impossible under other conditions. This is in line with the long-established policy of Warner Bros. to hold the wants of the exhibitor paramount to any other consideration.

When Warner Bros. decided to operate an exchange system it took over twenty-nine established offices on the American continent, in addition to twenty in Europe and Africa. It has since added several to the list, to make certain that the entire exhibition field will be adequately covered. As illustrating the calibre of the men in the field organization, it may be stated that among the twenty-nine branch managers first signed, the average of service with a single company was an almost even six years. This is admittedly a remarkable showing in the picture industry.

Samuel E. Morris, general manager in charge of distribution, is the general actively in charge of this vast field force. From his office in New York he directs the work of the entire field organization, using not only the mails but the telegraph wires and the cables in keeping in touch with every important move.

Occasionally, also, he enters the field himself, conferring not only with his staff of captains and lieutenants in their several sectors, but meeting personally the army of exhibitors whom they serve. It is believed that no man in the industry enjoys a wider or closer personal acquaintance with showmen than Mr. Morris.

The exchanges now maintained by Warner Bros. in the United States and Canada, with the branch managers in charge of each, are as follows:

Albany, N. Y., S. N. Burns; Atlanta, Ga., Ira P. Stone; Boston, Mass., Chester W. Sawin; Buffalo, N. Y., C. W. Anthony; Charlotte, N. C., E. P. Pickler; Chicago, Ill., John A. Steinson; Cincinnati, O., James V. Allan; Cleveland, O., J. E. Beck; Dallas, Tex., J. E. Huey; Denver, Colo., Charles R. Gilmour; Detroit, Mich., John H. Young; Indianapolis, Ind., Calvin Bard; Kansas City, Mo., C. A. Schultz; Los Angeles, Calif., M. A. Hulling; Milwaukee, Wis., F. F. Nine; Minneapolis, Minn., Thomas A. Burke; New Orleans, La., Thomas G. Guinan; New Haven, Conn., Paul J. Swift; New Jersey (office in New York), Nat Beier; New York City, Robert S. Horsley; Oklahoma City, Okla., J. N. Byrd; Omaha, Neb., E. F. Tarbell; Philadelphia, Pa., J. S. Hebrew; Pittsburgh, Pa., Frank W. Redfield; Salt Lake City, Utah, R. S. Stackhouse; San Francisco, Calif., Morgan A. Walsh; Seattle, Wash., H. A. Black; St. Louis, Mo., A. Danke; Washington, D. C., Stanley Spoehr; Montreal, Canada, C. R. Osborn; St. John, N. B., R. Romney; Toronto, Canada, Frank Meyers; Vancouver, B. C., David Farquhar; Winnipeg, Canada, A. S. Clatworthy.

Full Line-up of Warner's Forty

(Continued from opposite page)

Webb will direct from Bess Meredyth's scenario.

Patsy Ruth Miller and Kenneth Harlan will star in William McLeod Raine's "The Fighting Edge."

Ruth Cross' novel, "The Golden Cocoon," is to be interpreted by an all-star cast. Millard Webb directed and Hope Loring and Louis Lighton are the scenarists.

Another starring vehicle for Monte Blue is "The White Chief," by Bess Meredyth.

Beatrice Burton's "His Jazz Bride" will be the work of an all-star cast.

Jay Gelzer's "Compromise" will have Irene Rich as the central figure, Chester Withey directing from a scenario by E. T. Lowe, Jr.

Marie Prevost is to star in Catherine Brody's "Why Girls Go Back Home." James Flood is to direct from C. Gardner Sullivan's script.

In "The Sap," from the famous play, the inimitable comedy team, Matt Moore and Dorothy Devore, will appear again on the schedule.

Rin-Tin-Tin's third melodrama will be "The Night Cry," Herman Raymaker directing.

The tile of a second Ernst Lubitsch production, with an all-star cast, is to be announced later.

"Syd" Chaplin is to star in "The College Widow," from the novel by Frank Howe, with Charles Francis Reisner directing the production.

Patsy Ruth Miller and Kenneth Harlan will interpret "Broken Hearts of Hollywood," by Gregory Rogers.

"Hell Bent for Heaven," the famous prize play by Thatcher Hughes, will star Monte Blue, William Beaudine directing from Julien Josephson's scenario.

Rex Beach's "The Vengeance of Durand" will have Irene Rich as star. Bess Meredyth is the scenarist.

E. Phillips Oppenheim's "The Passionate Quest" will star Marie Prevost, James Flood directing from Bess Meredyth's scenario.

The Matt Moore-Dorothy Devore team will star in the famous musical comedy, "The Honeymoon Express," from the scenario by E. T. Lowe, Jr.

Rin-Tin-Tin's next offering is to be "A Hero of the Big Snows."

Patsy Ruth Miller and Kenneth Harlan will be co-starred in Gelet Burgess' "The Cave Man."

Rex Beach's "The Barrier That Was Burned" will have Monte Blue as its star.

Irene Rich will be the central figure in Charles K. Harris' "Silken Shackles."

The star of Charles Hanson Towne's "The Gay Ones" is Marie Prevost. Millard Webb will direct.

Matt Moore and Dorothy Devore will appear in E. Phillips Oppenheim's "The Inevitable Millionaires," with Roy del Ruth directing from Darryl F. Zanuck's scenario.

Patsy Ruth Miller and Kenneth Harlan are to interpret "The Social Highwayman," by Elizabeth P. Traine.

A special all-star cast is scheduled to appear in the comedy drama, "The Little Irish Girl."

It is an interesting fact that already 25 per cent of this production schedule has been completed. It is believed that never before has such a large number of attractions on a program so ambitious been finished thus far in advance. The studios are busier than ever before, with six companies now at work and four others actively preparing to begin early production activities.

Scenes in "His Majesty Bunker Bean," the Warner Bros. picture in which Matt Moore and Dorothy Devore are featured, assisted by Louise Fazenda, Willard Louis, John Patrick and George Nichols.

Warner Bros. Three Studios Ready To Produce 40 or 400 Productions

WITH three large studios, two in California and one in Brooklyn, Warner Bros. own complete and extensive production facilities. The central plant in Hollywood, covering thirteen acres, an entire block in the very heart of the city, not only is one of the show places of the "movie" capital, but a marvel to every one interested in the film industry. A vast community in itself, it is fitted throughout with the most modern equipment to meet every conceivable demand of picture production.

With their several studios, Warner Bros. are placed in a position to make 40 or 400 pictures.

Jack L. Warner is the master mind in charge of all production activities. Every department of the central plant in Hollywood is under his constant supervision and every detail of operation receives his personal attention or that of Bennie Zeidman, who is associate executive to Mr. Warner.

Within the main studio building on Sunset Boulevard are four stages having a combined floor area of 85,000 square feet and capable of accommodating from twelve to fifteen companies at one time.

The second Warner studio in Hollywood is equipped with three open-air and four closed stages, covering an area of 97,525 square feet.

Housed on the Warner lot, within or adjoining the main building, are a lumber yard, an iron mill, a blacksmith shop, a garage, a camera repair shop, drapery shops, property rooms, an aviary, a menagerie, a huge laboratory, an architectural department and cutting and projection rooms. Herein are facilities to satisfy any requirement which could possibly arise.

The laboratory where the film shot by the various Warner producing units is developed and printed is a huge affair, capable of handling 2,000,000 feet of film every twenty-four hours.

Expert cutters and film editors are occupied constantly in the twelve cutting rooms. The projection rooms also number twelve, four of these being used by the inspectors, who view every foot of film before it leaves for distribution throughout the world.

The main electrical power station is sufficiently large to supply the needs of a city of 60,000 population. To pour a flood of light over the largest of sets, 131 overhead pieces are used. Generator sets, two of which are the largest of their kind ever made, are mounted on nine motor trucks, to furnish artificial lighting wherever required, on locations or elsewhere.

The Warner Bros. radio station, KFWB, from which programs are broadcast daily with Warner stars serving as announcers, is an interesting and helpful feature which has been added recently.

The Warner Bros. studio in Brooklyn is a pioneer among picture making plants. Its two stages are not now in use, for all Warner production is being carried on at the West Coast, but the laboratories are scenes of much activity.

The perfection of their production facilities shows that the physical requirements for picture making have been met by the Warners exactly as has the human element—by securing the very best obtainable. The studios are big in the sense of excellence as well as in number and extent.

Warner Publicity Reaches Every News Outlet All Year Around

KEEPING the public advised of the activities of a producing organization and of picture stars is of vital importance because it carries a world of help to the exhibitor. And picture publicity, to be everlastingly effective, must be incessant.

A periodic spurt, an occasional drive won't do. The story Warner Bros. have to tell is an all-the-year-around story. Progress is being made, there is some new development of interest and importance every day. And the exhibitor rightly demands and must receive constant, uninterrupted service.

So it is not an accident that in every hamlet that boasts a picture theatre—and that means nearly every settlement, wherever located—some information having to do with Warner Bros., their productions and players, is always being placed before the public.

At work all the time on the home office is a staff of trained writers—specialists in the preparation and dissemination of publicity.

A majority of these papers have, too, their own staffs of writers, but it is one part of the mission of the publicity department in New York to see that they are never lacking for fresh material, for tips on stories and for the weapons, photographic and otherwise, to put stories across in the most appealing and effective form.

Here is a summary of some of the services which are being supplied constantly and systematically.

500 of the best newspapers in the United States receive special articles from the Warner offices every week in the year.

2,000 newspapers receive a regular Warner news service twice monthly.

A special woman's page, carrying a particular appeal to mothers and daughters—and they constitute the bulk of motion picture fans—is used by 500 newspapers every month.

Several hundred newspapers receive and take advantage of a regular illustrated mat service.

Every newspaper which has facilities for handling features in rotogravure—pictures of stars and of scenes in Warner productions—constantly is supplied with material.

Several important syndicates, serving hundreds of thousands of readers, are regularly publishing special stories furnished by the Warner publicity department.

More than one hundred of the best known and most widely circulated newspapers of the country make regular use of a special Sunday feature service.

A daily bulletin service, calling attention to the highlights in Warner activities, is supplied—and use is made of it—to newspapers

Scenes in "The Man on the Box," the Warner Bros. picture starring "Syd" Chaplin.

Two of the Warner Brothers' Three Studios
and Executives in Charge of Production

In the upper left hand corner is the main Hollywood studio; diagonally opposite is the Warner B[illegible]
in Brooklyn; Jack Warner is smiling at the right and Bennie Ziedman is at left.

Warners' "Bonded Advertising" To Appear in 1,100 Newspapers

WARNER BROS. are about to launch what they believe will prove the most gigantic and comprehensive national advertising campaign in motion picture history. The purpose is to call the attention of the public to the Warner product, thereby backing up the exhibitors who play these pictures.

Not only will the campaign be notable because of the vast field to be covered, the extraordinary number of publications to be reached and the vast amount of material published, but it will be unique in the fact that the advertising will be bonded advertising.

Exhibitors will receive certificates which will be, in effect, gilt-edged pledges that Warner Bros. will make good their promise to advertise exactly in accordance with every feature of the plan as outlined to them in advance. These certificates will be an essential part of the contract between the company and the exhibitors to whom Warners sell their "Forty."

All details of the campaign were worked out by Myer Lesser, president of the Blaine-Thompson Advertising Company of Cincinnati, who has taken a desk in the Warner Bros. offices in New York and will personally direct every move in the drive until its completion. The campaign is set to start between August 10 and 15.

The campaign is to be carried on progressively. In the beginning approximately 100 newspapers in forty-five leading cities—key centers—of the country will carry the opening messages. About ten pieces of advertising copy, some of them filling an entire page each, will be placed in each of these publications. These advertisements will have to do with Warner Bros.' product in general and with personalities.

The presence in the Warner line-up of such a world famous star as John Barrymore, such a celebrated director as Ernst Lubitsch and the famous Warner Bros. stock company will be impressed upon the minds of the theatre goers of the country.

As the next move, advertising bearing directly on individual pictures on the 1920-26 schedule will be carried in approximately 6,000 daily newspapers not included in the original list. Each will print about thirty pieces of copy of column length. This advertising will be timed to coincide with the run of a given picture in each city and will appeal particularly to picture fans.

Impressive and all-important is the fact that the campaign contemplates advertising, as Mr. Lesser expresses it, not to the exhibitor but for him. It is believed that such an example of service and co-operation was never before given. As an example, there is about to be issued an elaborate Sales Help Book, of forty-eight pages, crammed with information showing the exhibitor exactly what Warner Bros. purpose doing and in what respects it is to his advantage to grasp the opportunity offered him.

Meanwhile, the very essence of motion picture fandom will be reached through page advertising to be run through a year in five of the leading fan magazines of the country. These are all publications of more than nation-wide circulation.

Supplementing the advertising campaign is the publication in leading newspapers of serializations of many of the most appealing stories picturized for release on the coming year's schedule. This service is to be given the publications absolutely without charge, and assurances already have been received that 1,000 newspapers will take advantage of it. It is certain to be a powerful aid to the exhibitor in "putting over" a production in his town.

"The launching of this campaign on an unprecedented scale," said Mr. Lesser, "is justified by the superior quality and the vast quantity of Warner Bros. product. For the same reason we are enabled to extend to the exhibitor lavishly liberal facilities, such as were never offered him in the past.

"In advertising for him, not to him, we are giving a practical demonstration of the time-honored Warner Bros. policy, which makes the welfare of the exhibitor the company's chief concern. We do not pretend to believe, of course, that all the benefits accruing will be enjoyed by him alone, for whatever helps the exhibitor is certain to help the producer and distributor also.

"The fact remains, however, that despite sometimes extravagant representations, no other organization has ever dared to offer a service which meant anything like so much in beneficial results to the showmen.

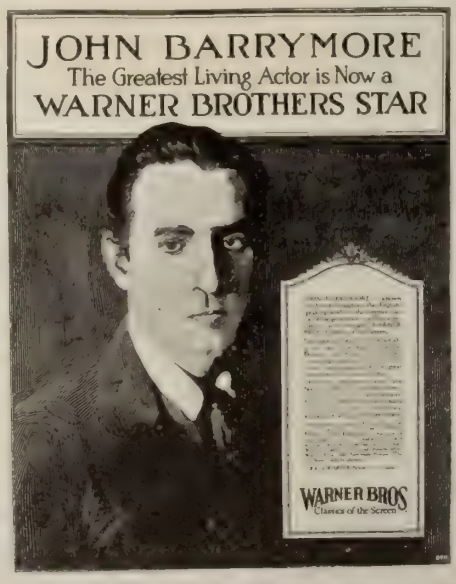
"Bonded advertising, too, is something entirely new in the motion picture industry. Too often in the past have some producers and exhibitors given intimations that they would back up the exhibitor with extensive advertising, only to fail him when put to the test.

"The certificate we shall issue will preclude the possibility of failure to make good our word. It will be as much of a contract with the exhibitor as a contract for one of our productions. It is Warner Bros.' bond, guaranteeing our sincerity of purpose and rendering impossible the cancellation of any part of the advertising promised.

"We believe this campaign will mark an epoch in motion picture advertising for the exhibitors and shall be disappointed if one of its lasting effects is not the perfecting of a closer bond between the producer and the exhibitor."

To Direct Beach Drama

William Beaudine has been engaged by Warner Bros. to direct "The Vengeance of Durand," Rex Beach's stirring drama of American life in which Irene Rich, the star, has a powerful, emotional role.



Three of the first full-page newspaper advertisements used in Warner Brothers' $500,000 National Advertising Campaign.

Warner Brothers Star Stock Company Possesses Formidable List of Names

THE first task of a motion picture producing company or distributor is, of course, to provide winning entertainment. Many other factors are influential in governing the relations of a producer and the army of exhibitors he serves but, however high a company's reputation for fair dealing and however perfect its facilities for distribution, without attractive product the machinery would amount to nothing.

"Who are your stars?" is the first question asked by the showman and the fan alike. The list of names in the Warner Bros. aggregation is one of the most impressive in the picture world. The Warners are, indeed, in the fortunate position of enjoying the confidence of both the exhibitor and the public, not only because of the service they extend and the standard of their business dealings, but because of the consistently high quality of the entertainment which they provide.

The Warner stock company is a much admired aggregation. The Warners scoured the theatrical and picture worlds to obtain its stars and featured actors. Merit and the reputation based upon it were the sole demand made in their selection. Only the best was good enough and no effort or expense was too great to line up the persons who were wanted.

The name of every artist in the list of twenty-seven is known wherever motion pictures are known or true art is appreciated. Showmen have learned through actual profitable experience that each of these twenty-seven is a winning box-office bet in himself. for every one of them numbers a host of devoted admirers and enthusiastic champions among regular attendants at picture theatres.

Because these artists are known universally and because their individual records of achievements are so formidable, extended comment on any one name would be superfluous. It may be of special interest, however, to speak of just three, in particular, whose world-wide prestige is notably high.

Any company having as stars John Barrymore, Lowell Sherman and Syd Chaplin—or any one of the trio—might be said to be "made," so far as its standing as a purveyor of entertainment is concerned. In enlisting all three under its banner, Warner Bros. not only demonstrated anew their determination to give exhibitors and the public the superlative best, but performed a stroke of enterprise which, in itself, was an extraordinary and memorable achievement.

In artistry, Barrymore, Sherman and Chaplin each occupies a unique field of his own, though the appeal of each is universal. A glance at the entire Warner list will, in fact, reveal that in the selection of every individual star and stock company member, the utmost care was taken to recruit at least one person truly representative of one particular department of dramatic endeavor. In the ensemble, therefore, the Warner list "has everything." Whether the demand is for a tragedian, a comedian, a juvenile or an ingenue, or for one whose abilities cover the entire range, that demand can always be supplied.

Here is the amazing aggregation of popular favorites whose possession is increasing the fame and prestige of Warner Bros.: John Barrymore, Lowell Sherman, Syd Chaplin, Irene Rich, Monte Blue, Marie Provost, Louise Fazenda, Kenneth Harlan, Patsy Ruth Miller, John Patrick, Matt Moore, Dorothy Devore, John Harron, Clive **Brook, Willard Louis,** John Roche, Huntly Gordon, Gayne Whitman, Don Alvarado, Helene Costello, Dolores Costello, June Marlowe, Charles Farrell, Charles Conklin, Alice Calhoun, Myrna Loy and the marvelous dog actor, Rin-Tin-Tin.

Lowell Sherman Will Appear in Warner Bros. 1925-26 Forty

TO obtain the best the stage had to offer in the way of stars whose popularity would prove a sure box office asset as well as contribute to the screen unusual talent and personality, Warner Bros. reached out recently and put under a limited contract Lowell Sherman, an artist whose successes in roles that caught popular fancy, has won for him thousands of admirers and the approval of a critical press.

LOWELL SHERMAN

Mr. Sherman will appear in productions of the Warners, which they believe will stand out prominently in the 1925-26 Forty, and create a new demand for more of this artist and his pictures.

The first of these is "Satan In Sables" by Bradley King under the direction of James Flood, and those who know Mr. Sherman will find that the story fits him like a glove.

The picture to follow with Mr. Sherman as a star is "The Love Toy," a sensational story of New York's Greenwich village, by an anonymous author which has proved to be one of the sensational novels of the year.

This artist is not new to pictures although this is the first time he has appeared as a screen star in his own right. Those who remember D. W. Griffith's "Way Down East" will recall the fine performance of the villain in that remarkable production. The part was played by Mr. Sherman.

Scenes in "Bobbed Hair," the Warner Brothers picture in which Marie Prevost is starred, with a cast including Kenneth Harlan, Louise Fazenda, Walter Long and John Roach.

Scenario Staff Regarded One of Best

WARNER BROS. boast a scenario staff which is comprised of many prominent writers. The work of its individual members speak for itself.

Possibly Bess Meredyth's most ambitious script was that for "Ben Hur," though she has been the scenarist of all the Fred Niblo productions. The scenarios of "The Wife Who Wasn't Wanted" and "The Sea Beast," in which John Barrymore is to star, are by Miss Meredyth.

Julien Josephson has to his credit the scenarios of "Main Street" and "Brass," among Warner productions, and he will be represented on the 1925-26 program by "His Majesty Bunker Bean," to mention one attraction.

C. Gardner Sullivan needs no introduction for he has been with many producers and prepared the scenarios for a host of screen successes. His first picture on this year's program will be "Why Girls Go Back Home."

Bradley King, writer both of original stories and adaptations, was scenarist for Thomas H. Ince many years. She is author and scenarist of "Satan In Sables," Lowell Sherman's starring production for Warner Bros.

The outstanding work of Edward T. Lowe, Jr., to date, is "The Hunchback of Notre Dame," though his list of achievements is an extended one. He has lately signed a contract with Warner Bros. and his first work for Warners will be "Red Hot Tires."

Among other continuities which were prepared by Sonya Levien were "The Top of the World," "The Snow Bride" and "First Love." Her wide experience covers magazine editing and the authorship of fiction, as well as continuity writing.

Well known among both scenario writers and directors is Charles A. Logue, who adapted "My Four Years in Germany." Besides his work as scenarist he was written several original stories for Rin-Tin-Tin.

The name of Lewis F. Milestone is another which appears also in the list of authors. "The Easiest Road," on the new Warner schedule, is an original story by him and Darryl F. Zanuck, and he is directing the production.

C. Francis ("Chuck") Reisner, gag man for and co-director with Charles Chaplin, is at once an author, actor and director. With Charles A. Logue he prepared the scenario for "The Man on the Box" and then directed it.

HAL WALLIS

In charge of Warner Brothers' West Coast Studio publicity.

Darryl F. Zanuck was the author of "Find Your Man," "The Lighthouse by the Sea," "The Broadway Butterfly" and "On Thin Ice," all Warner Bros. successes, and among the stories which he adapted for screening was "Eve's Lover."

Well known among teams in "movie" circles is that of Hope Loring and Louis Lighton. "The Woman Hater," on the Warner 1924-25 schedule, was their work and, among other, the scenarios of "The Golden Cocoon" and "The Pleasure Buyers," on the new schedule, are from their pens.

Warners to Re-issue Semon Comedies

Twelve Larry Semon reissues, two-reelers which played a conspicuous part in raising this laugh-provoker to his present high position among featured comedians, are being distributed by Warner Bros., and are going fast according to reports.

They are typical Semon comedies, destined to demonstrate to young persons who never saw him in pictures before very recent years that the inimitable Larry always was chockfull of fun and from the start of his screen career has been stirring the risibilities of all onlookers.

The titles give a good indication of what is contained in the plots. They are: "Bears and Bad Men," "Frauds and Frenzies," "Humbugs and Husbands," "Scamps and Scandals," "Reaps and Tangles," "Pluck and Plotters," "The Grocery Clerk," "The Fly Cop," "School Days," "Solid Concrete," "The Stage Hand," "The Suitor."

SCENARISTS WHO ADAPT WARNER BROTHERS' CLASSICS OF THE SCREEN

Top row, left to right: Sonya Levien, C. Gardner Sullivan, Louis Lighton, Darryl Francis Zannuck, Bradley King. Lower Row: Hope Loring, Julien Josephson, Edmund T. Lowe, Jr., Chas. A. Logue and Bess Meredyth.

Scenes in "Rose of the World," the Warner Brothers picture from the novel by Kathleen Norris, in which Patsy Ruth Miller is featured, supported by Alan Forrest, Rockcliffe Fellowes, Helen Dunbar, Pauline Garon and Alec. Francis.

Box-Office Records of Warner Directors

IT is one of the many proud boasts of Warner Bros. that they possess, as they confidently believe, the greatest staff of capable directors to be found with any producing organization. As in the case of their stars and featured players, every name in the Warner list is one of importance. Proof, if proof were needed, is to be found in the productions they have made.

Possibly the average fan takes little thought of the man behind the megaphone. He likes the star or he doesn't. The general impression created by a given picture is or isn't favorable. But exhibitors know that many an otherwise good film has been marred by indifferent or incompetent direction.

It is manifestly impossible to determine the exact value of the director's work in the making of a picture—with relation to the work of other contributing factors—but that it is tremendous no one having the slightest acquaintance with production will dispute.

Warner Bros. were early to recognize this. Hence they exercise the same careful attention in the selection of their directors as they give to stars, casts and stories. And—results tell. In the Warner list are directors fitted for the handling of any theme, of any type of picture. They are alike in their wide experience and their ability.

To the credit of Ernst Lubitsch are such outstanding pictures as "The Marriage Circle," "Three Women," and "Kiss Me Again," and to him has been entrusted the making of Oscar Wilde's "Lady Windermere's Fan," on the 1925-1926 schedule.

Among Harry Beaumont's great achievements are "Beau Brummel" and "Recompense," the success of which won for him the assignment to make also "Rose of the World," "His Majesty Bunker Bean" and other important pictures.

William Beaudine's "The Narrow Street," "How Baxter Butted In" and other Warner attractions so impressed Mary Pickford that she borrowed his services for the production of "Little Annie Rooney." He will start work soon on the Warner "Hell Bent for Heaven."

Millard Webb is the youngest of the directors, but a brilliant future is predicted for him. His work thus far has been so favorable that he has been selected to direct John Barrymore in "The Sea Beast." Among his best last year were "My Wife and I" and "The Dark Swan."

"The Man Without a Conscience" and "The Woman Hater" are among James Flood's outstanding successes. He has lately finished "The Wife Who Wasn't Wanted" and is now directing Lowell Sherman in "Satan in Sables."

"Eve's Lover," one of the great successes on the Warner 1924-1925 schedule, was a tall feather in the cap of Roy del Ruth, who has recently completed "Three Weeks in Paris" for the coming year's program. This is to be followed by "The Inevitable Millionaires."

Herman Raymaker directed Rin-Tin-Tin in the big triumph, "Tracked in the Snow Country," and among the Rin-Tin-Tin pictures he will make on the new schedule are "Below the Line" and "The Night Cry."

Such productions as "Enemies of Women" and "Under the Red Robe" are among the past achievements of Alan Crosland. He has just finished "Bobbed Hair," the picturization of the current successful novel by twenty famous writers.

George Hill, who enjoys a wide reputation as a premier melodramatic director, with such works as "Get Your Man" and "While the Devil Laughs" to his credit, has lately finished "The Limited Mail" for the coming year's schedule.

Chet Withey, who directed "Romance"; Dorothy Gish in "The Hun Within" and John Barrymore in "On the Quiet," has just completed "The Pleasure Buyers," and will start work on "Compromise" soon.

Erle C. Kenton, recently signed to a long time contract, made "Tea with a Kick" and "The Leather Pushers," among other successes. His first picture for Warner Bros. is "Red Hot Tires."

Noel Smith, signed by the Warners because of the long line of successes he has made, is at work now on "The Clash of the Wolves," in which the dog actor, Rin-Tin-Tin, is featured.

Charles (Chuck) Reisner co-directed with Charles Chaplin "A Dog's Life," "The Pilgrim," "The Kid," "Shoulder Arms" and "The Gold Rush." He will be represented in the new Warner schedule by "The Man on the Box" and "The College Widow."

Lewis Milestone, who wrote the scenario of "Bobbed Hair," has just finished the direction of "The Easiest Road," the story and scenario of which he wrote with Darryl F. Zanuck.

Scenes in "The Pleasure Buyers," the Warner Brothers picture in which Irene Rich is starred. Others in this exceptional cast are Clive Brook, June Marlowe and Gayne Whitman.

"Man on the Box" a $2 Picture, Says Warner of Chaplin's First

IT was generally conceded that Warner Bros. captured a comedy star of the first magnitude when they signed "Syd" Chaplin. That this opinion was correct is evidenced by the following telegram received at the New York office from H. M. Warner.

"Just saw Syd Chaplin's picture 'The Man On The Box.' If this isn't a $2.00 picture, there never was one and no picture ever will be. It is a rare production. To my mind it surpasses 'Charley's Aunt.' Just imagine this picture included in our Forty."

Here is a telegram of good news to exhibitors. In a line or two, Mr. Warner tells exhibitors "The Man On the Box" surpasses "Charley's Aunt," one of the big laugh hits and money getters this season. And that is not all that Warner Bros. expect to deliver exhibitors from "Syd" Chaplin. His next production will be the famous "College Widow" adapted from the novel by Frank Howe. He will have with him Charles Francis (Shuck) Reisner, the same director who has just finished "The Man On The Box."

"SYD" CHAPLIN

Warner Bros. Add First Vamp to Stock Company

For her excellent work in "Satan In Sables" with Lowell Sherman, Warner Bros. have just signed Myrna Loy, known as "a new type of vamp," to a long term contract, making her the twenty-seventh member of their stock company. She is the only vamp in the Warner featured player line-up, and the company intend to cast her in important roles.

Miss Loy is a graduate of the Ruth St. Dennis School of Dancing and first attracted attention when she appeared in several of Sid Grauman's prologues at his Egyptian Theatre in Hollywood. She attracted the attention of Henry Waxman, the well known photographer, and through him she obtained a part in "What Price Beauty." This was followed by a prominent role in "Pretty Ladies." Her engagement for "Satan In Sables" followed.

MYRNA LOY

Who recently joined the Warner Brothers Stock company.

Injects Own Personality Into Players, Says Critics of Lubitsch

COMING to America from Europe, and entering upon screen work after a successful stage career, Ernst Lubitsch brought to picture direction a world-wide outlook and an experience covering every field of dramatic effort. Critics regard as one of his strongest points the fact that he is able to inject into every player whom he directs his own personality and emotions, while his residence on two continents, equips him to adapt himself to whatever situation is demanded by a given script.

It will be years before "The Marriage Circle," a Lubitsch production for Warner Bros., is forgotten. Of the many lists of "Ten Best Pictures of the Year," compiled by reviewers in every section of the country, not one failed to contain the name of this special. "Three Women," a drama of another type, also won for Warner Bros. and Mr. Lubitsch as well as the players participating, unstinted praise.

When "Kiss Me Again" appeared, comparison with "The Marriage Circle" was inevitable, and, following the rule in the consideration of Lubitsch offering, most critics declared this superior to the former triumph. Although "Kiss Me Again" is yet to have its first New York run, so enthusiastic was the dramatic editor of a leading New York newspaper, who had a pre-view, that on two successive Sundays in recent weeks he has devoted his lead article to appreciations of the production and its director.

ERNST LUBITSCH

This brilliant director will announce several future features shortly, through Warner Brothers.

Warner Bros. Accessories Are Known for Box Office Pull

IT is generally conceded that the success of Warner Bros. pictures at box-offices has been due to the high grade advertising accessories which this company makes a practice of providing for each release. Warner Bros. believe that no product is so good that it cannot be made even better by intelligent advertising presentation.

While the so-called mechanics of production of Warner Bros. advertising accessories are important, the general excellence of the posters, heralds, window cards, etc., provided for each Warner Bros. release is accomplished through the method used in creating the basic idea on which the advertising accessories are built.

No individual piece of advertising literature used by Warner Bros. is a "one-man job." The one man whose job it is to see that the posters, the heralds, the window cards, or what not are ready for exhibitors when they want them is only the "engineer." A dozen others, representing the combined showmanship sense of the entire Warner Bros. organization, give material help on everything that is produced.

In discussing this matter of the careful preparation of advertising accessories in its relation to the Warner Bros. 1925-26 product, Sam E. Morris had this to say:

"We have always been extremely particular in the matter of selling our pictures to the public through the medium of the exhibitor's advertising on billboards, in his lobby, etc. In moving the 1925-26 product we are going to be even more careful. We have bigger and better product to sell and, with a national advertising campaign on in important newspapers throughout the country, it is only reasonable that this other form of advertising intended to accomplish identically the same results as the newspaper advertising should be given the greatest possible care."

Serials Based on New Warner Pictures Now Appearing in 1,100 Newspapers

THE most stupendous publicity campaign ever successfully undertaken by Warner Bros. to promote public interest in motion pictures stands back of Warner Bros.' 1925-26 Forty. Read these facts:

One thousand newspapers are publishing every day in the year serial novels from which the great Forty have been produced.

The circulation of these publications, according to the certified statements, amounts to the amazing number of 10,000,000 buyers. According to advertising experts, five persons read every copy of a daily newspaper, making more than 40,000,000 readers who see every day Warner Bros.' stories.

The space gladly allotted to these novels by the newspaper editors reaches the astounding total of more than 250,000 columns of type.

Exhibitors cannot afford to pass lightly by this extraordinary effort at popularizing Warner Bros. pictures. Ready-made audiences are waiting for the big Forty. Among the novels which are being serialized are:

"The Limited Mail," by Elmer E. Vance.

"The Wife Who Wasn't Wanted," by Gertrude S. Wentworth-James.

"Bobbed Hair," by twenty famous authors.

"Satan in Sables," by Bradley King.

"The Golden Cocoon," by Ruth Cross.

"Why Girls Go Back Home," by Catherine Brody.

"The Gay Ones," by Charles Hanson Towne.

"The Pleasure Buyers," by Arthur Somers Roche.

"His Jazz Bride," by Beatrice Burton.

"Rose of the World," by Katheleen Norris.

"The Inevitable Millionaires," by E. Phillips Oppenheim.

The pulling power to the box office of this continuous daily presentation of Warner Bros.' Forty before the reading public, the men and women who buy motion theatre tickets, cannot be underestimated. It means dollars in increased attendance.

Signing John Barrymore a Master Stroke

WARNER BROTHERS never made a more enterprising stroke than when they signed John Barrymore. Perhaps the greatest of American stage actors, Barrymore is regarded by many as the premier screen star also. Warners' success in obtaining him to make big pictures for them was a triumph achieved in the face of strong competition, for there is not a producing company which would not glory in having him for a star.

For the coming season's work, Barrymore proceeded to Hollywood early this summer almost immediately upon his return from London, where, during a season in "Hamlet," he elevated the reputation abroad of American dramatic art to a new high level. His work was a revelation to the discriminating London critics, who joined in acclaiming him one of the greatest interpreters of Shakespearian roles of all time.

However, both on the stage and the screen John Barrymore has demonstrated his extraordinary versatility. There is scarcely a role in any department of dramatic characterization which he cannot interpret in a manner equal to the very best, while in most fields he is without a peer.

His "Beau Brummel," a Warner Brothers triumph, proved not only the outstanding picture of the year in which it made its premiere, but one of the greatest screen attractions of all time. Moreover, Mr. Barrymore's individual performance won for him the Valentino Medal as the most nearly perfect of the year.

JOHN BARRYMORE

This year Mr. Barrymore has made a still more radical departure in selecting "The Sea Beast," based on the celebrated whaling story, "Moby Dick," as the first of his productions. This epic of the sea—specifically it is a highly colorful tale of the New Bedford whaling industry—contains action sufficient for half a dozen pictures.

The selection was approved in response to Mr. Barrymore's request for an adventure story, in which he should appear in a truly masculine role in a virile, moving story. Elaborate preparations are being made for this production and predictions are ventured by many picture lovers that Mr. Barrymore's work in it will raise him to new heights.

As a box office attraction this star is almost without a rival. The name Barrymore has, of course, been a drawing card to American theatres for generations. The children of Maurice Barrymore are upholding the traditions established by their distinguished father, and in pictures, as on the stage, John has established for himself a prestige that few men have enjoyed.

"Eddie" Bonns to Inject "Selling Punch"

AMONG the big plans under way by Warner Brothers as exhibitor aids is a nation-wide exploitation service which will take in districts from coast to coast and is aimed to help sell the picture to the public for the local exhibitors.

As rapidly as possible capable exploitation men will be engaged; men experienced in newspaper work, theatre management and who are proven showmen. One of the important bits of knowledge they must have is territorial information. They will not tell the exhibitors what to do, but will go out and do it.

Campaigns on all Warner pictures are now being laid out at the New York office by "Eddie" Bonns, who is in charge of national exploitation, and showmen who know "Eddie" are aware that he generally puts his exploitation over with a punch that gets across to the public.

Although the exploitation men in the field will be under the supervision of the home office, their work in localities will be guided entirely by the branch managers and the requirements of individual exhibitors. In other words, the men will work in districts instead of individual branch offices, and will be sent to the spot where aid is especially needed, so that exhibitors can call on the Warner local exchange for help any time and be sure that there are exploitation men in the district to give it to him.

According to Bonns, there are big exploitation plans for trans-continental outdoor stunts, and especial attention will be paid to newspapers and the radio. The radio, reaching the large field of motion picture fans that it does, will be widely used, and several stunts are under cover to use this medium for selling the Warner product to the public.

Among them may be mentioned a travelling radio exploitation man, whose business it will be to go into cities and towns and talk about Warner Brothers pictures playing the locality at the time. There can be no surer way of letting the public know what pictures are playing local theatres than by telling them directly.

Exhibitors who play Warner Brothers' pictures during the coming season will be backed up with exploitation that really exploits.

Scenes from "In the Name of Love," with Ricardo Cortez and Greta Nissen. A Paramount production. To be released in August.

Christie Scenarists Busy On Script of "Madame Lucy"

THERE is a great whirr of activity in in the little "private" offices at the Christie studio where McGrew Willis and his staff of "laugh manufacturers" are now busy making the adaptation of Jean Arlette's French farce "Madame Lucy."

The production will go into work this week under the direction of Scott Sidney and the adapters are staking their reputations on giving the director a "sure-fire" script.

Following the usual conference custom at Christie's, half a dozen brilliant creators of laughs are taking a hand in the preparation of this story.

Midnight oil is burned while Al Christie, Scott Sidney, F. McGrew Willis, Norman McLeod, chief of the gag staff, and others, consult over each sequence as it is prepared for shooting.

"Madame Lucy" is called "a sister to 'Charley's Aunt,'" because the story, while much different in episodes from the famous English classic, will present the hero, Julian Eltinge, in a wild scramble in feminine clothes.

Christie has lined up a great cast for this picture, which includes beside Eltinge, Ann Pennington, the Follies star; Lionel Belmore, Hallam Cooley, Jack Duffy and Lilyan Tashman.

Goldwyn's "Stella Dallas" Is Moving Fast In Production

WITH the definite announcement that Samuel Goldwyn's screen version of Olive Higgins Prouty's novel, "Stella Dallas," will be released through United Artists Corporation, comes the added news that production work on this feature is progressing rapidly, and interest in the film is increased with the assurance that it will be ready for early fall distribution.

Vera Lewis is announced as the latest addition to a cast of well known players, which is headed by Belle Bennett in the title role.

Others in the supporting cast for Miss Bennett are Ronald Colman, who will be seen as Stephen Dallas, Alice Joyce as Helen Morrison; Lois Moran, who has been characterized as an "unsophisticated and unmodernized" child wonder discovery of Samuel Goldwyn, making her American debut in the role of Laurel, the daughter; Douglas Fairbanks, Jr., in the juvenile lead opposite Lois Moran iin the role of Richard Grosvenor; and Jean Horsholt as the riding master.

The scenario is by Frances Marion and Henry King is the director.

Ascher Bros. Circuit Books Gold Bond Films

J. J. Sampson, branch manager of Film Booking Offices' Chicago exchange, announces that he this week closed a deal with the Ascher Brothers Circuit, Chicago, for the entire array of F. B. O. Gold Bond productions, to be made and released during 1925-26.

The Gold Bond pictures will play the following theatres on the Ascher circuit: Calo, Columbia, Commercial, Crown, Frolio, Portage Park, Vista, Lane Court, Metropolitan, Oakland Square, and Terminal, Chicago.

Added to Cast

Gladden James has been added to the supporting cast for Leatrice Joy's next starring picture, "The Wedding Song," shooting on which starts soon at the De Mille Studio, under Alan Hale's direction. James, always in demand, is one of the busiest free-lance players in motion pictures.

Bachmann on Tour

Distribution Head of Schulberg Productions Goes to West Coast

J. G. Bachmann, general manager of distribution of B. P. Schulberg Productions, Inc., will leave New York Saturday with the Preferred studio in Hollywood as his immediate destination.

The purpose of Mr. Bachmann's trip is to formulate a production and release schedule on the entire program of eighteen new Preferred Pictures. His arrival has been timed to see two of their biggest stories put into production. These are "The Plastic Age" by Percy Marks which Wesley Ruggles will direct and "Lew Tyler's Wives" by Wallace Irwin to be filmed by Marcel De Sano.

Mr. Bachmann will also assist in planning two spectacular Preferred Pictures, Bronson Howard's celebrated play "Shenandoah" and "The Biography of a Race Horse" adapted from the Saturday Evening Post novel, by L. B. Yates, the latter picture to be released under the title of "Horses and Women."

Before returning to New York Mr. Bachmann will visit the Schulberg exchanges on the Pacific coast. He will be absent from the home office about six weeks.

Fitzgerald Engages Short

Gertrude Short, who has scored so heavily in "Beggar on Horseback," one of James Cruz's productions for Famous Players-Lasky, has, according to a telegram received at the home office of Arrow Pictures Corporation, from Dallas M. Fitzgerald, been engaged by Mr. Fitzgerald for an important role in "Tessie," the first Dallas M. Fitzgerald Production to be released by Arrow.

The others in the cast—which is headed by May McAvoy—are Bobby Agnew, another Famous Players-Lasky player, Lee Moran, and Myrtle Stedman.

"Tessie" is by Sewell Ford, author of the "Torchy" stories, and was published originally in the Saturday Evening Post.

Author to Adapt for Screen

Donald Ogden Stewart, rapidly becoming one of the most prominent figures in modern American literature, has been engaged by the Metro-Goldwyn-Mayer corporation to adapt his novel "The Crazy Fool" to the screen. The purchase of this book was announced recently.

This will be Sewart's first affiliation with motion pictures, and will open up an entirely new field for his humor.

Scenes in the William Fox Special, "Greater Than a Crown," starring Edmund Lowe.

Hart Offers Trophy

Bronze Statue of "Two-Gun Man" Given for Rodeo Event

William S. Hart, two-gun man of the screen, has contributed a $1,500 bronze statue of himself in Wild West costume, as a trophy for one of the events of the Cheyenne Frontier Days to be held July 20-24. This big affair will bring together the world's most famous riders, ropers and exponents of western skill with horse, rope and steer, it is said.

Hart plans to be working on his first screen production for United Artists Corporation release, "Tumbleweeds," at the time, so will not be able to attend the celebration, but has shown his interest by sending the statue, the work of C. C. Cristadoro, and is one-half life size.

A cast from the original model also has been sent by Hart to New York and will be placed on exhibition in a few days in the foyer of the Mark Strand theatre, Broadway, where "Tumbleweeds" has been booked even thus far in advance of production completion.

Ray Finishes "The Winner"

Charles Ray has completed "The Winner," his second rural comedy drama for Chadwick Pictures Corporation, which will be released on November 15. Ray's first production for Chadwick "Some Pun'kins," will be released on September 1st. Jerome Storm, who has directed both these Ray pictures, and the star will start preparations immediately for the filming of his next production. The cast of "The Winner" includes Gertrude Olmstead, Gertrude Short, J. P. Lockney, Frank Austin, Jack Clifford and Sybil Johnson. The production was personally supervised by Joseph de Grasse.

Starts on Conrad Story

"The Silver Treasure," an adaptation from Joseph Conrad's world-renowned novel, "Nostromo," is the latest of the forthcoming Fox supreme attractions to be put "in work" at the West Coast studios of that company.

Rowland V. Lee has been selected to wield the megaphone over the filming of the Conrad story, which is scheduled to be released to exhibitors in December.

To play the leading role Mr. Lee picked George O'Brien. Inez Rene is the stellar performer selected to play opposite O'Brien in the leading feminine role of Giselle Viola.

Changes Picture Title

"The Lure of the North" is the new title which Columbia Pictures has selected instead of "The Lure of Broadway," originally selected. This production will be released later in the year. One of the best known screen dogs is to be featured with a cast of feature prominence, according to production manager Harry Cohn.

Universal Has Sixteen Westerns in Work; Record, Say Officials

SIXTEEN productions with western locales are now in production or preparation for Universal, with at least three of them being made on an unusually elaborate scale. This is a studio record for westerns, Universal officials say.

Hoot Gibson, with an army of players, cameramen, cowboys and technical workers, is in Canada, filming two pictures at once. One, "The Calgary Stampede," is being made with the famous Rodeo as its background; the other, "Chip of the Flying U," is being filmed on the ranch of the Prince of Wales in Alberta, Canada. Herbert Blache is directing both pictures.

"On the Frontier," an epic of the West, with American history as a background, will go into production shortly, under the direction of Edward Sedgwick, who wrote the novel from which the story is adapted. Norman Kerry and Dustin Farnum have been elected for two of the principal roles.

Cliff Smith is directing Art Acord in "Sky High Corral"; Robert North Bradbury is filming "Slipper Tongue," with Jack Hoxie as the star; while William Desmond and Eileen Sedgwick are busy on a ten-episode serial, "The Winking Idol" with Francis Ford at the megaphone.

Other westerns in action are: "Montana of the Range," starring Josie Sedgwick; Edmund Cobb in "The Thrill Hunter," directed by Ernest Laemmle; Fred Humes in "The Call of Hazard" and "Ike's Holiday," starring Gilbert Holmes and Men Corbet. Stories in preparation are "The Rustler's Secret," "The Emergency Man," "The Fighting Fool," "Gun Shy," and several others.

UFA Signs to Release 40 M-G-M In Its European Theatre Circuit

FREDERICK WYNNE-JONES, managing-director of UFA-USA, has returned after a five weeks' trip to Berlin, with the announcement that UFA had signed with Metro-Goldwyn-Mayer to release forty pictures in the UFA circuit of theatres in Central Europe.

Mae Murray has been engaged to make pictures in Germany for one year, beginning September 1. Her first picture has not yet been decided on. Other American female stars have been engaged. UFA is looking for an American male star to work at the UFA studios at Neubabelsberg.

UFA will make 36 pictures in Germany this year, of which twenty will come to America. Among the first to reach this country will be "Tartuffe," based on Moliere's comedy, with Emil Jannings, Lil Dagover and Werner Krauss in the leading roles, directed by F. W. Murnau, "Variety" with Emil Jannings and Lya de Putti, directed by I. A. Dupont; "The Way to Strength and Beauty" and "Siegfried," which opens at the Century theatre August 23.

UFA has built a new indoor studio at Neubabelsberg, 385 ft. long and 120 ft. wide, which can be divided into four, three or two studios with soundproof doors separating the companies.

UFA controls over three hundred theatres in Central Europe, 126 of them first run houses, the largest in each city, and which charge a higher admission than similar theatres in America.

C. G. Baker With Inspiration

C. Graham Baker, for many years editor-in-chief of the Vitagraph scenario force, and more recently connected with the William Fox Company, has been engaged by Inspiration Pictures, Inc., to aid in the picturization of their forthcoming releases.

Baker, who is one of the best-known scenarists in the country, brings to Inspiration Pictures a wealth of experience both as a scenario expert and as a film editor. The script of practically every Vitagraph special up to a few months ago was prepared by him. He recently edited and titled "Captain Blood," "The Clean Heart," "The Redeeming Sin," and others. For the Fox organization he picturized "The Kreutzer Sonata," Sir John Galworthy's play, "Loyalties," and A. E. W. Mason's novel, "The Winding Stair."

Maloney Ready to Start

Advices from Leo Maloney on the West Coast state that he has completed his last picture for William Steiner and that he is now ready to start his new series for 1925-26 which will be distributed by Weiss Brothers under the Clarion Photoplays, Inc., trademark.

His contract with Weiss Brothers calls for eight five-reel features and under its terms Leo Maloney will take with him, intact, the same organization that surrounded and helped him win the success that he gained while he was making his two series for William Steiner.

The first three pictures in the series will be as follows: "Win, Lose or Draw," "Luck And Sand," "The Blind Trail," in the order named.

Cutting De Sano's First

Camera work has been completed on B. P. Schulberg's Preferred Picture, "The Girl Who Wouldn't Work," This production, adapted from the sensational English novel by Gertie D. Wentworth-James, is the first release to be made by Marcel De Sano, the new director "find." According to telegraphic word received from Mr. Schulberg by the New York office, the rushes indicate that De Sano is an extremely significant addition to the industry's directional ranks. The release of "The Girl Who Wouldn't Work" will follow "Parisian Love," the first on the new program.

"Perfect Clown" Progressing

Fred Newmeyer is making rapid progress with "The Perfect Clown" starring Larry Semon, which he is making for Chadwick Pictures Corporation. It is expected that this picture will be completed in about three weeks.

"The Perfect Clown," which is being made on the same lavish scale as "The Wizard of Oz," is an original story, written especially for the star. Dorothy Dwan and Oliver Hardy, who supported Semon in "The Wizard of Oz" are in the cast of the new production. Other well-known players are Stuart Holmes, Kate Price, Otis Harlan, Alice Fletcher and Sam Allen.

Sartov Signed M.-G.-M.

Henrik Sartov, formerly in D. W. Griffith's camera department, has been signed by Metro-Goldwyn-Mayer to photograph Lillian Gish in "La Boheme," upon which King Vidor is shortly to begin work. Sartov was considered the finest still photographer in the industry until, a few years ago, he deserted this branch of photography and took up moving pictures. John Gilbert plays opposite Miss Gish in "La Boheme," which has been adapted to the screen from the Henri Murger classic by Mme. Fred Degresad and continuitized by Edmund Goulding.

Barrymore in California

Lionel Barrymore, Chadwick Pictures Corporation star, has recently arrived in Los Angeles, where he will soon start work on his first picture to be made in a Hollywood studio. All of this star's former productions have been made in New York City, as he had never before consented to forsake the stage for so long a period as one of his special productions requires.

ALBERTA VAUGHN

This scintillating star will be "Maisie," in the F. B. O. picture, "The Adventures of Maisie"

De Mille Signs Jean Acker

The signature of Jean Acker is the latest addition to the collection of famous autographs now owned by Cecil B. De Mille, for Miss Acker, formerly Mrs. Rudolph Valentino, has affixed her name to a long-term contract to appear in De Mille productions.

For the past year, Miss Acker has been featured in vaudeville in a skit entitled "A Regular Girl," but was conspicuously successful in screen work before her season behind the footlights.

Miss Acker has been loaned by De Mille to the Metropolitan Features to appear in "Simon the Jester," but is soon to be cast in a De Mille production.

Introducing—Miss Upton!

Lucille Upton, beautiful young sister of Peggy Hopkins Joyce, is to play a flapper in "The Pace That Thrills," which an Earl Hudson unit is producing for First National, with Ben Lyon and Mary Astor in the co-featured roles. Lucille is bound to make a name for herself other than "Peggy Hopkins Joyce's sister" for, according to Director Webster Campbell, the girl has not only the personality and pulchritude, but ability as well.

Brandt Writes a Special

President Joe Brandt of Columbia Pictures has written a special story which will be produced as a Columbia release some time this year. Mr. Brandt is in Hollywood at present discussing production matters with production manager Harry Cohn who likes the story. A title is yet to be announced, according to Brandt, as well as the details of this popular film executive's literary effort.

Buys for Europe

The Hi-Mark Film Sales Corporation of No. 220 West 42nd Street, through Nat Nathanson, general manager, announces that they have bought the entire production output of the Truart Film Corporation for Australia, New Zealand and Tasmania.

Play Up Warner Product

Of four exclusive first run theatres devoted entirely to motion pictures, in Oklahoma City, three played Warner Bros. productions during the week of July 5. This is believed to be a record for one producing company in a city of 110,000.

The feature pictures shown during what might well have been called Warner Bros. Week, were "Eve's Lover" at the Criterion, "Steele of the Royal Mounted" at the Empress, and "The Unknown Lover" at the Liberty.

Only a few weeks ago "Wildfire" played the Liberty Theatre and "Recompense" the Capitol, simultaneously. Both are Warner pictures.

New Leonard Picture

Pending completion of the designs for both sets and costumes which Erte, internationally famous artist and delineator of fashions, is creating for "Paris," the Carey Wilson story which Robert Z. Leonard is producing for Metro-Goldwyn-Mayer with Lew Cody and Pauline Starke in the leading roles, Director Leonard will produce Richard Connell's "A Little Bit of Broadway," a story of theatrical life in New York which has been adapted to the screen by Jessie Burns. Pauline Starke will have the leading role of Pansi Delaney, a Broadway chorus girl who learns that a little bit of Broadway goes a long way.

"Wreckage" Nearly Complete

In a telegram received from Henry Ginsberg, who is now on the coast, he makes the prediction that "Wreckage," the second of Banner productions, will prove one of the most pretentious pictures of the year. The picture is practically completed except slight editing corrections and prints are expected in New York very shortly.

The production adapted from Izola Forrester's "Salvage" is replete with dramatic scenes, especially the storm at sea and the sinking of the ocean liner being masterpieces of screen realism.

Completing "Live Wire"

C. C. Burr reports that in the five weeks since he began filming Johnny Hines' first production for First National release, "The Live Wire," from Richard Washburn Child's novel, "The Game of Light," photography has been nearly three-fourths completed. Filming is expected to be concluded by the first of August.

"The Live Wire" entails a heavy production schedule due to the big circus sequences which give the star, Johnny Hines, unusually effective opportunities for displaying his gifts for breezy comedy acting.

Making "Souls for Sables"

Jack Bellman, manager of the New York Exchange of the Renown Pictures, Inc., announces that the Tiffany Production, "Souls for Sables" based on the book "Garland & Co." by David Graham Phillips is now being filmed with a cast of prominent screen players.

The cast of players include Claire Windsor, Eugene O'Brien, Ethel Clayton, Anders Randolph, George Fawcett and Taylor Holmes. "Souls for Sables" is scheduled for release on the Renown Program on September 1.

Grainger, Back From Tour, Believes Coming Season Will Be the Greatest

BACK at his desk at the home office after having completed a tour which took him to all of the branch offices in the United States and Canada, James R. Grainger, general sales manager of Fox Film Corporation, is in an exceedingly optimistic frame of mind over the prospects for a big season in the motion picture industry and more particularly for the company which he represents.

"Indications point to the biggest season motion pictures have ever known," said Mr. Grainger. "I have made a careful survey of business conditions in all big cities of the United States and Canada and as a result of this survey I do not hesitate to make the prediction that the season of 1925-26 will be the greatest in point of business the motion picture industry has ever known. One reason why I feel so optimistic is that everybody seems to have plenty of money and willing to spend it. Another reason is that the finest picture yet produced will go into the motion picture theatres during the coming season. Competition has been exceedingly keen during the past few years and the larger producers of pictures have come to a realization that they must bend every effort towards superior production. While more money is going into pictures than ever before. I believe the vast amount of capital is being expended more sanely and more wisely.

"Speaking for Fox Film Corporation I have it from scores of exhibitors themselves that the Fox line-up of productions for the coming season far exceeds anything we have ever attempted before. That these same exhibitors are sincere in their expression of opinion is borne out by the fact that Fox Film Corporation has more accepted contracts in the home office than ever before at this stage of the selling season. The time for putting anything over on the wise exhibitor has passed. He has a pretty fair idea of what he is going to do as soon as he has analyzed and digested the annual announcements of the more important corporations. When they read the Fox announcement which was published in the trade papers and later sent to them direct from the various branch exchanges, in which their theatres are located, they were no doubt impressed with the calibre of product Fox was going to offer them. Without going into extensive details or endeavoring to put over a sales talk at this time, it is evident the impression they gained was deeply set, for many of the larger circuits and individual exhibitors in both the United States and Canada have already placed their signatures on the dotted lines for Fox product during the coming season.

"Among those are Finkelstein and Rubin of Minneapolis, St. Paul, and Duluth; Ike Libson of Cincinnati, Dayton and Louisville; Dolle and Sterle of Louisville; Rowland & Clark of Pittsburgh; the Butterfield Circuit of Michigan; L. H. Abrams of Canton; the Hoblitzelle Circuit of Dallas, Fort Worth and Birmingham; the Ascher Bros.' thirteen Chicago theatres; William James' five theatres in Columbus, Ohio;; Mandelbaum of Toledo; Yamin's Circuit, Fall River, Mass.; Toohey Bros., Sioux Falls, S. D.; Harry Goldberg, Omaha; John McLay, Duluth, Minn.; J. S. Newman, Newcastle, Pa.; H. S. Himmlea, Sandusky, Ohio; Arthur G. White, Amsterdam, N. Y.; Peterson & Woods, Jamestown, N. Y.; Harry T. Knowles, Creeling, Colo.; James N. Robertson, Detroit; Dye, Ford & Rodgers, Wichita Falls, Texas; W. F. Boxs, Waco, Texas; E. F. Albee, J. J. Murdock for Keith's Palace, Cleveland, and for the Albee Theatre and Victory Theatre, Providence, R. I.; William Berenstein, Elmira, N. .Y; Mike Commerford for the entire circuit of over fifty theatres in Pennsylvania; A. Hyman, Huntington, W. Va.; M. E. Riley, Richmond, Ind.

"In addition to these and of great importance was the sale of our picture, "The Iron Horse" to the Rivoli and Rialto Theatres, New York City; the seven Tom Mix productions to the Rialto Theatre; "Lightnin'" to the Strand Theatre, New York City and Strand Theatre, Brooklyn; and "The Iron Horse" to the Strand Theatre, Brooklyn. This is only the beginning, but it being the best in the history of Fox Film Corporation, I feel that when the 1925-26 selling season is over we will have established a new high record for revenue, also for class in superior productions."

Mr. Grainger has made a number of important changes in the selling organization since he became general sales manager, it being his desire to surround himself with a most capable and efficient selling organization in the industry. He expects to devote considerable time to covering the principal selling points in this country and Canada several times before the first of January.

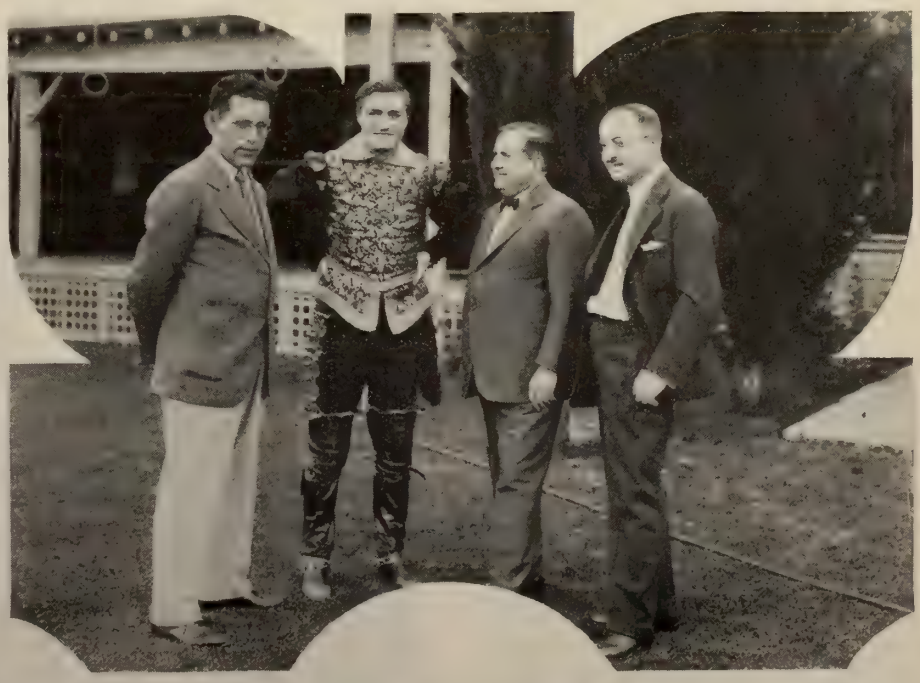
Big Box-Office Names in "Simon the Jester"

FOLLOWING the completion of "Without Mercy" the first Metropolitan production through Producers Distributing Corporation, George Melford is now busy selecting the cast he will direct in "Simon the Jester," the first Frances Marion production on the Pro-Dis-Co program.

"Simon the Jester" is rated as one of William J. Locke's finest stories. It was adapted to screen presentation by Frances Marion who claims its picture values rate even higher than any of the other splendid stories that Locke has given to the screen.

Lillian Rich and Eugene O'Brien will be featured at the head of a big all-star cast that includes Henry B. Walthall.

William Sistrom producing executive at the Hollywood studios says William J. Locke, Frances Marion and George Melford on the producing end lends three big box-office names to "Simon the Jester" that supplement the drawing power of its real all star cast.



A JOLLY GATHERING OF GOOD FELLOWS

Left to right we see Sol. M. Wurtzel, manager of Fox West Coast Studios; Tom Mix in the costume he wears in "The Lucky Horseshoe"; General Sales Manager James R. Grainger and Pacific Coast District Manager Howard J. Sheehan, on the lot of the Fox West Coast Studios, Los Angeles.

Scenes in "Pretty Ladies," a Monta Bell production for the Metro-Goldwyn-Mayer program, featuring ZaSu Pitts and Tom Moore, with a remarkable supporting cast that includes leading Metro stars in comparatively obscure roles. At the New York Capitol, last week, this picture scored a tremendous success.

"Pretty Ladies" Sensational Hit at Capitol, New York

FEW pictures have met with as much enthusiastic acclaim from the Manhattan critics as has Monta Bell's "Pretty Ladies" on opening at the Capitol Theatre in New York, last week. This new Metro-Goldwyn-Mayer production is a stirring picturization of the Adela Rogers St. Johns story, featuring ZaSu Pitts, Tom Moore, Ann Pennington and Lilyan Tashman, while Norma Shearer, Conrad Nagel and George K. Arthur appear in bits. Alice D. G. Miller made the screen adaptation.

"Monta Bell has done it again," exclaims Harlow J. Peters in the New York Morning Telegraph. "Which means that in 'Pretty Ladies' he has turned out a picture of remarkable entertainment value. With Adela Rogers St. Johns' story of the trials and tribulations of a 'Follies' star to work with, he has evolved a beautifully balanced and continually interesting film. It gives ZaSu Pitts the best role she has ever had; it contains some of the best natural color scenes yet made, and it dares to give frank information about some features of chorus girl life. Miss Pitts is superb in the leading part."

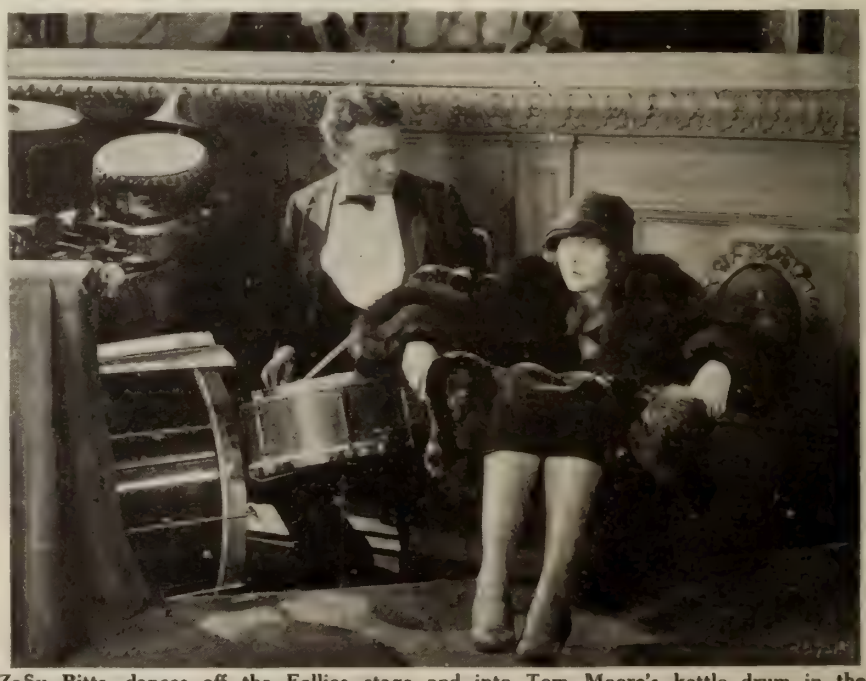
"If I had a hat on," declares the New York Evening Journal, "I'd take it off to Monta Bell, who directed 'Pretty Ladies.' It's one of the best pictures of the season. Monta Bell directs a picture like a painter paints one. He takes an idea and presents it with such deftness that it leaves an impression beyond mere visual entertainment. Some musical comedy producer should urge Bell to come to New York and stage a revue. There are gorgeous scenic effects, a clever house-fly scene that would be a sensation on the stage, beautiful chorus girls and a living chandelier, with some of the scenes done in color. It's a great picture. Don't miss it."

"One good turn deserves another," writes Mildred Spain in the New York Daily News. "After years of glorifying the American girl, Mr. Ziegfeld and his 'Follies' come in for a large portion of glorifying in the movies. Monta Bell is the bright boy who did it. And he did a neat job! There's a glamor about the piece that holds one until the fadeout. The color scenes of the 'Follies' and the gorgeous girls are distinctly lovely. 'Pretty Ladies' is a darned good show. Don't say that I didn't tell you to see it."

"'Pretty Ladies' is a pictorial gem," remarks Dorothy Herzog in the New York Daily Mirror, "resplendent with gorgeous scenes, beautiful girls and superb acting by ZaSu Pitts. It offers the kind of entertainment for which one ordinarily pays $5.50 and checks up another directorial triumph for Monta Bell. Drama and humor and pathos swirl around the whimsical Maggie Keenan, played by ZaSu Pitts. The atmosphere of the 'Follies,' the lavish settings and the little game known as 'ace of hearts,' is woven into this picture with a convincing, a cunning, a sympathetic touch. Be sure and put 'Pretty Ladies' on your MUST list. It is the kind of picture you'll enjoy seeing more than once."

"You'll want to see 'Pretty Ladies' at the Capitol," observes Regina Cannon in the New York Daily Graphic, "and when you've seen it our bet is that you'll want to see it again. For 'Pretty Ladies' is the best back-stage picture that has ever been put on. Mr. Bell knows as much about directing as a fish knows about swimming—and that is everything. Each shot of this film is interesting, unique and to the point. There's everything in the picture that goes to make an hour's entertainment perfect. The stage shots are gorgeously colored, and alone are worth the price of admission, and if you think beauty isn't cheap out Hollywood way just take a look at those 'Pretty Ladies.' It has all the charm of the stage 'Follies' with the movies thrown in for good measure. Ann Pennington is in the picture, doing the dance that the tired business man pays $5.50 to see at the New Amsterdam."

"'Pretty Ladies,'" reports the New York Herald-Tribune, "is an intelligent, effective and frequently impressive screen drama which depicts with surprising authenticity a section of life which the average photoplay maligns absurdly. Monta Bell has something of the factulty for telling a story and for creating believable character through the camera that belongs to Von Stroheim. He has a touch of Lubitsch's gift for suitable and ironical detail and more than a trace of Chaplin's genius for significant indirection. All of these qualities joined to a shrewd use of artistic photographic composition go to make 'Pretty Ladies' an important picture."



ZaSu Pitts, dances off the Follies stage and into Tom Moore's kettle drum in the orchestra pit, in a scene in "Pretty Ladies," the Monta Bell production for the Metro-Goldwyn-Mayer program. With this "fall" the romance begins.

F. B. O. Sets Releases on Program for September

THE increased activity on the F. B. O. lot for the last three months, both of the F. B. O. production forces and the other units working there, resulted in an unusually heavy releasing schedule for the month of September. The distributing company boasts no less than 13 productions on its chart, eight of which are feature pictures and the remaining five short subjects.

The September program is headed by the first of the Tom Tyler western pictures, as yet untitled. Tom Tyler is the "surprise" western star, who, as recently announced by F. B. O. will make a series of eight action western pictures for the releasing company. Tom Tyler No. 1 will, appropriately, be distributed on September 1.

September 6 is set as the release date for "If Marriage Fails—?" an F. B. O. Gold Bond production, which recently played B. S. Moss' Colony Theatre, New York, to capacity audiences. The photoplay was written and produced by C. Gardner Sullivan, with Jacqueline Logan and Clive Brook sharing starring honors, and Belle Bennett, Jean Hersholt, Cissy Fitzgerald and Mathilde Comont in support. John Ince directed this gorgeously dressed and lavishly mounted society drama.

"High and Handsome," in which Maurice B. "Lefty" Flynn plays the role of a fighting cop, will be shown on September 13. The story is an adaptation by Rex Taylor of the magazine story by Gerald Beaumont. Supporting the former Yale luminary in his latest comedy drama are Kathleen Myers, Lydia Knott, Tom Kennedy, Ralph McCullough and Gene Perry. Harry Garson directed.

"Three Wise Crooks," Evelyn Brent's next vehicle, will be released on September 14. The story is by John Brownell and Fred Kennedy Myton and the continuity by E. Richard Schayer. "Three Wise Crooks," as its title would indicate, takes Miss Brent back into the crook characterizations for which she has become famous.

The eighth Texas Ranger production starring Bob Custer, as yet untitled, is set for September 20, while "Parisian Nights," the second Gold Bond production on the F. B. O. program, will be distributed on September 27. "Parisian Nights" began its meteoric career at the Capitol Theatre, New York, world's largest playhouse. It is a drama of the Paris underworld, and co-stars Elaine Hammerstein and Lou Tellegen with Renee Adoree, Gaston Glass, William J. Kelly and Boris Karloff in support. Al Santell contributed of his directorial genius, based on the story by Emil Forst.

"The Wall Street Whiz" gives Richard Talmadge an opportunity to jump through six reels of fast moving comedy drama, and is also set for September 27th release. The story and continuity come from the pen of James Bell Smith.

Dick is supported by Marceline Day, Lillian Langdon, Dan Mason, Carl Miller and Belle Bennett in his latest stunt drama. Jack Nelson directed.

Still another September 27 release is "Riding the Wind," the title of which will probably be changed, in which Fred Thomson and his wonder horse, Silver King, will dash through many whirling sequences.

The short subjects are headed by the first of the "Blue Ribbon" comedies which Joe Rock is producing for Standard Cinema Corporation and F. B. O., in which Chester Conklin will be featured. Jay A. Howe is directing the entire "Blue Ribbon" series. "Blue Robbon" No. 1 will be released September 6.

On September 13 "Amazing Mazie," No. 1 of F. B. O.'s new series, "The Adventures of Mazie" will be ready for exhibitors. "The Adventures of Mazie" come from the pen of Nell Martin, well known short story writer, and appeared as a series in Top Notch Magazine. Alberta Vaughn will be starred, with Larry Kent, F. B. O.'s new juvenile find; Al Cooke and Kit Guard in support of the star. Doris Anderson is adapting the stories for the screen, and Ralph Ceder has been selected to direct the entire series, which will consist of twelve two reel episodes.

The first of the new Standard Fat Men Comedies, which Joe Rock is also producing for Standard Cinema Corporation and F. B. O., featuring "Fat" Carr, "Tiny" Alexander and "Kewpie" Ross, the most famous fat men on the screen, whose total weight is over half a ton, will be released on September 20. James Davis is scheduled to direct the entire Fat Men series.

The same day will see the distribution of the first of the new Bray cartoons, a one reel novelty, which Walter Lantz is now preparing, and on September 27 the second episode of "The Adventures of Mazie" will be released.

RENEE ADOREE

The popular Metro-Goldwyn-Mayer player is scheduled for excellent roles in "The Exquisite Sinner" and "The Big Parade," released by the Metro-Goldwyn Distributing Corporation.

LARRY KENT

One of the purveyors of humor in F. B. O.'s star comedy cast of "The Adventures of Maisie."

Studio Work Completed on Five New Gotham Pictures

SAM SAX, producer of Gotham productions and president of Lumas Film Corp., wires from Los Angeles that camera and studio work on the fifth Gotham production, "The Part Time Wife" was completed this week and that the picture is now in the final process of cutting, editing and titling. Mr. Sax also advises that the negative and prints of the first of the new pictures featuring "Thunder," the Marvel Dog, and entitled "His Master's Voice," have been shipped East ready for forwarding to exchanges.

This puts the producer and distributor of the Gotham product in the enviable position of having completed and delivered about fifty per cent. of the scheduled program six weeks before the opening of the Fall season.

Mr. Sax is now arranging for the sixth Gotham production which is to be a new type of racing drama entitled "Racing Blood." Production work on this picture is scheduled to start at once, and the complete cast will be announced next week. Sam Sax will remain in California for several weeks to complete final details for the production of the remaining Six Gothams and also to prepare preliminary work for the big comedy special "McFadden's Row of Flats" which is scheduled to be one of the season's outstanding film farces.

The five Gotham productions already completed are "The Overland Limited," "The Police Patrol," "A Little Girl in a Big City," "His Master's Voice" and "The Part Time Wife."

Hurray! Here's another season announced which will be part of the activities of Greater Movie season. It's Al Christie's Greater Laugh Season. The comedians lined up for it (reading from left to right) are: Bobby Vernon, Walter Heirs, Jimmie Adams, Neal Burns, Billy Dooley, Jack Duffy, Eddie Baker and Bill Irving. The side-splittin g antics of these comedians will be distributed by Educational Pictures

"Wizard" and "American Pluck" Listed by Chadwick for August

CHADWICK PICTURES CORPORATION which has announced seventeen productions for the coming season, will release two, "The Wizard of Oz" and "American Pluck," in August.

"The Wizard of Oz," which is scheduled for release on August 1, is Larry Semon's first offering of the new season. Based on the well known book and play of the same name by L. Frank Baum, "The Wizard of Oz" is a spectacular, fantastic comedy.

In its several pre-release showings in New York, Los Angeles and other key cities, this production has been acclaimed by the critics. In addition to Semon, the cast includes several other players of stellar rank. Dorothy Dwan plays the leading role opposite the star, and Bryant Washburn essays the character of Prince Kynd. Others are Charles Murray, Virginia Pearson, Mary Carr, Josef Swickard, Otto Lederer, Oliver Hardy, "Fatty" Alexander and G. Howe Black.

"American Pluck," which will be released on August 15th, is the first of a series of six modern action romances, which George Walsh will make for Chadwick this year. "American Pluck," which was directed by Richard Stanton, is Ralph Spence's adaptation of "Blaze Derringer," the popular novel by Eugene P. Lyle, Jr. The cast of this picture includes, in addition to George Walsh, Wanda Hawley, Tom Wilson, Leo White, Frank Leigh, Wilfred North, Sydney De Grey and Dan Mason. The production, which is typical of the action stories for which Walsh is noted, is said to provide the star with many opportunities to display his unusual aptitude for athletic stunts.

Wesley Ruggles Signed to Direct for B. P. Schulberg

B. P. SCHULBERG announced the signing of Wesley Ruggles to direct the screen version of Percy Marks' novel, "The Plastic Age," which is one of the outstanding works of popular fiction to be filmed during the coming year. The story will be released as one of the Preferred Pictures on the new season's program. Plans for the making of this important property are quickly taking shape on the west coast where camera work will start shortly.

"The Plastic Age" is the record of the moral development of modern boy and the part that home influence and college life play in moulding his character. It caused sensational comment in every section of the country upon its publication by the Century Company last year, with the result that it lead the best-sellers list for ten consecutive months. More recently it has reached a tremendous audience through syndication to many newspapers such as the New York Evening Journal.

The cast for "The Plastic Age" is now being assembld by Mr. Schulberg. Donald Keith who made a signal hit as the juvenile in "The Boomerang," is to have the leading role of Hugh. Cynthia, by whom Mr. Marks has typified the modern girl, will be portrayed by Clara Bow. Other players will be chosen in the course of a few days.

According to releasing plans recently announced by J. G. Bachmann, "The Plastic Age" is scheduled for the first week in November.

Walsh Signs Contract

Following a pre-view of "The Wanderer" by Paramount officials, Raoul Walsh, who directed that photoplay, was signed to a long-term contract by Famous Players-Lasky Corporation.

New Stromberg Picture

Producer Will Do Race Track Special for Chadwick Pictures Corporation

Hunt Stromberg, who has recently completed the direction of "The Romance of an Actress" for Chadwick has contracted to direct "Winning The Futurity," another special production for the same company. The production will be released about December.

"Winning The Futurity" is a stage play with two generations of unbroken success behind it. The screen version will follow closely the original play, which is considered one of the classic dramas of the turf. The production will be elaborate in setting and treatment. Several of the race track scenes for this picture, which have already been photographed, were made during one of the biggest races of the season.

Broadway Books Columbia

The first of the Columbia 1925-26 productions, "The Danger Signal" considered to be a worthy successor to Columbia's previous season's hit, "The Midnight Express," opens this week at B. S. Moss' Broadway theatre at Times Square, and will play for the entire week.

Jane Novak heads a large cast which includes Dorothy Revier, Robert Edeson, Gaston Glass, Robert Gordon, Lincoln Stedman, Mayme Kelso and Lee Shumway, under Earle C. Kenton's direction. Douglas Z. Doty wrote the story. Prints of this production were in every Columbia exchange early in June.

Fox-O. Henry Ready

Daniel Keefe, recently promoted to the directorial staff of the West Coast Studios of Fox Film Corporation, has completed camera work on his initial production, "Shoes," based on several pen sketches written by O. Henry. While the film is still in the first stages of assembly, reports coming from the cutting room indicate that "Danny" has hit the mark with his first film. "Shoes" is the first of a series of pictures based on the celebrated stories of O. Henry, and was directed under the supervision of George Marshall, who oversees also the Van Bibber, and the Helen and Warren stories.

Trackless Train Reaches Chicago on Way from New York to Los Angeles

METRO-GOLDWYN-MAYER'S Trackless Train, whose successful trip across the continent from New York to Los Angeles continues to arouse extraordinary interest, has reached Chicago and has been accorded an ovation by the Windy City equalling in enthusiasm the tumultuous receptions given it by New York, Philadelphia, Buffalo and Detroit.

The special's first stop in Chicago was in the exchange district in Wabash Avenue, where it disorganized the entire district. The train then proceeded down Wabash Avenue and turned into Madison, the heart of the loop district. At the corner of State Street and Madison, Chicago's busiest intersection, thousands upon thousands of people milled about the train, while newspaper men took photographs of the transportation surrounded by the throngs.

A tour was then made of the Loop, the special proving an enormous sensation. It was later parked in Hearst Square before the offices of the Chicago American and the Chicago Examiner. Multitudes congregated about the train here, and new photographs were made. A second tour of the Loop, made in the afternoon, was applauded by new thousands.

Since leaving Kalamazoo, Mich., the train's progress has been a triumphal tour. Ann Arbor, Ypsilanti, Pontiac, Flint, Saginaw, Lansing, Grand Rapids, Holland, Saugatuck, South Haven, Benton Harbor and St. Joseph were among the Michigan towns which turned out in full force to cheer the arrival of the special. In Grand Rapids it was inspected by the Mayor of the town, while Young Stribling, the fighter, was photographed on the observation platform.

Equally enthusiastic were the receptions accorded the train by the Indiana towns where the train made stops. South Bend, Elkhart, LaPorte, Michigan City and Gary staged public demonstrations in honor of its arrival. Exhibitors throughout the country are congratulating Metro-Goldwyn-Mayer on the success of the Trackless Train, which continues to be characterized by the press as "a greater attraction than a circus parade."

TRIUMPHAL TOUR OF METRO-GOLDWYN-MAYER'S "TRACKLESS TRAIN" TOLD IN PICTURES

1.—John Kunsky, owner of the Madison Theatre, and his associates on the observation platform of the Trackless Train in Detroit, Mich., where the special was accorded a stirring reception. Metro-Goldwyn-Mayer is sponsoring the train's historic trip across the continent from New York to Los Angeles in the interests of better roads and better motion pictures. 2.—The Trackless Train, photographed in front of Ford's offices in Detroit, Michigan. 3.—The Mayor and city officials of Toledo, Ohio, photographed aboard Metro-Goldwyn-Mayer's Trackless Train. The special is being met everywhere with enormous interest and enthusiasm. 4.—Toledo found the crowds so great that a special convoy of motorcycle cops was detailed to help the Trackless Train in its efforts to keep out of traffic jams. 5.—In Youngstown, Ohio, the train stopped in front of the Liberty Theatre, where an enormous crowd had awaited its arrival. The congestion was so great that mounted police had to straighten out Youngstown's traffic. 6.—In Kenton, Ohio, the crowds expressed great interest in the Trackless Train. The city officials, as in other cities, motored through the streets in the magnificent observation car. 7.—The ten special motorcycle policemen in Toledo had to clear a path for the Metro-Goldwyn-Mayer "special" in order to allow it to stop in front of the Valentine Theatre. 8.—This view of the Kenton, Ohio, crowds indicates the delay to traffic caused when the M.-G.-M. train entered the city to call on the Mayor.

Scenes in "Never the Twain Shall Meet," the Cosmopolitan picture released by the Metro-Goldwyn Distributing Corporation featuring Anita Stewart, assisted by Bert Lytell, Huntly Gordon and Justine Johnstone among the players in an all-star cast.

M.-G.-M. Has Four Pictures For Greater Movie Season

AMONG the most important contributions to Greater Movie Season are Metro-Goldwyn-Mayer's releases for the month of August.

Four epoch-making pictures have been lined up for release by this organization for the forthcoming 30-day motion picture carnival: Monta Bell's "Pretty Ladies," scheduled to reach exhibitors on the first of the month; Tod Browning's "The Unholy Three," to be released on the sixteenth; "Romola," starring Lillian Gish, scheduled for release on the twentieth, and Hobart Henley's "A Slave of Fashion," to be released on the twenty-third.

A preview showing of "Pretty Ladies" at the Capitol Theatre in New York has been met with enthusiastic acclaim by the Gotham critics, who have endorsed it as "a directorial triumph for Monta Bell" and "the kind of entertainment for which one ordinarily pays $5.50." This extraordinary tribute has been earned by the gay and swirling scenes reproducing the New York "Follies," in which Ann Pennington plays herself against a decorative background made up of what is said to be the most beautiful chorus ever assembled for a motion picture. Much of the film has been photographed in technicolor. Tom Moore, ZaSu Pitts and Lilyan Tashman have the featured roles in this film, while Norma Shearer, Conrad Nagel and George K. Arthur appear in bits. "Pretty Ladies" tells a soul-stirring and engrosing story of theatrical life in the metropolis.

Tod Browning's "The Unholy Three," featuring Lon Chaney and Mae Busch, is a mystery melodrama in which mystery and suspense and fear have been grotesquely interwoven with pathos, humor and romance, with the result that this picturization of the Tod Robbins story is one of the most profoundly fascinating stories of the underworld ever screened. A sinister ventriloquist, played by Chaney, a malignant dwarf played by Harry Earles and a giant played by Victor McLaglen comprise the evil trio suggested by the title, while Matt Moore has a sympathetic and honest role opposite Miss Busch in this gripping photoplay. Waldemar Young has adapted the story to the screen.

"Romola," the Inspiration production for Metro-Goldwyn-Mayer release, photographed abroad by Henry King, is one of the most movingly beautiful screen presentations ever made, and presents Lillian Gish, foremost actress of the screen, supported by a perfect cast of players which includes Dorothy Gish, who is featured, and Ronald Colman. This artistic triumph has played throughout the season at George M. Cohan's Theatre on Broadway at advanced prices. "Romola" is an elaborate picturiztion of the George Eliot classic.

Norma Shearer is featured opposite Lew Cody in "A Slave of Fashion," a Samuel Shipman story directed by Hobart Henley from the screen adaptation made by Bess Meredyth. William Haines, Mary Carr, James Corrigan, Vivia Ogden, Miss Dupont, Estelle Clark and Sidney Bracy comprise the unusually strong cast of this swiftly-moving and thoroughly modern story. Miss Shearer, whose meteoric rise to stardom has been a sensational feature of recent screen history, has made the most of her many opportunities in this eagerly awaited production. A number of elaborate scenes in technicolor are a feature of the film.

Anita Stewart (left) in a scene in "Never the Twain Shall Meet," a Cosmopolitan picture released by Metro-Goldwyn.

Goes to Cecil B. DeMille

I. S. Liner to Be Unit Manager for Various Companies

The addition of I. S. Liner to the business staff of the De Mille Studio is announced by General Manager Fred Kley.

Liner goes to De Mille with a reputation built up largely by his expert handling of the colossal task of managing the location company in the production of "The Ten Commandments." Thousands of men, women and children, and hundreds of animals were encamped on this location, and Liner was in complete charge of the entire company.

In his new position Liner will act as unit manager for various production companies, his first work being scheduled in handling the business details of "The Wedding Song," Leatrice Joy's second starring vehicle.

Scenes in "Sneezing Beezers," the Mack Sennett comedy released by Pathe.

"Kivalina of the Ice Lands" Wins High Praise from Metropolitan Reviewers

"KIVALINA OF THE ICE LANDS," Earl Rossman's romance of the Arctic regions, which Pathe will release on August 9th, received superlative praise from the New York newspaper critics during its week's showing at the Mark Strand on Broadway.

"As an antidote to the sultry weather, 'Kivalina of the Ice Lands,'" the principal attraction at the Mark Strand this week, undoubtedly served a purpose yesterday," declared Mordaunt Hall of the New York Times, "as for more than an hour one felt all the cooler for centering one's attention upon a frozen background with scenes of the 'restless Arctic Ocean, silenced by the grip of the deadly winter.' One of the most stirring chapters is where Aguvaluk is caught in a terrific blizzard, and to save himself he has to construct an igloo in great haste. There is a deal to be learned from this picture, and much credit is due Mr. Rossman for his courage and energy in putting forth such a production."

"'Kivalina of the Ice Lands' is a distinct screen achievement," enthused George Gerhard of the Evening World. "It is one of the most interesting and informative pictures seen on Broadway in months, and, coming as it does so soon after the return of Amundsen, it is bound to exert a tremendous appeal wherever it is shown. Earl Rossman, big game hunter and explorer, is responsible for this excellent effort. He spent two long years with the Eskimos at the northermost tip of the North American Continent, and has turned out a strikingly vivid picture of the manner in which these natives wrest a precarious living from a storm-tossed world. The story is profoundly dramatic. Interwoven through it is a pretty little Arctic romance, with untrained Eskimos portraying all the characters, and an appealing thing it is, too. Breath-taking Arctic scenery is just crammed into every scene of the picture and its contents will prove a boon to students of Eskimo life. No wonder that every Boy Scout in New York City has been urged to see it—he certainly will learn a lot about scoutcraft by so doing. Toward the end there is a colored picture of the Aurora Borealis. It is awe-inspiring."

"No more wonderful picture of the Arctic has ever been filmed, not excepting 'Ranook of the North,'" declared Regina Cannon of the Evening Graphic. "Probably the most wonderful scenes of the Arctic region ever photographed are displayed. 'Kivalina of the Ice Lands' is not only an entertaining picture but an educational one. You cannot afford to miss it."

"Every now and then a human interest cinema document of much beauty and interest reaches the silversheet," stated Dorothy Herzog of the Daily Mirror. "The Mark Strand offers such a production this week in Earl Rossman's 'Kivalina of the Ice Lands.' The film, which required two years to shoot, is rich with gorgeous photography, thrilling reindeer scenes, and entertaining human touches. Of particular interest is the first picturization of the Aurora Borealis in natural colors. The picture opens and closes with thse shots, showing magnificent beams of colors shooting through the sky forming a kaleidoscopic maze of melancholy beauty. You'll revel in this magnificent adventure romance of the Arctic regions, if films of this nature intrigue you at all."

"Here is one of the most interesting and unusual films to grace Broadway in a cinema season," declared the Daily News' critic. "The cast is capable and interesting to behold. And the colored sequences showing the Aurora Borealis—this must positively not be forgotten —are gorgeous beyond words. Everybody interested at all, in anything having to do with people whose lives we little know, will be wholly appreciative of this delightful production. Don't let it get by without seeing it."

Buck Jones and Elinor Fair in "Gold and the Girl," a William Fox special.

"'Kivalina of the Ice Lands' is a wholly admirable offering," declared the Sun's critic. "Its chilling scenes are excellent antidotes for summer weather. In its reels one may see reindeer round-ups, caribou hunts, seal hunts and whale hunts. The film depicts the barren, frozen life the Eskimos lead and is a picturesque successor to 'Nanook of the North.' It is a wholesome diet for those who are fed up with the trivial stuff of the films. It is real."

"One of the most fascinating of all the screen novelties is on view at the Strand this week," said the Morning World reviewer. 'Kivalina of the Ice Lands' presents a play by Eskimos, the entire action of the drama taking place in the bleak and merciless coldness of the Arctic. If for no other reason than that it brings to every man's home town a reproduction in faithful pictures of a land few of us will ever see, it is a valuable and interesting document. But 'Kivalina' is much more than this. The scenes in full color of the Aurora Borealis are magnificent. In the race of Kivalina's sweetheart over the expanses of ice and snow in which he sets out to win her hand by his resourcefulness and courage, beset by fearful storms and ravaging of hunger and desolation, there is drama such as few Hollywood studios are capable of grinding out."

"One of the most absorbing dramas that Broadway has seen for many weeks. For two years Earl Rossman lived in the Arctic regions, studying the ways of its people," stated the New York American critic. "Slowly he gathered mtaerial for his film. Actors he selected from among the villagers. They knew nothing of acting, they had never heard of movies, but they were willing to continue their usual mode of living while the handle of the strange black box continued to turn. And their usual mode of living contains enough thrills for twenty pictures."

"I only regret that I have but one hat to take off to Earl Rossman, who produced 'Kivalina of the Ice Lands,'" stated Dorothy Day in the Morning Telegraph. "The scenery is, to say the least, awe-inspiring. It is a truly gorgeous picture, refreshing and clean, and, despite all lack of 'sex appeal,' it ought to appeal to almost everyone."

Gertrude Short, the inimitable comedienne, and Edward Horton in scenes in Paramount's "Beggar on Horseback," which played three months at the New York Criterion.

Harry Is a Mean Man

That Villain, Semels, in Pathe's "Play Ball," Has a Record

Harry Semels, screen villain, plays one of the "meanest parts of his career as a conspirator in pursuit of helpless heroines in the new Patheserial "Play Ball." John J. McGraw, manager of the Giants, wrote this story which Frank Leon Smith adapted for the screen. Allene Ray is the star. In addition to his many Pathe pictures, Semels has been seen in D. W. Griffith's "America" and with Gloria Swanson in "Wages of Virtue." Before entering pictures, he appeared in musical comedies with Fritz Scheff, Rock and Fulton, Hattie Williams and Sam Bernard, and in dramas with Ellen Terry and Mrs. Leslie Carter.

Roach in Leading Comedy Role

Bert Roach, Metro-Goldwyn-Mayer player who has ranked as one of the screen's foremost comedians since his sensationally funny work in Rupert Hughes' "Excuse Me," has been given the leading comedy role in "Dance Madness." Production on this original screen story by S. J. Kaufman under the direction of Irving Cummings is to begin next week at the Culver City studios. Aileen Pringle and Lew Cody appear in the featured roles.

MacLean's First for F. P.-L.

Douglas MacLean's first comedy for Paramount will be a picturization of George M. Cohan's great stage success, "Seven Keys to Baldpate," it was announced. The director and the cast for "Seven Keys to Baldpate" will be selected immediately and production will start at once.

Harold Lloyd at Work

Popular Comedian Starts on His First Production for Paramount

"Who's Who in America" will be well represented in the background of Harold Lloyd's first comedy for Paramount distribution, for some of the more important scenes will be shot on the grounds of the Hotel Ambassador, and other fashionable places around Los Angeles and Beverly Hills. The Lloyd company is now working on the grounds of the Ambassador, with the famous natatorium of the big hotel furnishing the "setting" for a number of comedy scenes. With the details of his new story now virtually worked out, Lloyd expects to move ahead rapidly in his production schedule, and if everything continues smoothly he expects to complete his first Paramount by December.

Present plans of the Lloyd corporation call for the completion of two pictures by next May, in order to give Mr. and Mrs. Lloyd an opportunity to take a long planned trip to England and the continent.

Jobyna Ralston, will again be seen opposite the bespectacled funster in his current production.

The next Lloyd story is a tale of a carefree, rich boy, who drifts into the slums of a big city, becomes interested in missionary activities; working out the salvation of souls.

Morgan Signed by Paramount

Byron Morgan was signed to a long-term contract by Famous Players-Lasky Corporation. All of the literary product of the popular author of romantic, fast-moving stories about dashing young American men and lovely girls will be used by Paramount exclusively for a period of years.

Praises Music Cue Sheets

Isadore Schwiller, leader of the orchestra at the Rialto Theatre, London, England, also in charge of musical settings for the Universal Film Corporation's productions in Great Britain, recently paid a pisit to M. J. Mintz, president and general manager of the Cameo Music Service Corporation to voice his praise of the Thematic Music Cue Sheet. The English musician related many instances where he was compelled to give important premiere showings on short notice, and in every case the aid given him by the Thematic Music Cue Sheet was considerable.

"Fighting Youth" Booking Fast

"Fighting Youth," first of the Perfection releases featuring Pauline Garon with William Fairbanks under Reeves Eason's direction, has been the reason for the solid booking of the entire Perfection series of six 1925-26 pictures, exchangemen from all over the country report. This picture is a rapid-action story of a two-fisted society sportsman, and it teems with thrilling episodes of proven audience appeal.

Truart Official on Tour

John N. Weber, assistant general manager of the Tiffany-Truart Productions left for Chicago where he will consult with Jerry Abrams, district manager of the Renown Pictures, Inc. in establishing a new Renown branch office in Indianapolis.

After an office has been located in that city, Mr. Weber will make a trip through the Middle West visiting the various Tiffany-Truart Franchise Holders.

Scenes in "The Police Patrol," a Gotham production starring James Kirkwood, supported by Edna Murphy and a distinguished cast.

"They're Off!"

Eighteen Pupils Begin Studies in Screen Acting at Paramount's Long Island City Studios—Jesse L. Lasky Advises Enthusiasts

A REVOLUTIONARY step in the history of motion picture making began on Tuesday, July 21, with the formal opening of the Paramount Picture School, Inc., when eighteen of the finest screen possibilities selected from 30,000 applicants representing all sections of the United States assembled in the Astoria, Long Island City, studio of the Famous Players-Lasky Corporation, where classes will be held.

Of those chosen for the first term of the school, which will last for six months, nine are young women between the ages of six-men, between eighteen and thirty.

First announcement of the winners in the most comprehensive search for beauty, personality and acting talent ever conducted in America, follows:

Josephine Dunn, Robert Andrews, Greg Blackton, Charles Brokaw, Claud Buchanan, Walter J. Goss, John Luden, Ethelda Kenvin and Mona Palma of New York City; Lorraine Eason, Wilbur Dillon, and Laverne Lindsay of Hollywood, Cal.; Irving Hartley of Culver City, Cal.; Marian Ivy Harris of Atlanta, Ga.; Harriett Krauth of Medford Hillside, Mass.; Dorothy Nourse of Roxbury, Mass.; Thelma Todd of Lawrence, Mass., and Charles E. Rogers of Olatha, Kan.

Appropriate exercises launched the new school, which it is hoped will supply some of the future stars of the cinema. Adresses were made by the Rev. Dr. John Haynes Holmes and Adolph Zukor, President of Famous Players.

Jesse L. Lasky, vice-president in charge of production, who is in Hollywood, Cal., prepared an address, which was read. In part, Mr. Lasky said:

"On this, the opening day of the first term of the Paramount School, it is a matter of profound regret to me that I am unable to be present and to extend my personal greetings to the faculty and students. However, I want to assure every one of you that I am with you in spirit, and I shall watch your progress with an interest that springs from a great personal enthusiasm for the school, its purposes and accomplishments.

"The Paramount Picture School is a project that is very close to my heart, as you will appreciate when I recount the reasons back of its formation and the hopes we have founded on its ultimate success. For you must know that the School was inspired by conditions which had their germ back in the days when the motion picture, as we know it today, first came into existence.

"When I first interested myself in motion pictures, more than a decade ago, it was only the man of great vision and great courage who could discern in the motion picture infant of that day the great screen giant of today.

"Up to that time the players in motion pictures, save for a few brilliant exceptions, were unknown. They had had little or no experience on the speaking stage; and their efforts toward expression on the screen were not taken seriously, and, for the most part, were obscured in anonymity. At about that time, some of us conceived the idea of bringing well known stage performers to the screen.

"You see, we looked up to the stage as the screen's big brother—and rightly so, in those days. But how the younger brother has grown in these few crowded years!

"This move was as successful as it was revolutionary. Soon the motion picture, shouting the names of well-known stage stars and famous stage plays, made itself heard throughout the land. The screen took on new dignity; it was lifted by the force of higher aspiration and it grew swiftly in its power to entertain the great American public with great plays enacted by famous artists.

"But as it grew, the motion picture began to prove to its own leaders that it was not the little brother of the sage. It was an entity of its own, with its own problems and its own technique, both of writing and acting. And while the artists from the stage had been of great help in bringing public dignity and favor to the motion picture art, it was upon the men and women who had grown up in the studios that the screen chiefly depended.

BETTY BRONSON
Featured with Ricardo Cortez in Paramount's "Not So Long Ago."

"Amid all the clamor of the motion picture's early industrial growth, they had stuck to their tasks in the studio, and slowly, after many stumblings and much groping in the dark, they had evolved the art of acting before the motion picture camera—an art as distinctive from stage acting as the stage play, presented within three walls, is as distinctive from the photoplay with the whole world as its backdrop.

"All honor to this splendid company of men and women players of the screen; they found the motion picture a toy and made it an art that today shapes the thought of nations and brings happiness and education into the lives of all mankind.

"But only a few years ago the feature picture as we know it now was a rarity—or, at best, was few in numbers. Today, however, there are nearly 600 motion pictures of feature length produced each year in the United States alone.

"This swift development of the motion picture's popularity long ago brought about a serious situation. The producers, despite the march of an army of aspiring young actors on Hollywood, found themselves facing a scarcity of good actors and actresses, men and women who combined the skill of their craft with that elusive personality that endears the great stars to the public. All the producers realized the problem, but the search for new personalities was for the most part haphazard and ineffectual.

"Just as it was Paramount that years ago brought the stars of the stage to the screen and lifted the motion picture out of the bog of mediocrity, so it is Paramount today that is trying to solve this problem. About a year ago we conceived the idea of forming a school wherein would be trained those young men and women who gave promise of being successful on the screen. All over this vast land of ours thousands of boys and girls have left their homes and stormed the studios of Hollywood. There in the rush of picture making, nobody could find the time from his studio work to hear them, judge them and give them an opportunity. Out of the countless hundreds, only a few, through lucky opportunity, found their way through that camel's eye that is the door to screen success. But in that army of the unsuccessful surely there must have been some of the very people that the studios were begging for.

"Therefore, the Paramount School, while performing the selfish function of providing additional players for the screen, also opens the door to the young men and women of America who seek their fame and fortune in the motion picture.

"And you are the first to enter that door! Before you stretches a golden avenue of opportunity. At the end of that avenue dwells Success, and in its home some of you will find wealth and fame and, above all, the opportunity to bring high adventure and happiness to millions throughout the world. Truly yours is a glorious heritage.

"But it is a heritage that must be won by work, hard, unremitting work—work of body, work of mind and work of soul. Never forget that. This is an opportunity that millions have sought. Be sure you measure up to your great chance.

"I shall not speak of your studies. The courses will be outlined to you by others. I merely wish to remind you that these courses have been chosen out of our long experience as those most essential to a screen player and that they will be given by men and women who stand at the top of their various lines of endeavor. Whether you ever are great stars or not, you will be better men and women, better citizens, better equipped to live, for having studied them.

"But I do want to talk to you of your responsibility. I speak from fifteen years' experience as the active producing executive of the biggest studio in the world. I have seen players come and go. I have seen extra girls rise to the dizziest heights of stardom, and I have seen the brightest stars lose their luster and pass into obscurity. Therefore, my dear young ladies and gentlemen, at the risk of being a bore, for the moment I am going to be fatherly and give you some advice about the responsibility which the screen places on your shoulders. I am going to show you the other side of that great shining light which we call public favor.

"The public is lavish to its favorites. Wealth, fame and happiness are showered upon the lucky mortals who win its smile. But while it

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Hunt Stromberg Completes Three Feature Productions

THAT the Hunt Stromberg organization is working at top speed on the Producers Distributing Corporation releases is indicated by the official report that three productions were fully completed this week and the negatives with sample prints are now on the way east.

The productions include "The Bad Lands," the last picture in the current series of Harry Carey westerners, and "The Prairie Pirate," the first Carey in the new series for the 1925-26 season, and "Off the Highway," a Hunt Stromberg special production with an all star cast.

"Off the Highway" is the production originally scheduled to be produced by Thos. H. Ince and which under Stromberg's supervision was elaborated to a point where an increased exhibition value was made necessary. But under a recent ruling by Producers Distributing all exhibitors who signed contracts for this subject as an Ince production will be given the option of showing the picture at the original booking price or canceling.

"The Prairie Pirate," the first picture in the new Harry Carey series is an adaptation of W. C. Tuttle's story "The Yellow Seal," in which Stromberg will again present Trilby Clark as the star's leading lady. Edmund Mortimer directed with George Benoit in charge of the picturesque camera work.

Balanced Cast Selected For "The Wedding Song"

CASTING of Leatrice Joy's second starring vehicle, "The Wedding Song," which will be released through Producers Distributing Corporation was practically completed this week with the selection of Robert Ames to play opposite the star, Louis Natheaux for the heavy, and Ethel Wales and Rosa Rudami for featured roles.

Rosa Rudami is the olive skinned Sicilian beauty whom De Mille signed after noting her work in several foreign productions. In "The Wedding Song" she will make her debut in American pictures.

The selection of Ethel Wales, whose work in "The Covered Wagon" won nation-wide recognition, lends particular strength to the cast. In her four years of screen effort she has achieved unusual success in the portrayal of character roles.

Robert Ames is already established as one of the foremost leading men and Louis Natheaux has come rapidly to the front as a suave heavy in several of De Mille's previous pictures.

Clara Bow and Donald Keith, B. P. Schulberg stars, in "Free to Love."

Buck Black plays the role of "Buck" in "The Bad Lands," Hunt Stromberg's current Harry Carey feature for Producers Distributing Corporation.

Picture in Service Again

"The Sea Hawk" Released Again For First Runs in September

"The Sea Hawk," which First National took out of service at the end of May, for three months, has been released again for first run showings beginning Sept. 1.

The first of the new first run showings has been contracted for by Thomas Spry, branch manager in Boston, for the week of September 6th, at the Rialto Theatre, Providence, R. I.

"The Sea Hawk" had a first run of two weeks to enormous business in Providence last season. Many other new first run bookings on this special have been made, but the Providence showing is the earliest in date. Exhibitor interest in "The Sea Hawk" remains unabated and E. A. Eschmann of the First National organization reports that it will receive a very large number of return first runs in the important key city points.

"The Wedding Song"

The famous "Ship's Graveyard" of San Francisco, scene of many Jack London tales, will form the background for initial scenes of Leatrice Joy's second starring vehicle, "The Wedding Song," which starts next week. Pearls, crooks, romance, southern moons—all these are in this number by Ethel Watts Mumford. Alan Hale will direct the production under the supervision of Cecil B. De Mille. Robert Ames, Rosa Rudami, Clarence Burton, Gertrude Claire and Ethel Wales are in the cast. It will be a Producers Distributing Corp. release.

Cowboys and Cowgirls Here

The Wild West Show and Rodeo on the athletic field at Luna Park, Coney Island, has several noted rodeo contestants, including "Bridle Bill" Selman, probably the most noted cowboy and roper in the country, who has lately been featured in the "movies." Bill Gorman, a noted cowboy, who has lately appeared in several Paramount pictures, has just joined the rodeo, as has Miss Rose Herlin, a dainty cowgirl, who is well known to motion picture fans. At the close of the Coney Island season, the motion picture element at Luna Park will return to Hollywood.

Smashing Campaign on Wm. Fox Special, "The Iron Horse," at Keith's Cleveland

JOHN R. ROYAL, manager of Keith's Palace, Cleveland, inaugurated the new policy of that theatre, and incidentally opened the Greater Movie Season in Ohio with a smashing publicity and advertising campaign on the William Fox production, "The Iron Horse." The fact that on the opening day many thousands were unable to secure admission justified his campaign and repaid him for his efforts.

An outline of Royal's campaign, which he secured from the press book, follows:

Starting two weeks in advance, he opened his newspaper campaign by runnning a half-inch slug, scattered over different pages of the local papers, reading "The Iron Horse Is Coming." Then on Sunday he ran a display "ad" 5 inch, 2 col. reading "Thundering Into Cleveland Next Sunday." This was illustrated with a line cut from the press book.

This ad was alternated with others, all taken from the campaign book, and with a series of bulletins giving facts about "The Iron Horse," opinions of the New York reviewers, and other information regarding the making and presentation of the picture.

On Saturday, the day previous to the opening, Royal ran a large display "ad" running the depth of the page by 2 columns in width, announcing the opening on the following day.

On the opening day, Sunday, he used the same number of lines, but spread it into 4 col. by 11 inches, heading the "ad" with the announcement, "Never Before A Success Like This," following this up on Monday with another 20 inches by 2 col. smash, reading "It Crashed Through To Success Yesterday."

In addition to this he was compelled to run another "ad" on Monday, an apology to those who were turned away on the opening day.

Commencing on Tuesday, the third day of the engagement, a series of advertisements appeared in the dailes, each day quoting a prominent Clevelander's opinion and praise of the production.

Many Columns of Publicity

Using the material contained in the campaign book furnished by the William Fox Exchange, he was able to secure many columns of advance publicity in the Cleveland dailies. Because of the unusual appeal of the subject, and the nation wide interest in the picture itself, "The Iron Horse" was given much more space than is usually allotted to advance readers.

In addtiion to this, the Cleveland News ran a front page special on Sunday, the opening day, devoting half the page to a colored pictorial layout, composed of stills from the picture and original drawings in cartoon form. Needless to say this added to the already great interest in the picture.

The reviewers were quite fulsome in their praises of The Iron Horse as the follow excerpts from their reviews testify: "'The Iron Horse' is a good story of the early west, and is recommended."—Cleveland Plain Dealer.

"About everything you could ask for is in 'The Iron Horse.' It moves faster and more interestingly than the 'Covered Wagon.'"—Cleveland Press.

"A wonderful piece of screen engineering—about the greatest mile and three-quarters of celluloid that has passed this way in a long while."—Cleveland News.

Thorough Exploitation Campaign

No exploitation angle was overlooked in bringing "The Iron Horse" to the attention of the theatre goers of Cleveland, with the result that the message of the picture was carried to them in a most effective and thorough manner. There were many store window tie-ups which because of their dignity and appeal were placed in high class stores, that never before had permitted their windows to be used for this purpose. This was accomplished by using the framed enlargements in quite a few cigar stores and drug stores.

The leading book stores made special displays in their windows of the novelization of the "The Iron Horse." In these displays were included a generous assortment of black and white stills and some framed enlargements of scenes from the photoplay.

All of the window displays included a good sized card bearing the name of the theatre and the play date.

Train in Lobby

From the passenger office of the Erie Railroad, Royal secured the loan of a miniature practical working model of a complete railroad train, including the engine and tender. This was enclosed in a large glass show case which was placed in the lobby of the theatre a week before the picture opened and remained there throughout the entire run. It was illuminated by small electric lights placed inside the cars.

Novel Street Ballyhoo

A street ballyhoo which attracted attention was a large float, the sides of which were masked with grass mats and bore banners reading "This Week, B. F. Keith's Palace, 'The Iron Horse'". The front end of the float carried a life sized papier mache horse, painted with bronze to resemble iron. The rear end held a trappers' hut or log cabin, on the outside walls of this cabin were other banners announcing the engagement. Spotlights were placed on the float so as to play on the horse and the cabin as it was driven through the principal streets at night.

Public Library Helps

The Cleveland Public Library placed in the main entrance an attractive display of the novelized version together with an attractively lettered card recommending "The Iron Horse" to its readers. It also distributed ten thousand book marks advertising "The Iron Horse" engagement at Keith's Palace and a list of books dealing with that particular period of American History.

Railroads and Unions Also Assist

In all places where their employees could see them such as official bulletin boards, stations, shops, rest room and waiting rooms the railroads posted five hundred one sheets reading

RAILROAD MEN
AND THEIR FAMILIES
should see
"THE IRON HORSE"
Starting Sunday, July 5
B. F. Keith's
PALACE THEATRE
A $2.00 PHOTOPLAY
AT POPULAR PRICES
30, 50 and 75c.

By special arrangements with the Railroad labor union officials ten thousand post cards

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HOW JOHN R. ROYAL, OF KEITHS, CLEVELAND, PUT OVER "THE IRON HORSE"

Left: "Iron Horse" exploitation display consisting of miniature working model of modern locomotive loaned by Erie Railroad and displayed in electrically lighted glass case in lobby of theatre before engagement. Center: "Iron Horse" exploitation float consisting of papier mache horse painted in bronze with driver enclose in Trapper's hut. Right: Exploitation stunt worked in conjunction with Cleveland Public Library consisting of decorated window at entrance to Library containing copies of books on Railroading.

Scenes in "Not So Long Ago," a Sidney Olcott production for release in September by Paramount. Betty Bronson and Ricardo Cortez are featured.

Jesse L. Lasky Addresses Screen School Pupils

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smiles, it also demands the strictest obedience to its laws; and disobedience brings punishment that is as swift as it is terrible.

"Never for one moment forget this responsibility. If you win great material success in your new profession beware of the temptations which follow in the wake of your victory. Constant pitfalls lurk in the path of the successful, no matter what profession they adopt. They are no more numerous in motion pictures than in any other line of endeavor, and character and sensible, wholesome living will make you prevail against them here as well as elsewhere. But when you are a motion picture player you are a public character, and your actions and your conduct are a matter of public concern. You must govern yourselves accordingly, and let nothing you do bring the slightest smirch upon the profession which today is accepting you as one of its members.

"Illusions? Why, of course! But when you are older you will know that there is nothing more precious in life than illusions—not even life itself.

"So, in your own life, in your own conduct, do nothing that will affront our most prized dreams. Be honorable, be loyal to your teachers, loyal to your company, loyal to the best in your profession and, above all, be loyal to that great multitude of your friends, the public."

Tom Terriss, the director, who will be the principal of the school, also spoke.

Following a studio luncheon, a faculty reception was held.

In addition to Mr. Terriss, the faculty will consist of George Currie, pantomime; H. M. K. Smith, modern attire; Hal Clarendon, period costume and make-up; Morgia Lytton, period costumes; Virginia Terhune Van de Water, etiquette; John G. Toomey, physical training; Lee Tover, photographer, and Randolph Rogers, business manager.

Members of the school will be taught everything that a finished motion picture actor needs to know. All those displaying suitable ability will be offered contracts to appear in Paramount pictures. These contracts will be for one year but will carry an option for five more years. All who complete the course satisfactorily, however, will be given a certificate by Mr. Lasky which will serve as a recommendation for work with other movie companies.

Smashing Campaign on "The Iron Horse"

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were mailed to the members of these organizations, reading:

RAILROAD MEN!
"THE IRON HORSE"
A tremendous drama of the building of the first transcontinental railroad, will make you prouder than ever to say, "I am a Railroad Man." It is a picture for you and yours!
STARTING SUNDAY, JULY 5th, for ONE WEEK ONLY!
B. F. KEITH'S PALACE
World's most magnificent playhouse.
Also 6 Big Acts
Keith-Albee
Super-Vaudeville
Popular Summer Prices, 30c., 50c., and 75c.

Attractive Theatre Front

The marquee and front of the theatre were tastefully decorated with banners. At each side of the entrance were placed railroad cross tree warnings reading "STOP, LOOK AND LISTEN," together with several framed enlargements. Inside the lobby there was a display of black and white stills, colored 11 x 14 photos and one sheet posters properly framed.

Turned Them Away

Taking advantage of the fact that many people were unable to secure admission, and turning it to good account, Royal had a large card lettered:

PLEASE
EXCUSE US!
WE HAD
TO STOP
SELLING
TICKETS
COME AGAIN

This card was placed on a three sheet board in front of the entrance. It made a story for the papers on the following days and furnished copy for additional advertising.

William Fox presents Tom Mix in "The Lucky Horseshoe," with Billie Dove, Ann Pennington, Malcolm Waite and J. Farrell MacDonald, in which a cowboy of the Wild West romances in old Spain.

Trilby Clark, Hunt Stromberg's new screen "find," whom he has under contract for three years and who plays the leading feminine role with Harry Carey in "The Bad Lands," a Producers Distributing Corporation release.

"Seven Days" to Inaugurate "Greater Laughter Season"

COINCIDENT with the industry's Greater Movie Season drive, the Christie producing forces are instituting an independent movement to create a "Greater Laughter Season" to begin with their Greater Movie Season contribution, "Seven Days."

Director Scott Sidney has finished camera work on the Mary Roberts Rinehart-Avery Hopwood stage success "Seven Days" and Al. Christie's entire force of editors and cutters are now making every effort to whip this new feature into form for special preview showing at the beginning of Greater Movie Season.

"As far as our organziation is concerned," sail Al. Christie, "we are going to try to make Greater Movie Season mean "Greater Laughter Season" with feature comedies of hilarious entertainment. That is why we selected "Seven Days" for the first feature length comedy to be released during "Greater Movie Season."

On the stage it was a wonderful laughing hit, confirming the success of its original version in Mary Roberts Rinehart's book under the title "When A Man Marries." With this material to start with, Scott Sidney has directed another big feature that fully upholds the reputation he made in directing "Charley's Aunt."

The Christie staff is publicly previewing "Seven Days" while the cutting and editing is being done, eliminating or amplifying scenes according to actual audience reactions. The previews are put on unannounced before widely varying types of audiences so that the best material can be kept and the least laughable sequences cut down or eliminated. Quite a sizeable jury sits every night while this important work is being done including Al. Christie, Scott Sidney and his assistant, James Clemens; Frank Roland Conklin, the continuity writer; Norman McLeod, gag man, and F. McGrew Willis, who is writing the titles.

Lillian Rich heads the cast of "Seven Days," with Creighton Hale, Lilyan Tashman, Eddie Gribbon, Mabel Julienne Scott, Hal Cooley, Tom Wilson, Rosa Gore, Charles Clary and William Austin. "Seven Days" is a situation farce comedy and those who saw the stage play will remember that it is based on the idea of several adopted couples, a fussy old maid aunt, a burglar, a policeman and others being marooned in a home for seven days because of a smallpox scare. The resulting situations lend themselves excellently to farcical treatment and prolonged laughs.

"Seven Days" will be released by Producers Distributing Corporation; probably in seven reels.

"Pony Express" Cast Complete; Cruze Special for Paramount

A NOTABLE cast has been assembled for James Cruze's forthcoming big special, 'The Pony Express," for Paramount.

Betty Compson has been selected to play the leading feminine role, Molly Jones, a girl of the pioneer life of Julesburg, Colorado, in 1860.

Ricardo Cortez will appear as Jack Weston, a pony express rider and a strong supporter of the Union cause in California in the dark days just preceding the Civil War.

Ernest Torrence, the beloved guide of "The Covered Wagon," also appears in "The Pony Express," as "Ascension Jones," a blacksmith and religious fanatic plying his trade on the frontier.

Wallace Beery's part in "The Pony Express" is "Rhode Island Red," a lovable vagabond and soldier of fortune, stranded in California but hopeful always of getting back to his native state of Rhode Island.

George Bancroft, veteran character actor, is taking the villain part, Jack Slade, Superintendent of the Overland Stage in Julesburg.

An interesting characterization is that of the half-breed Indian, Charlie Brent, played by Frank Lackteen, John Fox, Jr., who has grown considerably since he played the part of the tobacco chewing boy in "The Covered Wagon," also has an important role.

Al Hart is playing Senator Glen, William Turner, the part of William Russell, and Rose Tepley is the aunt.

Walter Woods wrote the screen play from the story by himself and Henry James Forman

Sign With William Fox

Walter McGrail and Lou Tellegen, celebrated actors of stage and screen, have just signed long term contracts to appear exclusively in Fox Film Corporation motion pictures. Announcement that the two versatile Thespians had been engaged by Fox followed their successful portrayal of villain roles in "Havoc" and "East Lynne," two Fox supreme attractions to be presented during the coming season.

To Play Gen. Custer

Dustin Farnum, recently signed to play in "On the Frontier," Universal's big western spectacle, will impersonate the character of General George A. Custer, one of the most romantic figures in American history. In addition to General Custer and Sitting Bull, other historic figures will appear.

"WE DIDN'T DO IT!"

So when "Little Annie Rooney" pleads with the sergeant in the police station, her "gang" get off free. This is a scene in "Little Annie Rooney," starring Mary Pickford, a United Artists release.

Scenes in the current "Our Gang" comedy, "Boys Will Be Boys," released by Pathe, in which the famous kiddies create their own "Coney Island" effect.

Carl Laemmle Felicitated on Fine Quality of "Home Maker"

"THE HOME MAKER," a King Baggot-Universal Jewel Production, adapted from Dorothy Canfield's popular novel, with Alice Joyce and Clive Brook in the featured roles, has arrived in the East and is acclaimed by Universal officials one of the best all around pictures ever produced. It is a Second White List production and will reach the screen late in the Fall.

The most striking reports on this picture come from T. F. McCoy, manager of the Florence Theatre, Pasadena, Cal., where a pre-view showing of the production recently was held, and from Dr. C. V. Cowan, of the Board of Review of Pasadena.

In forwarding Dr. Cowan's report to Carl Laemmle, president of the Universal organization, McCoy wrote as follows:

"I am enclosing a letter I received from the Board of Review of the City of Pasadena, after the president of this board witnessed the pre-view of King Baggot's latest picture, 'The Home Maker.' The letter speaks a language that you can understand, and a lot of other producers will learn to understand sooner or later. And that is this—from now on pictures must come to the public clean and devoid of sex appeal and salaciousness.

"I believe Universal stands in a class by itself.

"You are in a position to take the lead in this industry for you have the right idea about what is right."

Dr. Cowan's letter, referred to by McCoy, was as follows: "It was an occasion of great delight for our board to be in attendance at your preview of 'The Home Maker' on Thursday night and note with what interest and applause our people received that good and entertaining 'home play.'

"The heroic sacrifice therein displayed on the part of the parents, and ready response of the children to kind treatment, could not help but have a lasting impression upon both parents and children present.

"If it be true that the home is the foundation of our government, then let us have done with so many pictures that display the unnatural sexual life, and marriage and divorce scenes."

Cincinnati First Run Theatres Continue To Feature the Pathe Two-Reel Comedies

Pathe two-reel comedies are the vogue with Cincinnati first run theatres. Following two successful, consecutive weeks with two-reel comedies, the B. F. Keith, Strand, Family and Palace Theatres have signed up with the local Pathe exchange for more of this popular screen entertainment to be played during three additional consecutive weeks. These bookings follow immediately after the first two weeks' showings making a total of five consecutive weeks of big representation of Pathe two-reel comedies in this Ohio city.

The week of July 12th, the bookings were:

Strand Theatre: "Our Congressman," a Will Rogers comedy made by Hal Roach; Family Theatre: "Dog Days," an "Our Gang" fun-film; B. F. Keith's Theatre: "Giddap," a Mack Sennett comedy with Billy Bevan among the fun-makers; Palace Theatre: "Wild Papa," a "Spat Family" two-reeler from the Hal Roach Studios.

The week of July 19th, the bookings are:

Strand Theatre: "The Big Town," an "Our Gang" fun-fest; Family Theatre: "Water Wagons," a Mack Sennett film with Billy Bevan and Madeline Hurlock in the cast; B. F. Keith's Theatre: "Are Blond Men Bashful?" a Hal Roach comedy with Arthur Stone; Palace Theatre: "The Reel Virginian," a Mack Sennett film with Ben Turpin.

The week of July 26th, the bookings are:

Strand Theatre: "Horace Greely, Jr." a Harry Langdon comedy produced by Principal Pictures; Family Theatre: "The Love Bug," an "Our Gang" comedy; Palace Theatre: "Daddy Goes A' Grunting," a Hal Roach comedy with Glenn Tryon.

Big One for Denny

"Skinner's Dress Suit," Purchased by Universal as Starring Vehicle for Comedian

What is expected to be the greatest Reginald Denny picture ever made was forecast this week by officials of the Universal Pictures Corporation when it was announced at the Universal Home Office, 730 Fifth Avenue, that screen rights have been obtained for the world famed Henry Irving Dodge novel, "Skinner's Dress Suit."

"Skinner's Dress Suit" is an amusing story based on the theme that clothes make the man, and is regarded as an exceptionally suitable vehicle for the Universal star.

When negotiations were first instituted by Universal looking towards the purchase of this story, it was intended to produce it as a Jewel feature for the Third White List, to be released during the 1926-1927 season. Since the purchase, it has been decided to put it into immediate production, so that it will be ready for release during the coming season, 1925-1926, as a part of the Second White List.

"Winner Group" Goes Big

First National Productions Are Contracted for Quickly by Exhibitors

First National's Winner Group of pictures for the coming year is living up to its name; it has won the body of exhibitors on the box-office performance of First National pictures in the past and on the line-up of story material, players and directors.

Out of 255 key city points of 25,000 population and over, in the United States and Canada, the Winner Group of releases has already been sold to a representative first run theatre in 212 of the cities.

In the cities of 5,000 to 25,000 population in the United States and Canada, contracts have been closed for a first run showing of the Winner Group in 629 out of the 1,231 cities with that range in population. This gives a percentage of sales of 51.08 i ntowns under 25,000.

Mary Astor in "Scarlet Saint"

Mary Astor, now working at First National's New York Studios in "The Pace That Thrills," in which she is to be co-featured with Ben Lyon, will start work in "The Scarlet Saint" as soon as the present production is completed, according to an announcement by Earl Hudson, head of First National's Eastern production units.

"The Scarlet Saint" is an adaptation of Gerald Beaumont's successful magazine story, "The Lady Who Played Fidele."

KATHERINE BENNETT
One of the outstanding players in the F. B. O. picture, "The Wild Bull's Lair"

Alice Day's Star Comedy on Pathe Program for Aug. 2

ALICE DAY'S first two-reel comedy starring vehicle, a Charley Chase two-reeler and the third chapter of the Patheserial "Play Ball," written by Manager John J. McGraw of the New York Giants, are highlights of the Pathe short subject program for the week of August 2nd. On this schedule are also listed one of the "Aesop's Film Fables," "Topics of the Day," a Pathe Review and two issues of Pathe News.

Dainty Alice Day makes her debut as a star in two-reel comedies in a fun concoction entitled "Tee for Two," from the Mack Sennett Studios. In this comedy, Alice appears as a little Scotch girl who attempts to find her way about America as a maid of all work, and as the title implies the business-man's sport—golf—provides a locale for plenty of action. Raymond McKee, Thelma Parr, Eva Thatcher and Wm. McCall, support this new Sennett star and the direction is by Eddie Cline.

Charley Chase stars in a Hal Roach two-reeler entitled "Innocent Husbands," which is a delightful domestic situation fun-fest. Katherine Grant, in the role of Chase's wife, summons a medium to tell her what her husband is doing when she is away from home. Suddenly she decides that she would like to continue the seance at home and then things happen for the husband. Lucien Littlefield, Jane Sherman, William Gillespie, Kay De Lys, and Jimmie Finlayson are in the cast. Leo McCarey directed this Roach comedy.

"Betrayed!" is the title of the third chapter of the Patheserial, "Play Ball," written by Manager McGraw of the New York Giants. In this episode, Jack Rollins is discovered to be the son of Senator Hornell, who is conducting an investigation against Thomas W. Sutton, father of the heroine, Doris Sutton. Allene Ray is Miss Sutton and Walter Miller plays Jack Rollins. Others in this episode are J. Barney Sherry, Mary Milnor, Wally Oettel, Harry Semels, and numerous ball players. Frank Leon Smith is the adaptor of the story and Spencer Bennet is the director.

Pathe Review No. 31 presents: "The Indian Cathedral," an old Spanish mission in Arizona; Chapter VII of "The Origin of Man" series entitled "The Treasure Hunt"; and Rochester, the flower city, one of the Pathecolor "Visiting Our Own America" series.

Completing the Pathe schedule of August 2nd are "A Yarn About Yarn," one of the "Aesop's Film Fables"; "Topics of the Day"; and two issues of last minute news events in Pathe News Nos. 64 and 65.

Alfred Goulding Signed by Mack Sennett for Comedies

MACK SENNETT has again added to his personnel engaged in the production of comedies for Pathe release. In pursuance of the policy of increased production Sennett has added a director, a beautiful girl and a child actress. He has also obtained a trained canine actor.

Alfred Goulding is the latest directorial addition. He is one of the most popular comedy directors of the day and recently finished several feature-length comedies at the Metro-Goldwyn Studio. His most notable success was "Excuse Me," from the pen of Rupert Hughes. Goulding's first assignment is a new comedy featuring Alice Day. Danny O'Shea, Eugenia Gilbert, and Barney Hellum have important parts in this new Pathe fun-film.

Ruth Hiatt is the latest beautiful girl to affix her name to a long-term contract with Sennett. She first came to the producer's attention when he was looking for a leading lady for Harry Langdon's first feature comedy, "His First Flame." Ruth won the part with Langdon, and has since played the lead with Raymond McKee in "Smith's Baby" and "Smith's Vacation" under the direction of Eddie Cline. Miss Hiatt will now be seen in Sennett comedies for Pathe for the next two years.

Two-year-old Mary Ann Jackson is the child actress who has been engaged by Sennett. She is probably the youngest actress in Hollywood, at least the only baby to boast of a real contract. Mary Ann was discovered on the set one day when she came to the studio to watch her brother work. An added scene in the picture called for a baby to walk through some custard pies on a table. Mary Ann got her chance, and never were custard pies trod upon with such dignity and poise. So Mary Ann will be a Sennett starlet for some time to come. She is the sister of Peaches and Bobby Jackson, well-known screen children.

The new canine actor at Sennett's is "Cap," the grandchild of old "Teddy," the great Dane made famous by the comedy produced five years ago. "Cap" is eight months old and already is three inches higher than "Teddy" was. He is spotted black and white and known as a Harlequin Dane. The clever dog has played prominent parts in "Smith's Baby" and "Smith's Vacation." "Cap" will be a member of the Sennett stock company for the next few years.

Del Lord has completed a barber shop comedy for Mack Sennett and has taken his family to Oceanside on a camping trip. Billy Bevan, Madeline Hurlock, and Andy Clyde are featured in Del Lord's new comedy, for which Felix Adler is writing the titles.

Mrs. William Fox, after christening of Fox News airplane at Fox News Hangar, Curtiss Field, Mineola, L. I., with the pilot, Lieut. George A. Weis, Jr., who will drive Fox News plane, and Edmund Reek, star aerial cameraman of Fox News New York staff.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4,437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4,821
Ridin' Mad (Canutt)	Western drama		4,927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		1,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Camille of the Barbary Coast	Underworld dr.		5,600
His Buddy's Wife (Hynter)	Domestic dr.		5,600
Manhattan Madness (Dempsey-Taylor)	Comedy-drama		5,500
EDUCATIONAL FILM CORP.			
Her Boy Friend	Larry Semon	Oct. 4..	2,000
Court Plaster	Neal Burns	Oct. 4..	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 18..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 25..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Nov. 1..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 15..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17.	2,000

How to Use This Chart

First—Bookings! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play Date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over- and under-length programs.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Piteure World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts after the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review	Feet
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	1,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18	2,000
Travel Treasures	Hodge Podge	July 18..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Billionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Kiss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
Two-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Peeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
J. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18..	4,720
Herton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Last Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Lilias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Prusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4..	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000

FIRST NATIONAL

Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Corn Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
After Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5 447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Jinez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,397
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr 18.	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr 18.	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	8,307
Just a Woman (Windsor-Tearle)	Drama	June 6	6,368
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,496
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,672

FOX FILM CORP.

A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,320
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000

METRO-GOLDWYN

Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12.	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,555
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828

PARAMOUNT

Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,080
Air Mail (feature cast)	Melodrama	Mar. 25..	6,[illegible]
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526

	Kind of Picture	Review.	Feet
PATHE			
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Iniuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000

	Kind of Picture	Review.	Feet
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama	Mar. 14..	6,878

PRODUCERS DISTRIBUTING CORP.

Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,800
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28..	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243
Her Market Value (Ayres)	Drama		
Girl of Gold (Vidor)	Drama		
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		
Beauty and the Bad Man (Star)	Western		
Friendly Enemies (Weber & Fields)	Comedy dr.	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720

B. P. SCHULBERG PROD.

White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Trifiers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Society drama		6,500
The Sporting Chance	Racing drama		6,500
Lightnin'	Drama		6,500
Morals for Men	Society drama		6,500
The Lodge in the Wilderness	Drama		6,500
Morganson's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Drama		6,500

	Kind of Picture	Review	Feet
TRUART FILM CORPORATION			
Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800
NOVELTY SERIES			
Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14..	3,930
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000

UNIVERSAL

The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyam (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western	Jan. 3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Saddle Hawk (Gibson)	Western dr.	Mar. 7..	4,419
Fifth Avenue Models (Mary Philbin)	Drama	Jan. 24..	6,581
Up The Ladder (Valli)	Drama	Jan. 31..	5,922
Let 'Er Buck (Gibson)	Western	Jan. 3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28..	6,759
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28..	5,624
Taming the West (Gibson)	Western	Feb. 28..	5,304
Paul Revere	Hysterical histy.	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan. 3..	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,808
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western.	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000
The Meddler (Desmond)	Western melo.	May 23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May 30..	2,000
Locked Out	Sweet 16 comedy	May 30..	1,000
I'll Show You the Town (Denny)	Comedy	June 6..	7,400
Nobody Wins	Sweet 16 Comedy	June 6..	1,000
Showdown (Art Acord)	Mustang western	June 6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June 13..	6,618
Speak Freely (Edna Marian)	Century comedy	June 13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June 13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June 13..	2,000
Siege (Valli-O'Brien)	Drama	June 20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June 20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June 20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June 20..	2,000
Dog Biscuits	Sweet 16 comedy	June 20..	1,000
Ice Cold	Sweet 16 comedy	June 20..	1,000
Heart Trouble	Sweet 16 com.	July 25..	1,000
Dry Up (Jack Singleton)	Century com.	July 25..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
White Outlaw (Hoxie)	Western	June 27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..	1,000
Rough Party (Alt-Karr)	Century comedy	June 27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June 27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June 27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July 4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July 4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July 4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July 11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July 11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July 11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July 11..	2,000
Little Giant (Hunter-Murphy)	Comedy	July 18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July 18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July 18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July 18..	2,000

VITAGRAPH

Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Tides of Passion	Drama	May 2..	6,279
Happy Warrior	Special	July 18..	7,865
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. Drama	June 27..	5,700
Happy Warrior	Drama	July 18..	7,865

WARNER BROTHERS

Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,100
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,858
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July 4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July 25..	6,591

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ATLAS DISTRIBUTING CORP.

Cyrano de Bergerac (Italian cast)	Famous novel	July 18..	

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast	May 30..	5,800

B. C. R. PRODUCTIONS

Kivalina of the Ice Lands	Eskimo life	July 11..	5,700

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967
After Business Hours (Hammerstein)	Domestic melo.	July 4..	5,600

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Crackerjack (Hines)	Typical comedy	May 23..	6,700

CHADWICK PICTURES CORP.

Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25	6,300

	Kind of Picture	Review	Feet
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb 14..	6,300
Red Love (Lowell-Russell)	Indian drama	May 23..	6,300
Fighting Courage (Ken Maynard)	Action western	July 11..	5,000

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July 11..	5,766
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,895

INDEPENDENT PICTURES CORP.

Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)			6,000
Lights of London (Wanda Hawley)			6,000
Passion's Pathway (Estelle Taylor)			6,000
Unrestrained Youth (Brandon Tynan)			6,000
Passionate Adventure (Joyce-Brook)			8,000
Way Down Upon the Swanee River			6,000
Wolfblood (M. Clayton)			6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama		6,006
A Little Girl in a Big City	Heart int. se.		6,890
His Masetr's Voice (Thunder, dog)	Animal dr.		5,750
Shadow on the Wall	Crook drama		6,050
Police Patrol	Melodrama		5,688
Part-Time Wife	Drama		6,075

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,669
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		
Fear Fighter			
Crack O' Dawn			
Goat Getter			

RED SEAL PICTURES CORP.

Mother Goose Land	Cartoon	Jan. 24..	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21..	1,000
Do You Remember	Scenic novelty	Mar. 21..	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28..	300
Film Facts (Issue D)	Magazine	Mar. 28..	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28..	1,000
Day With the Gypsies	Screen Gem	April 11..	1,000
Animated Hair Cartoon F	Novelty	April 11..	300
Shakespeare (Special)	Life of poet	Apr. 18..	1,000
Film Facts (Issue E)	Magazine	Apr. 18..	1,000
Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,000
River Conway	Scenic	May 9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300
Marvels of Motion	Novelty	May 30..	1,000
Daisy Bell	Song Cartoon	May 30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June 13..	1,000
Hair cartoons	Marcus cartoon	June 20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July 4..	1,000
Hair Cartoon	Marcus cartoon	July 4..	300
Evolution	Timely novelty (feature)	July 25..	4,200

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,71
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,05

WM. STEINER PROD.

Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,171
On Probation (Edith Thornton)	Drama	Dec. 13..	5,00
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,000
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000

SERING D. WILSON

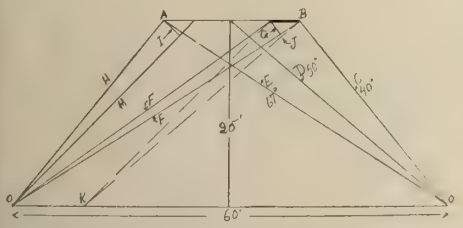
Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	650

PROJECTION

EDITED BY F. H. RICHARDSON

As to Screens

From South Dakota comes a letter from the manager of what seems to be an enormous auditorium which is to be used for motion pictures, or is now so being used. It is advertised as the largest, finest auditorium in the mid-west. Advice is wanted with regard to the screen. The information is that the present picture is 19 feet wide. The projection distance is 142 feet. The auditorium is 150 feet wide. There is a balcony. Distance front row of seats to screen 25 feet. Screen to rear row of seats 91 feet, whch is to be increased by 38 feet additional seating space. Seating space is 60 feet wide throughout its entire length. Screen sets on stage, seven feet above main floor. It is twenty-four feet square—a plastered surface.



As you may see by consulting the drawing I have made, there are two problems involved, viz, diffusion and distortion. The drawing is not precisely accurate, but is plenty close enough to serve the purpose for which it is intended. Its scale is ¼ inch equals one foot.

I do not like to be unduly critical, but may I ask why the man in charge of projection in this theatre has not given his Manager the information I am asked to set forth. Any projectionist of today ought to understand such simple projection problems as this. I presume, however, the man is a "moving picture machine operator," and of course "running a machine" does not include projection problems. I will say, however, that inasmuch as this theatre apparently is a rather large undertaking, it would seem the part of wisdom to place a motion picture projectionist in charge—a man who thoroughly understands motion picture projection, which includes such simple matters as these, as well as many others not so simple, but just as important, to good and efficient work, and uniformly high class screen results.

Examining the drawing, you will observe that A B and O O are respectively the front row of seats, 60 feet wide, and the picture, 19 feet wide, the two spaced 25 feet from each other and the front row of seats, spaced 25 feet from each other.

At the extreme right end of the front row the man who bought the ticket which drew that seat will have a 40 degree viewing angle of the right side of the screen, a 50 degree viewing angle of the center of the screen and a 67 degree viewing angle of its left edge. He will therefore, in the nature of things, have what we might call progressive distortion, in an aggravated form.

Distortion

For a moment imagine this patron to have moved to the extreme left side and seat of the front row. Suppose the heavy black mark at the extreme right hand side of the screen to be an object four feet wide. Remember the drawing is made to scale, hence what you see is, aside from the possible slight inaccuracies spoken of, exactly what actually does happen. Lines F F show what he actually sees, or rather line G does, for he will see the four-foot-wide object as of a width exactly the length of line G, which is approximately two feet and four inches long. At the other edge of the screen, however, his distortion won't be quite so fierce. He will see any object four feet wide, which may be located there, as of a width equal with the length of line I, which is approximately three feet. Dot J is the length of line I, and shows you that the distortion on one side of the screen is reduced by about one-half as against the distortion on the other, as viewed from the end front seats.

Should the patron now change to the seat represented by point K, the distortion would be reduced, as shown by the broken lines, but it still would be midway between that at either side of the screen when viewed from the end seats, though from point A of the screen it would be unobjectionable.

The answer to all this is that the front side seats are unfit to be sold to your patrons. You can yourself lay the matter out on paper and decide what seats produce objectionable distortion, but the better way is to just sit yourself down in the end seat of the front row and note the pretty awful effect, especially on the side of the screen farthest from you. Now move over from seat to seat until you reach a point where you consider the distortion unobjectionable, whereupon eliminate all seats outside a line from the farthest side of the picture, through and on past the seat you are in. So much for that, except to say that it should be done out of courtesy to your patrons. It is hardly the thing to sell a seat which you yourself know the buyer cannot get good service from.

Again examining the end front seats, we find (right hand side) that the patron in the end seat will have a fairly heavy angle of view of the right side of the screen (40 degrees), and the literally terrific angle of the left side of sixty-seven degrees.

This means that for excellence of service you are limited to a screen having a high power of diffusion. Plaster is most excellent in this respect, but its reflection power is relatively low. Were it not for the peculiar condition (an auditorium 150 feet wide) I would say cut down the picture size some, but that, I think, would hardly do.

Assuming that there is plenty of potential patronage—patronage which can be had if the show is satisfactory—I would, if I were in your place, coat that plaster surface with shellac, and then paint it with zinc white mixed "flat." That is to say, I would have a good painter give the surface about three coats, the last one very "flat." He will know how to mix it and tell him "whiten" the last coat with "ultramarine blue." Impress upon him that you want it as white as it is possible to get it.

I would then outline the light with about three feet of steel gray, letting it extend inside the light by an inch or an inch and a

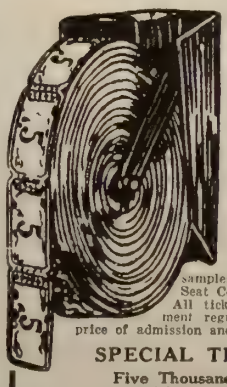
Bluebook School

Question No. 336—Describe the method by means of which current generation is started in a self-exciting dynamo.

Question No. 337—Suppose you have charge of a motor generator which vibrates considerably. Where would you seek the cause? In other words what thing or things might cause a motor generator to vibrate or shake?

Question No. 338—Tell us all you know about the brushes of a motor generator set and their operation.

(Note: I am breaking the rule this time and only giving you three questions, because at least two of them will take considerable thought and writing to answer fully. I would suggest that before tackling the brush question you give the matter some thought. The brush operation of a D. C. dynamo is a very important item in efficiency. I'm not asking about the care of the commutator now, mind you, except insofar as it may be necessary to touch upon that in dealing with brushes. That will come later.)



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half. I have always advocated dead black for a screen border, but I now believe a dark steel gray is perhaps better.

I would then instal, if you have not already put them in, 120 ampere high intensity arcs, and a projectionist who knows his business thoroughly.

I am telling you what I would consider BEST, under what I understand to be your conditions. You can of course, do part of it, or none at all, as best suits you. If you don't like the painted screen, then you can put in any high powered diffusion screen.

The screen you have is, as I have said, all right as to diffusion, but it is relatively low in reflection power.

Common Sense

I received a surprise today. A letter came from Ansonia, Connecticut, and I of course supposed it was from John Griffith. Imagine the jolt I got when I read this:

"Dear Mr. Richardson: My dad is going to try to make a motion picture projectionist out of me, and has instructed me to get busy on the bluebook questions. Here, therefore, is my first attempt, embracing questions 311 to 315." Signed John Griffith, Jr.

Well I'll be da—rned! Last time I saw that young squirt he was just knee high to a grasshopper, and now he's a young man and starting to learn the thing he proposes to make his work in the days to come.

Well, young feller, I think between your Dad and I (for you'll certainly have any help I can give you) we can manage to make a motion picture projectionist out of you, PROVIDED you do YOUR part. Success does not come easily, however. It is not plucked from a bush, like a rose, or from a tree, like an apple. You have to get down and DIG, and keep right on digging as long as you live—that is to say if you really want to be a real success in anything. If you want to be just one of the crowd, that's easy. If you want to be a SUCCESS in the affairs of life, that's work, WORK and then some more W*O*R*K.

Study and Work

But gosh, my boy, the man who amounts to anything, or ever will, by any possible chance, make a real success, is not afraid of work, provided it be something constructive. Such a one wants to get ahead—to forge forward—to EXCEL. If he starts using a No. 2 shovel you will find him studying how best to accomplish his task, and before long you will find he is the boss of a gang—later he will be much higher than that. If he is a motion picture projectionist he wants to be THE BEST PROJECTIONIST IN THAT NECK O' THE WOODS. He is not discouraged because he makes no visible progress in a month, a year, or even in three years. He just keeps plugging along, trying to improve himself, remembering that the young medical student who "gets ahead" in his profession in ten years thinks he has done exceedingly well; that the locomotive fireman "fires" for from five to six or eight years before he makes any progress—gets on the other side of the cab.

Your Dad has showed that good sense I have always conceded to him, when he said "get busy on the Bluebook questions." You could enter no better preparatory school, and surely even the greatest doughead of them all will admit that your Dad knows as to that.

Unions might have done themselves and the motion picture industry a great service, had they officially recognized the importance of the Bluebook school and obliged their apprentices, and even their members to take it up and carry on through the entire course. When it is finished they would have had a very complete technical knowledge of about all things pertaining to motion picture projection. You are welcome to the "school," John, Jr., and I wish for you all possible success for all the future of your days upon earth.

What Keeps Him in

T. Edgar Beard, Coalville Opera House, Coalville, Utah, says:

"I like the Projection Department. It is the projection end of things which keeps me in the game—not the dollar, as that last 'animal' is hard to find motion picturally in a town of this size.

"Here is my layout: One Power 6 A and one Power 6 B improved, Mazda equipped. Bausch and Lomb Cinephor condenser and No. 2 Projection lens. Argus beaded screen, 8% (I think you must have meant 8 degrees —Ed.) slant. Projection distance 90 feet. Black border painted around the screen and a black canopy over its top and side to hold light. I shall be glad to receive any suggestion for improvement."

For a small town you seem to have excellent equipment indeed. I cannot offer suggestions, because I don't know some of the essential things. For instance, while you say you have a "black border painted around the screen and black canopy over it," you do not say how wide the border is, or offer any explanation which tells me what the necessity is for a black canopy over it. "To hold the light," you say. Well, brother, what light is it that needs to be "held"?

You say you have a Bead screen. Now if I knew the exact dimensions of the auditorium and its seating arrangement I could immediately tell you whether or not that screen is suited to your theatre. It is a narrow angle screen, hence is suitable only for use in a long, narrow theatre, unless there be a good distance between it and the front seats, or the front rows of seats be themselves quite narrow.

"Guessing"

There was a time when a man gave certain information, and we then answered by "guessing" he needed this or needed that. That time is, praise be, passed and gone. We now ask for full, detailed information, and when we have it we are able to give pretty close to scientifically correct answers to most projection problems, except such things as may depend to a greater or less extent upon individual ideas, such as, for instance, the choice of different types of light source, where one exhibitor may prefer a soft-toned light and another a very brilliant dead white screen, with many possible preferences between.

In order to pass judgment upon the suitability of any screen surface for any particular theatre it is ABSOLUTELY NECESSARY that we know in how wide an angle it is necessary that the light be reflected in order to serve patrons seated in all the seats.

Recently, in a pamphlet issued by a manufacturer, I saw a statement to the effect that, insofar as concerns "fade-away," some of the extreme front side seats might be disregarded.

While I understood the idea in the mind of

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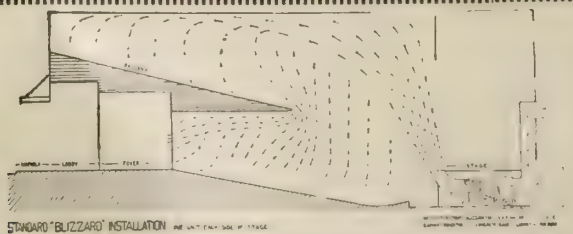

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the writer of the pamphlet, and that he intended no wrong, still I question the rightness of that statement. I have never yet seen the theatre where any less price is charged for the "extreme front side seats" than for any other seats in that section of the theatre. This being true, does it not follow that just as much attention should be given to providing that the view from those seats be as good as it can be made, as is paid to making the screen view good from any other seats?

I of course know there is the argument that by disregarding these extreme seats the view can be improved (more brilliant picture) from other seats. Well, granting the truth of that, does not common honesty demand that those extreme seats should be removed from the theatre, or the price charged for them reduced?

On the whole I hold that every possible effort should be made to give the best possible screen view from every theatre seat sold, or held for sale. If the seating at the front of the auditorium is such that a wide viewing angle is set up—which carries with it a heavy distortion as well as fade away—then it is up to the management to provide a screen surface having wide diffusive power, providing necessary brilliancy by increase in screen illumination.

The Trouble

The trouble mostly is that instead of having a projection engineer lay out a projection working plan BEFORE the ground is turned over to the architect, and the architect instructed and ORDERED to plan to accommodate that projection plan (a PERFECTLY FEASIBLE PROPOSITION by the way), things are almost invariably gone at backwards. The architect, who usually knows little or nothing about projection problems and the things allied thereto, is told to cover ground of certain dimensions with a theatre, keeping within a certain limit of cost. That is about what his instructions amount to in most cases. The architect then proceeds to plan as "beautiful" a building as he knows how, ALONG WELL RECOGNIZED LINES. But "well recognized lines," as a general proposition, gives small heed to either efficiency or excellence in projection, so the architect PERPETUATES THE NOW-GETTING-HOARY PERFECTLY NEEDLESS PROJECTION MONSTROSITIES OF THE PAST.

Faults

There is distortion due to excessive projection angle, no matter what seat of them all the screen be viewed from. There is sometimes an added enormous distortion from a very considerable number of front, side seats. There is light waste due to the abnormal lens system compelled by the excessive projection distance—though of late we are overcoming this to a considerable extent by improved condensers (cinephor). There is more or less damage to definition because of the excessive viewing distance forced upon the projectionist, and there are other bad effects which are the divided result of such IDIOTIC procedure.

Well, friend Beard, I have let my mind wander into channels not contemplated by you when you wrote the letter. Forgive the sermon. One thing just led to another in my thoughts, and it all "fits in."

I will close by saying that if the narrow angle bead screen "fits" your auditorium, then it seems to me from what you have said, that your conditions are good.

From Arizona

From R. A. Hooker, Globe, Arizona, a small mining town located in the desert mountains, comes a letter, the front part of which recites some most excellent human philosophy, but which has no bearing on projection, except that the man who lives in accordance with what is there set forth should be a good citizen and a good man in whatever calling in life he may choose. Hooker then comes down to projection matters and says:

Everybody seems to want to tell how they make their cue sheet, and so do I. Long ago I learned not to place my trust in the projectionable condition of films received from the average exchange. I found the only safe way was to examine the films before attempting to project them. Rewinding slowly I find and repair all loose splices and other serious faults.

The following is a cue sheet I made for "The Charmer," featuring Pola Negri. The second figures are the number of scenes after the sub-title which follows. Remember, this is the work of a man who has always been in a small town, and don't be too hard on it. It really works well, and is all done on the rewind table, before projection. If there are too many scenes I take some action that stands out more than the rest, and not more than ten scenes from the end. If the last scene is a long one I pick out some action the best I can at the bench to let me make a good change, the first time and then correct the sheets after the first projection.

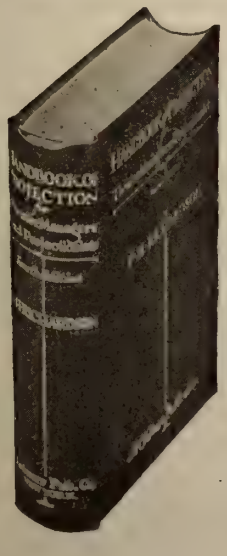
I don't quite "get" the good brother's meaning, I am afraid. I think he must mean "frames" when he says scenes, though that doesn't seem to work out either. Here is the cue sheet:

Reel 1-3 Mariposa—fadeout.

Reel 2-6, Why you not tell me thees North America. Fadeout.

Reel 3—Isn't that the dancing girl we saw? Change of subtitle.

Mr. Exhibitor!



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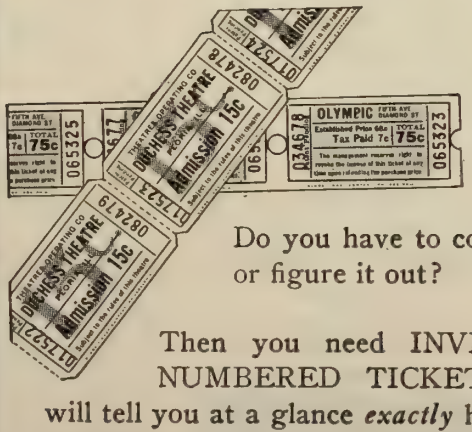

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Reel 4-4—I hear what you say but don't believe. Fadeout.
Reel 5-2—I'm sorry you didn't listen to me. Fadeout.
Reel 6—Mariposa, I'm going to be frank with you. Change on title.
Reel 7—The end.

This probably is an excellent cue sheet, provided one understands it, but your explanation is not at all clear. Take Reel 2, for instance. Surely you cannot mean that you fade out at six frames (six pictures) beyond the subtitle! And six scenes might be anything from a hundred to 500 feet of film.

I'm NOT saying this to criticize you, friend Hooker, but to point out to you and to others how necessary it is to explain your meaning clearly. YOU know exactly what it is all about, hence it is all very clear to you. Often I write answers to questions myself which I tear up and rewrite for the simple reason that when I see that while what I have said is almost childishly clear to me because I understand the whole thing in minute detail, still to the fellow who doesn't understand, my answer would be just plain Greek. Don't be discouraged because of this adverse criticism of the way you have set your ideas forth, but try again and see if you can't make the matter clear to us.

A Complaint

F. H. Moore, Projectionist Casino Theatre, Taunton, Mass., pertinently remarks:

Have waited, before writing, to see if the other departments of the Moving Picture World would not wake up, adopt modern nomenclature and stop prattling about "Machine" and "Booths," etc.

Whenever these departments speak of new theatres, for instance, and the projection room or projectors, they become, in the hands of the editors of those departments, "Booths" and "Machines." Also these other departments more or less use the worn-out names of the past, thus discrediting us, our department and the Society of Motion Picture Engineers which has officially stamped the modern names as proper and correct.

Seems to me, Brother Richardson, that "habit" is a mighty poor excuse, if it is any excuse at all for one department discrediting the constructive work of another department of the same paper, particlarly when the department thus scoffed at is many times older than even the eldest of them, except that of Sargent, and is much older than even his.

Friend Moore is right in every particular. This department has put up a fight for improved, advanced nomenclature which has been sufficiently vigorous that it has secured the backing of the Society of Motion Picture Engineers, the backing of a large number of locals of the I. A. to the extent of officially adopting at least one of the new names into their constitution and by-laws and into their stationery, though they have no official right to do so and faced the possible displeasure of their international officers for so doing, though the said international officials saw the wisdom of the change and exhibited good judgment and sense by raising no objections.

Even great states and Canadian provinces "saw the light" and adopted the new nomenclature into their laws, BUT that is more than my own paper did, as is properly set forth by Brother Moore.

As Moore says, "habit" is a poor excuse. I hold that it is the DUTY of those who write for this paper to break bad habits which interfere seriously with the work of another department, and even cause many to smile with derision when I ask THEM to discard "machine," "booth" and "operator." Many times have I had the fact flung back at me: "What are you talking about! Why can't I use 'em when your own paper does—all except your own department. So that's that! The writers in question, like many others of and not of the writing trade, don't know much about projection, and see no reason why names should make much if any difference. They don't really mean to fight me in our own paper. They just don't see or know that THE NAMES "MACHINE," "BOOTH" and "OPERATOR" constitute one of the greatest preventatives of the securing of really high grade projection possible.

They do not understand such matters. They have not studied them, and think Richardson just a well-meaning crank, whom it is well to humor if and when they happen to think of it. They don't see that "Booth," as applied to the projection room, cheapens the whole thing. It sets up the unconscious idea of a "BOOTH"—a small, unimportant place which is merely a necessary nuisance. PROJECTION ROOM SETS UP AN ENTIRELY DIFFERENT IDEA. When one speaks of projection room one just naturally and automatically thinks of a decent ROOM—not a little, cramped-up hole called a "booth."

When one speaks of a "Machine" (which is entirely meaningless because they usually are at least two widely different types of machine in the projection room and thousands of them outside projection rooms, by the way—an organ is really a wind machine, but you try calling it a machine once and see what happens to you—one just automatically VISUALIZES PROJECTION AS A PURELY MECHANICAL OPERATION, whereas the mechanical part of it is the LEAST PART OF IT, and the least important part, too. Also given a "Booth" and a "Machine," the theatre manager's reaction to that combination is a CHEAP MAN OR BOY TO "RUN THE MACHINE," and that's that. To deny that this is true is akin to denying the sun rises in the east. You may "deny" it, but the sun rises there just the same.

Mistaken Procedure

Out in a small town in Illinois a young chap held a position as projectionist in a little theatre. He was not very well posted, as is evidenced by a letter I received from him, BUT he was willing to learn and was trying to do so; also he was making progress.

This little theatre, which presumably supplies all the theatrical amusement that that community enjoys, is owned and managed by a woman, and this woman unfortunately has adopted what we hold to be an enormously mistaken policy, as follows: She gets pictures which are, for a small town, excellent. She takes great pains with the furnishings of the theatre, and with everything connected with it, until it comes to the ONE THING SHE HAS TO SELL, viz.: the picture on the screen.

Arriving at that point, bang! on goes the expense lid, and it is clamped down hard and tight The projectors are old type and in a wretched state of repair This promising young projectionist she has fired, and has emplyoed a man at one dollar and a whole half dollar besides, per night—the other man got twice that. She uses A. C. at the arc.

In other words she has intrusted the presentation of the only thing she has to sell, to a man who is only able to earn that pitiful sum per day, or else he works days and projects pictures nights, in which event we may certainly conclude that he is not going to have much time to study and improve his knowledge, and thus be able to present a picture which will bring the box office receipts up to the highest possible point and keep them there, or to be able to present a picture efficiently as to projection.

I wonder if the time will ever come when theatre managers as a whole will learn that it is something very much worse than folly to have anything but the BEST one can get in the projection room, regardless of whether it be a large or a small theatre?

The fact remains, however, that RELATIVELY they can have it. The small theatre CAN have two good, relatively late model, rebuilt second-hand projectors, and its manager CAN pay a projectionist sufficient to encourage him to improve his knowledge, and strive to fit himself to give both efficient and high-grade projection. The manager of the small theatre CAN provide the theatre with a Bluebook of Projection, and INSIST that his or her projectionist study it and make use of it. The manager of the small theatre CAN absorb the simple, easily understood proposition that it is utter foolishness to rent a high class production, paying a substantial sum of money for it, and then by projection room economy (?????) make it utterly impossible to place that production before the audience in a way that makes the most of its worth.

Good projectors in perfect repair, the correct lens system, sufficient electric power to illuminate the screen with at least a fair degree of brilliance, and a good projectionist in charge, are all absolutely essential to high grade results on the screen and a maximum box office income. This is true of ANY theatre, big or little, either on Broadway or in the smallest village in the land. The theatre MANAGER understands this, and adheres to it religiously. The others plug along, "saving" nickles in the projection room of losing DOLLARS in the box office.

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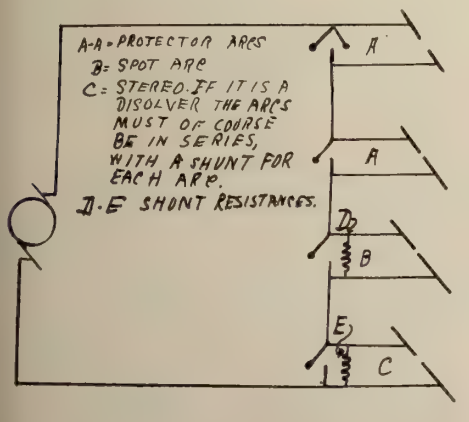
Bluebook School—Answers 306-310

Note: A. L. Fell, Collingswood, New Jersey, sent correct, and in the main, excellent answers to the last series—301 to 306—which were displayed. Apologies to brother Fell.

Question No. 306—If you were using a Transverter, or other series arc type machine of, for example, 75 — 75 ampere capacity, and there was no other source of current supply available in the projection room, how would you proceed in the matter of showing slides, such as slides for illustrated songs, to avoid excessive breakage?

This one proved rather a poser. Arthur Gray, Boston, Mass.; Thoreau and Clark, Vancouver, British Columbia; C. H. Hanover, Burlington, Iowa; C. M. Bender, Minneapolis, Minnesota, and John Griffith, Ansonia, Connecticut, were the only ones who pulled through with what I would call right answers, though Harry Dobson, Toronto, Ontario, proposed using the field resistance, to which Griffith agreed, though the latter made good by suggesting the method of shunt resistance.

The thing might possibly be done Dobson's way, but I personally would not consider it as practicable. As the question is put, we have the right too assume that no other projection will be in progress, since it would not be expected that a stereo and motion picture would be in progress at the same time, and while this eliminates the necessity for a second well-burning arc, still I don't believe the field resistance plan is a good plan, or even a practical one.



So well am I convinced that this is the case that I am making the following the first of the second series of questions following the issue this appears in: "Do you consider it practicable to reduce and regulate the current output of a series arc type motor generator (when it is either necessary or unnecessary to burn one of the motion picture projector arcs at the same time or if the M. P. Projector be used for slide projection, than to burn both projector arcs simultaneously) by means of the generator field rheostat. In this we will arbitrarily assume that the necessary reduction in amperage will be from 75 to 30, and that the machine is a 75 — 75 ampere capacity one.

Even Doe, of Chicago, Guimond, of Mobile, Ala., and Colby, of Santa Fe, N. M., who have been sending in almost uniformly correct and excellent replies to the various questions, stubbed their toes on this one.

Here is Gray's reply, which, believe you me, is a darned good one:

The question, boiled down, amounts to this. "How to connect resistance for use with the stereo arc, in order to obtain the required low amperage under the outlined conditions of current supply." While the designation 75-75 would seem to me to indicate a 75 volt constant potential generator with a capacity of 75 amperes, the statement that same is a series type machine indicates a 75 ampere constant current outfit, and I think this is what is intended for discussion. (You knew that very well; darn you.—Ed.)

Any number of arcs may be connected in series with the circuit of a constant current generator, and be so arranged, with individual short circuiting switches, that any one of the arcs may be burned continuously, or any two arcs burned for a limited period of time. The arcs being connected in series, they will all burn at the same amperage. The Transverter is delivering a current of 75 amperes, and while this is the amount of current required for the projection arcs, it is too high to be practicable to use for the projection of slides, or for use with the spot lamp.

If any added resistance is introduced in series with any one arc, it will also be in series with all of them, hence will affect the entire circuit. It will have the effect of causing an immediate rise of voltage in order to force the current through the increased resistance, and the current in the circuit will be of the same strength as before. Thus, we establish the impossibility of introducing series resistance with the stereo or spot lamp arcs to reduce them to the desired amperage.

It might be well to explain here that a constant current generator is provided with a field rheostat which may be used to regulate the relative intensities of the armature and field, thereby varying, within a certain limited range, the strength of the current output. Its function, primarily, is to aid in maintaining a constant current strength by compensating for variations in the arc potentials, and while this function may be extended to include the raising or the lowering of the current to quite a few amperes more or less than the rated normal capacity of the machine, it cannot be expected to perform over such a wide range of amperage as is here involved, which let us arbitrarily assume is 75-30 amperes.

Now if we shunt a resistance across the stereo arc, or arcs, (the resistance must be so arranged that it can be short circuited along with the arc when the arc is not in use) we will have provided two paths at this point for the current to divide and flow through. Current—as much of it as can—will flow through the path of least resistance, and in this case part of the current will flow through the arc, and part through the shunted resistance. The proportionate amount of current that will flow through these two paths will be in exact relation to the proportionate amount of resistance in the two paths. The resistance of the shunt must be just enough to allow approximately 45 amperes to flow through this path, allowing the other 30 amperes to flow through the arc.

This resistance should be variable, and may be obtained from the manufacturers of these machines, and at least one manufacturer, calibrates their resistances directly to show in amperes, what the current strength of the arc will be when the leads are connected to the respective contacts.

In the foregoing, I have elected to explain things in detail, so far as I understand the subject, rather than to attempt an explanation by means of a diagram. This, because I personally think the reasons and causes in this subject are as important and interesting as the effects, the results, or even the method.

Thoreau and Clark illustrate their answer by a drawing. They say:

The accompanying diagram shows a parallel or shunt resistance connected across the arc. As current will aways flow through parallel paths in exact proportion to their respective resistances, it is possible to connect a shunt resistance path as indicated, the path to have sufficient resistance to permit of any desired proportion of the total of seventy five amperes to flow through the arc.

Dobson says:

If a regular dissolver is in use, it should be connected in series just the same as an ordinary arc lamp and should be operated in the same way.

Assuming that we are going to use the motion picture projector arcs to show our slides, and that these slides will be shown at the conclusion of a reel of film, I would light up the arc that is not in use, get it settled down nicely and have the slide in the carrier all ready and centered on the screen, so that at the finish of the reel of film I could show the slide on the screen.

As soon as the slide is showing on the screen, use the field rheostat to cut down the amperage to about 40 amperes, this can be done quite easily if a little time and patience is used, and care is taken to nurse the other arc along at the same time.

Both projectors can be used at the same time, and good dissolving effects obtained. With reasonable care, song slides of the newer type, (single glass only) can be projected with out breaking a single one.

Question No. 307—How would you arrange to use a spot lamp off a Transverter or other series type motor generator used for motion picture projection?

Answered in reply to 306.

Question No. 308—If you have a 75 ampere high intensity lamp and are using a full diameter lens, the feature is dense or medium, but the comedy and news reel thin, or mostly so, how would you manage to overcome the glare and flattening of photography due to excess in illumination, without deduction of your projection lens diameter?

Griffith says:

In such a case I do not think the light source ought to be tampered with. When the light beam is obstructed at or near the condenser plane, no shadow of such obstruction will show upon the screen. It therefore follows that the amount of light reaching the screen may easily be regulated by partially closing the regular dowser, though if an iris dissolver were installed at or near the condenser plane, a big improvement in depth and definition in cases where the full light is not needed on the screen would be noted. In very many cases light scenes are literally murdered by too much light. I'm going to bed now. Maybe if I feel ambitious I'll tackle the next one when I hoist myself out of the hay.

Evidently he felt ambitious, for he tackled the next one. I wasn't expected to print that line, but y' never c'n tell wat'll happen, John! And anyhow I doubt your scheme of partially closing the dowser. Pin-hole experiments apparently show that each pin point of the surface of the converging condenser lens sends its rays forward to a certain, definite place on the screen.

Now, John, I'm admittedly a bit rusty on this dope, as I have done no active work on such matters for several years. Maybe you're right. I know the shadow really does not show, as you have said, when some obstruction is placed in the beam at or near the condenser, but I doubt its not showing if the thing were carried to the extent of partly closing the dowser—closing it as much as would be necessary in some cases of this sort.

And if it is true that it won't then what about, for instance, figure 39, page 169 of the Bluebook, in the making of which you yourself had a hand, in my basement over in Brooklyn? Also notice figure 38, page 168. In this matter seems to me figure 39 is a case

of one and one make two! Get out your explainer, John, or else go way back 'n sit down.

Thoreau and Clark say:

Reduce free diameter of converging condenser lens by means of an Iris shutter. Enlargement of spot or reduction of amperage would ruin tone of light with high intensity.

Doe says

You cannot reduce the amperage materially, if for no other reason than that a high amperage arc must operate practically at rated amperage in order that the light be of good tone; also reducing amperage would alter the crater size, and increasing it would necessarily alter it again. It would take time for a crater to adjust itself to change of amperage, and such changes would just serve to gum things up and produce a worse effect than the one it is sought to avoid.

There are two methods I would favor. I am not certain which is better. One is to install an Iris dissolver just in front of the face of the converging lens of the condenser. The other is an Iris installed at the front end of the projection lens.

Re-reading the question, however, I see that the projection lens Iris is "out", as it (the question) provides against reduction of projection lens diameter

Gray suggests two revolving shutters with varying width of blade, but in this I think he pulled a flivver. Probably did not stop to consider the matter from all its angles. He suggests changing shutters when the news and comedy come on, but this stunt ought to be available for light scenes in a production—available at all times and instantly.

Another thing: by changing shutter blade width you would be monkeying with flicker tendency. No, Brother Gray, I think you pulled a boner that trip, but we'll have to accept your 'umble apology, because I've pulled many a one myself.

Somehow I'm not altogether satisfied with this matter. To my way of thinking the question—which was, I believe, one propounded by Thoreau and Clark, eliminated the one best way, probably in order to test the ingenuity of us in finding another way. I hold, however, that the Iris on the front of the projection lens is best.

Question No. 309—What is the difference between A. C. and D. C.?

Gosh all hemlock! Only one (1) answer gets itself published, and that's Gray's. Where in H——eck did you dig up all that anyhow? Maybe you flivvered on 308, but you landed on 309 with both feet and all ten toes, I'll tell the waiting world. Here is his "brief" answer:

In discussing the difference between alternating and direct currents it would seem as if their common characteristics should be considered, as well as the dissimilar ones, if a comprehensive understanding of the subject is to be attained. Furthermore, the functions and the effects produced by the two kinds of current are so closely allied to, and dependent upon their respective characteristics of flow, that it seems advisable to consider both phases as being of equal importance, and as within the scope of the question.

Alternating and direct currents are both a flow of electricity, and have the power of producing generally similar magnetic, thermal and chemical effects, although each kind of current has properties that will produce certain phenomena that cannot be reproduced by the other. A direct current maintains a constant direction of flow, which may be either at a steady continuous pressure or in the nature of a rapid succession of surges that fluctuate in pressure, but are constant in direction. An alternating current reverses its direction of flow in a periodic manner, rising from zero to maximum strength, returning to zero, and then going through similar variations in strength in the opposite direction.

Generally speaking the properties of A. C. are more complex than those of D. C., the magnetic effects produced are of far more importance and several factors not incidental at all to the flow of D. C. become of prime import when considering the action of A. C.

Both currents are subject to Ohm's Law, but whereas in D. C. the opposition to its flow is solely dependent upon the conductive properties of the material of which the circuit is composed, a different condition exists with an alternating current where, in addition to the ohmic resistance of the circuit, there arises another form of opposition to the flow of current that occurs because of peculiarities in the action of the current itself.

In applying Ohm's Law to an alternating current it is necessary to determine the entire opposition to the current flow and this is expressed in the form of impedance, and is calculated upon the relative existent values in the circuit of ohmic resistance, and inductive and capacity reactance.

The property of inductance has many valuable applications in various phases of electrical work, and makes possible the transformation of an A. C. of stated voltage to one of higher or lower voltage, with the incidental loss of but little energy. An example of a commercially valuable utilization of this property is the method by which long distance transmission of heavy voltage alternating currents can be efficiently and economically effected.

It is quite the opposite with D. C., where, if the voltage of the circuit is greater than that needed for the operation of an appliance or apparatus connected to the line, then the difference of potential must be wastefully dissipated in the form of heat by means of a rheostat or similar resistance. The two currents also differ widely in their respective applications to projection work. A. C. is preferable for use with an incandescent filament light source, because of the economical method by which the line voltage can be transformed down to the amount required across the terminals of the filament. The factor of economy is the important consideration in this case because the actual heating of the filament can be accomplished equally well with either kind of current. On the other hand, D. C. is preferable for an arc light source, primarily because of its positive-crater-forming characteristic, and incidentally because this direct current crater produces not only a more desirable and steady projection light, but because the light intensity in screen foot candles is higher per arc ampere than with an A. C. arc.

Both kinds of current will flow through, or along, the same kinds of conducting material but whereas the flow of a direct current is apparently evenly distributed throughout the entire cross sectional area of the conductor, an alternating current has a tendency to flow along, and over the surface of a conductor, rather than through it. The higher the frequency the more pronounced becomes this effect, and on very high frequencies it becomes decidedly advantageous to use a stranded conductor in order to obtain an aggregate greater surface area than exists on a solid conductor of equal circular mills area.

A difference also exists in respect to the manner in which a current of one kind lends itself to the process of conversion into a current of the other kind. Thus, an alternating current can be rectified into a pulsating, direct current by several methods, i. e. mechanical vibrating rectifier, mercury arc rectifier, or a rotating electrical convertor such as the Wagner, etc. A reverse adaptability does not hold true and the only manner in which a D. C. can lend itself to the generation of an A. C. is by having its electrical energy applied through some intermediate means, to drive the armature of an alternating current generator or alternator.

The armature of a generator, from the very nature of its construction, action and location in a magnetic field, generates alternating current, but the kind of current that is transmitted through the external circuit may be optional, and is D. C. if commutated, and A. C. if the innate alternating surges are transmitted, unaltered in character, by means of so called collecting rings.

A flow of current generated wholly or in part by chemical methods, such as a storage battery or a wet or dry cell, is a direct and continuous current. Direct current has the property of effecting chemical changes in certain metals and materials that is not possessed by alternating current, and this property is utilized in the processes of charging storage batteries, electroplating, refinement of certain metals, etc. There are other differences in the characteristics of the two currents, and even differences in the characteristics of low and high frequency alternating currents, such as the use of the latter in medical research work, but I am already afraid of being ruled out because of undue length. The foregoing is somewhat lengthy, but I think it to be all germain and within the scope of the subject. It is an interesting and important subject, and cannot, in my opinion, be casually dismissed in one or two paragraphs. That's my excuse, Mr. Editor. Laugh that off.

Hurlbutt, of Oshkosh, Hanover, Doe, Thoreau and Clark, Guimond, John Griffith, Dobson, Colby, Bender and Budge all made acceptable answers, but none of them could even touch Gray's effort, so that's that.

Question No. 310—How would you calculate the capacity of any round copper wire?

Dobson, Hanover, Gray, Doe, Bender, Hurlbutt, Guimond, Budge and Colby all made acceptable answers. Dobson says:

The quickest way would, of course, be to use a reliable wire gauge and then consult any correct wire capacity table for the safe rating for a wire of that size.

To calculate the capacity, first ascertain the exact diameter of the round wire under consideration. This may be done with either a wire gauge or a micrometer caliper. If the diameter is obtained in the fraction of an inch, this measurement must be divided by 1,000 to reduce it to mils. Having ascertained the diameter in mils, we "square" the diameter by multiplying it by itself. The result will be the area of cross section, in circular mils, whereupon we consult a wire capacity table to ascertain the number of amperes a wire of that area of cross section will safely carry.

Fox example. Suppose our wire is 1/8 of an inch in diameter. Since there are 1,000/1,000ths in an inch, the diameter of the wire would be one eighth of 1,000, or 1,000 divided by 8, which is 125. Our 1/8 inch wire then is 125/1000 or .125 of an inch, or .125 mils in diameter. We then "square the diameter" by multiplying 125 by 125, which gives us 15,625 as the circular mil area of cross section. Consulting table No. 1, page 70 of the Bluebook, we find that a No. 10 wire has 10,380 C. M. area of cross section, a No. 8 has 16,510 and a No. 6 has 26,250. Our wire then is closer to a No. 8 than any other, and a No. 8 may carry 35 amperes, if rubber covered.

A Little Stunt

Thoreau and Clark, Vancouver, British Columbia, in writing of other matters say:

Here is a little stunt we have found valuable. As you know, the high intensity positive carbon contact pits and burns. We ordered two spares and one guide plate and support for same. The old contacts we had built up and milled out. The machinist had our spare guide plate and support, hence was able to make the contacts line up correctly.

We have used them three weeks, and find them to stand up just as well, and to give just as good service as the new ones. The job cost us five dollars a pair.

Not so bad! As I understand it, the boys had them "built up" by the spot welding process. I don't believe the resistance of the metal would be materially increased, and if that is true there is no reason apparent to me why the built up parts are not fully equal to new ones.

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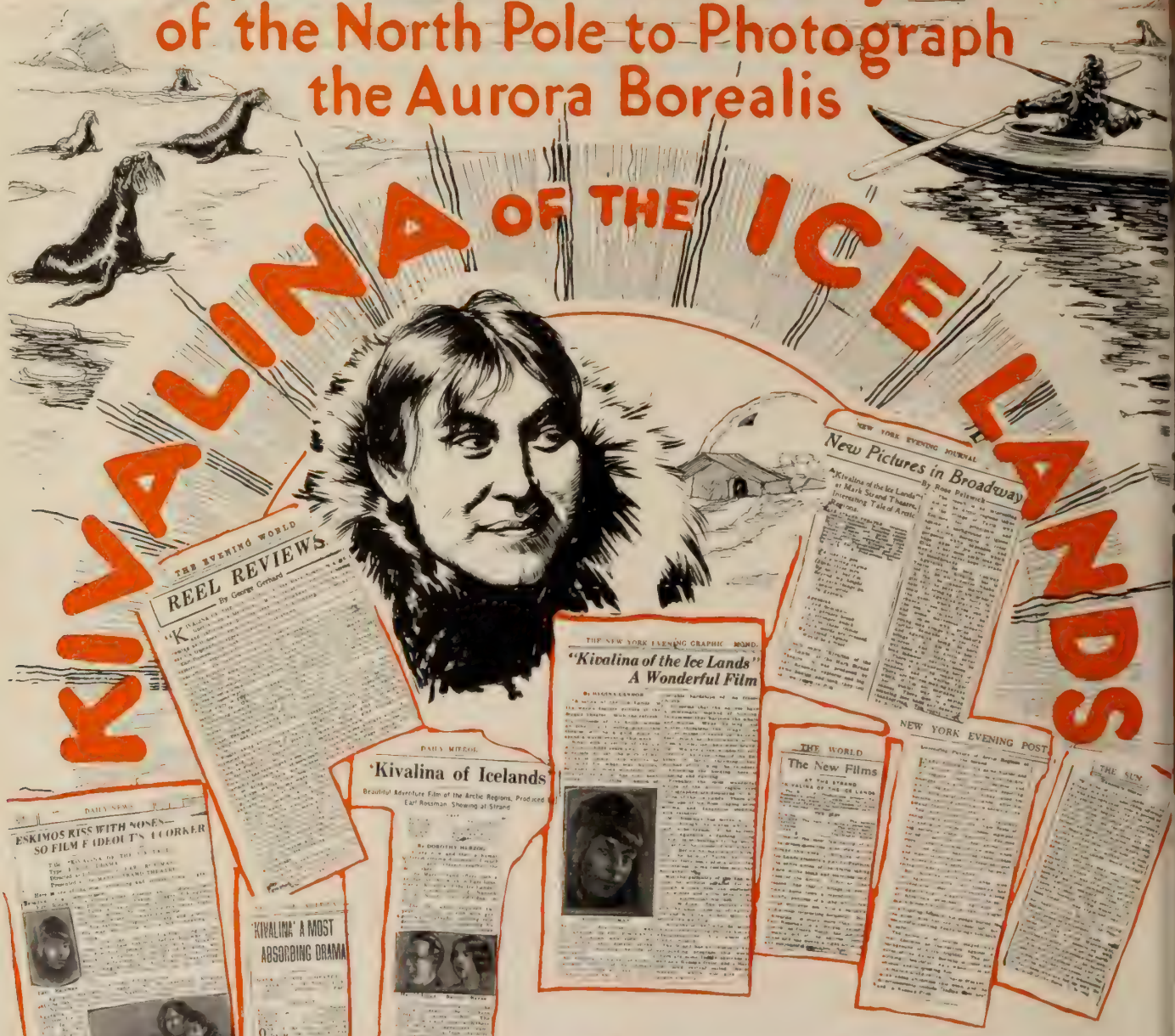

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(See inside this cover)

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with Mae Busch
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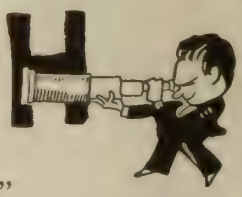

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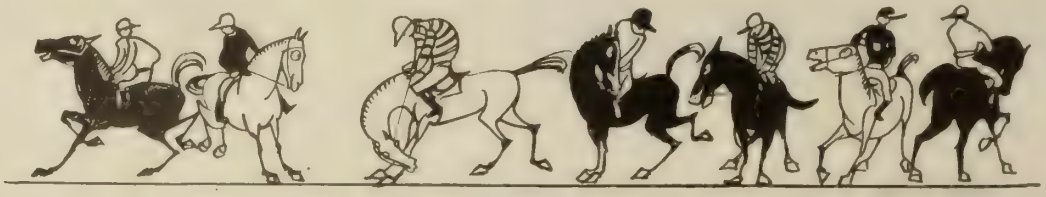
all of these are finished



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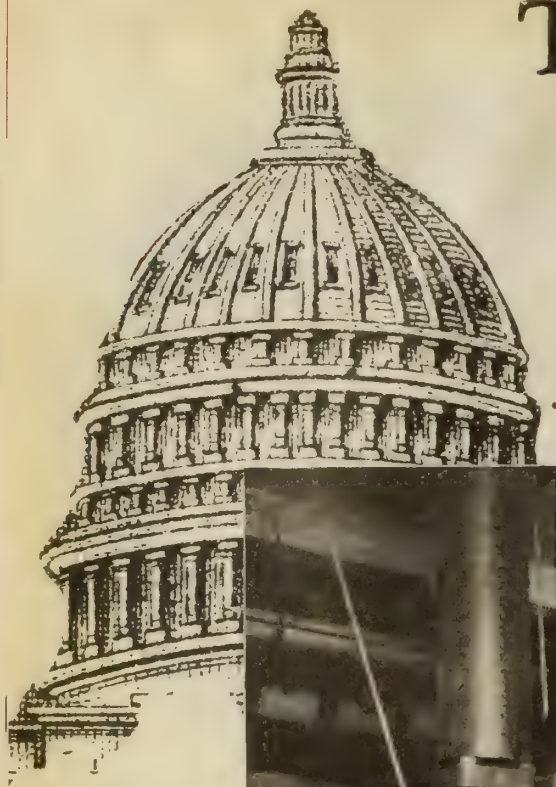

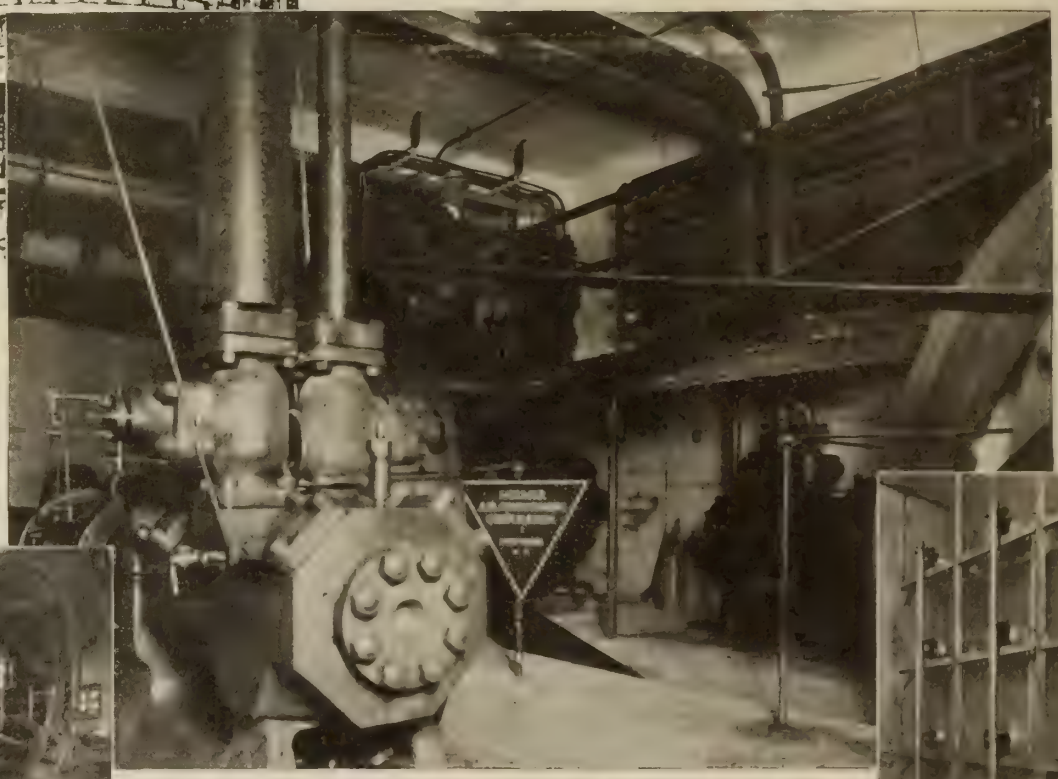

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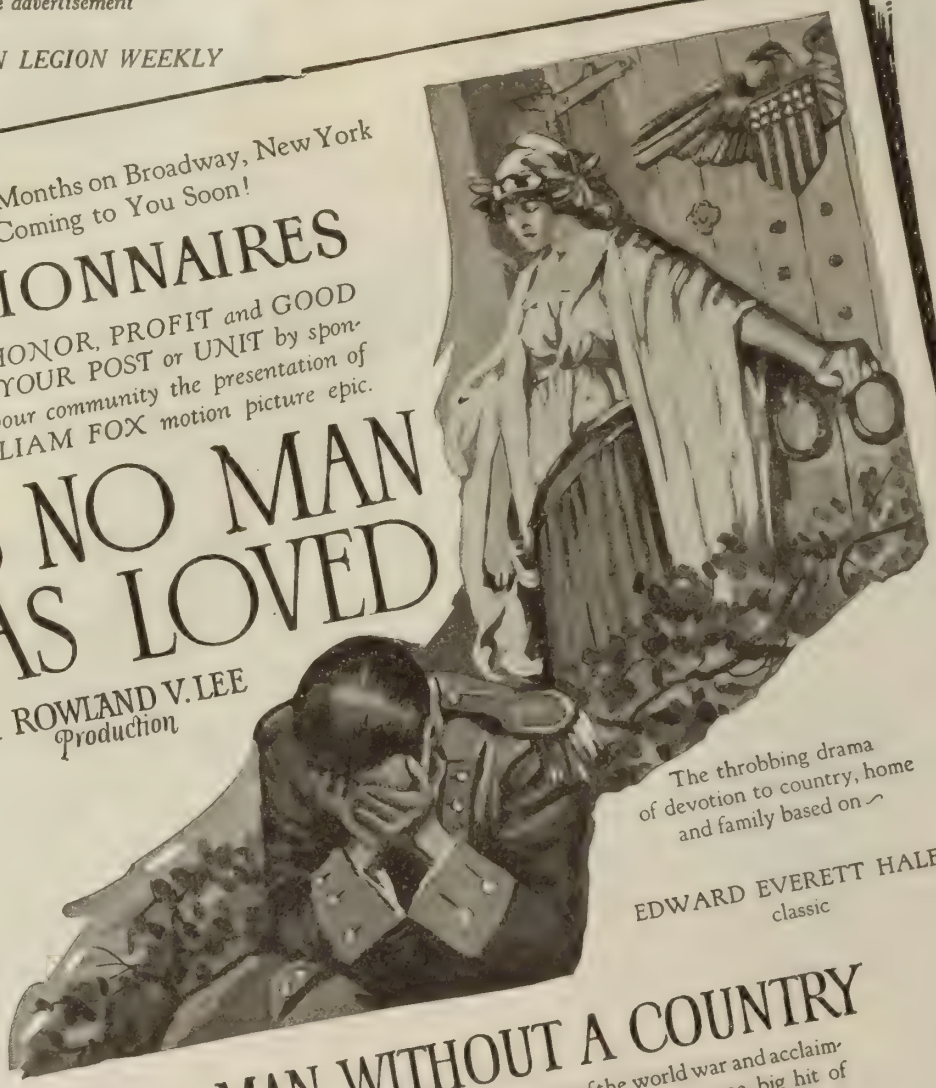

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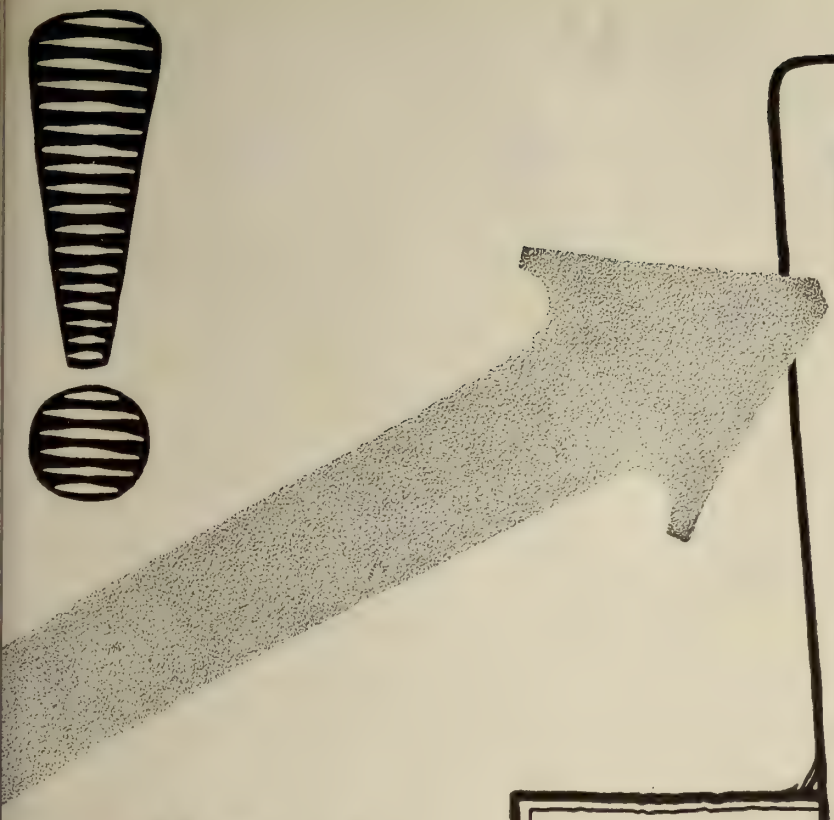

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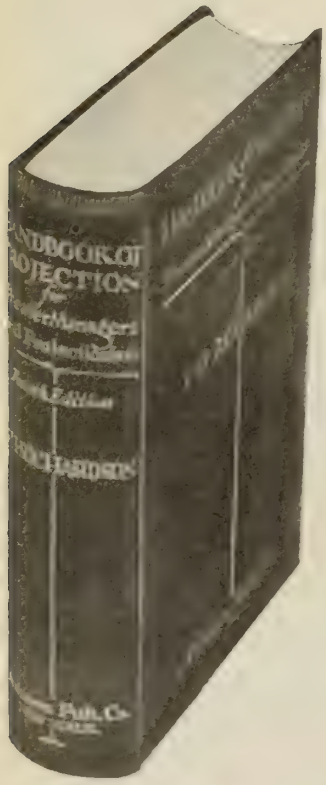

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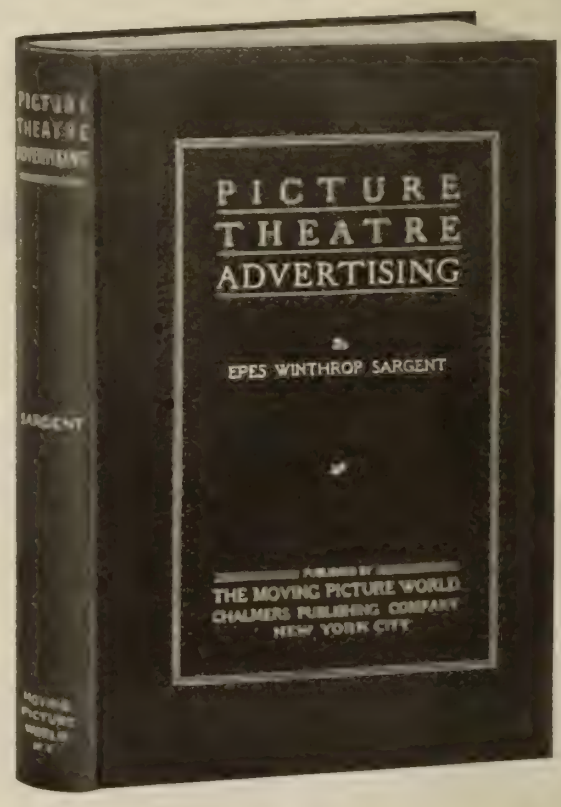

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The Editor's Views

IT started about six weeks ago. One of the reviewers entered our office and declared himself:

"When you get around to Universal in your 'Looking 'Em Over' series be sure that you have already seen Reginald Denny in 'I'll Show You the Town'—it will give you an idea of what this boy is apt to mean as a drawing card before the next season is over."

So we journeyed to Broadway to view "I'll Show You the Town." And we are glad we did. Now we are waiting anxiously for "California Straight Ahead." Put this chap Denny in ANY of your calculations for next year.

* * *

A FEW weeks later another of the reviewers stepped up to the desk. He didn't know about the first one's approach so he repeated the introduction.

"You can't be fair to Universal and exhibitors in your 'Looking 'Em Over' series until you have seen the picture that was just shown for review. 'Siege' is the name, Sven Gade directed, and I am here to say that we have a new name to take into account when considering the front rank directors.

"I never saw a roomful of blase critics so tightly held—'Siege' will be Universal's biggest this year and as big as any that anyone will offer."

* * *

TUESDAY of this week the same critic came in to apologize. "I was wrong about 'Siege,'" he started. "It is all that I said it was—except that it won't be Universal's biggest this year.

"Wait until you see 'The Homemaker!' King Baggot has made a masterpiece. This is without a doubt the—etc., etc., etc.,—" and on and on he went. We'll let you read the continuation of his remarks in the review section of this issue. There are physical limits to this page.

So, we ask you, how is a humble editor going to attempt the role of prophet when an organization keeps pushing the goods out so consistently as to relegate him to the less dignified role of reporter?

There is no need to go any further. Carl Laemmle hit the line pretty steadily in his First White List—just now day to day happenings are showing that he is able to maintain the pace.

Incidentally, sympathy has so often been extended to poor Carl on his production and studio problems, that we feel it apropos to mention that if our personal information is correct it was Carl Laemmle's faith—plus some opportune encouragement by William A. Johnston—that finally brought "The Homemaker" to the screen. Like all the great successes it seems to have passed through the embryo stage where it was nearly pro and conned to oblivion.

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Robert E. Welsh

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Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

Europe's Chief Enemy— The Tax Burden

By W. Stephen Bush

PROMINENT representatives of the motion picture industry in every country on the European continent are realizing that their great enemy is not the film imported from the States, but the staggering burden of domestic taxation. In Germany, France and Italy there is an organized effort to fight this evil. The press and other factors within the various countries are wisely employing their energy to battle against excessive taxation instead of indulging in more or less sentimental denunciations against "foreign films." In Germany alone picture theatres are being closed at the rate of about one a day for the last six months simply because the owners are unable to pay the taxes and make their livelihood at the same time.

The New York representative of the UFA company, Wynne-Jones, took pains on his arrival in Berlin to clear away the foolish prejudice of European producers against the American attitude toward foreign films. He made it plain to the reporters that no prejudice exists in the States against films merely because they are foreign. It is only a matter of suiting the taste of the American public. He deplored the talk heard in Germany of a boycott against American films in retaliation for America's refusal to accept foreign-made films indiscriminately. As for methods of disposing of foreign films in the American market, Mr. Jones said that the best plan was to treat each feature as a separate entity and to get the most advantageous terms wherever they could be found. Tying up to one concern for all productions was, in his opinion, not the wisest course to pursue.

The Theatre Owners Society of the Italian Kingdom held its annual convention in Rome the last week of June. Their deliberations lasted for three days. It was the first time in the history of their organization that a journalistic representative of the country which furnishes them with most of their films attended their convention. The greetings and good wishes of Moving Picture World were well received and attested, in the opinion of the delegates, the truly international spirit which animates the world of the screen.

Three distinct and different currents of opinion were represented in the attitude of the delegates. While all of them agreed "that something must be done to rehabilitate Italian production," they disagreed as to the means and methods. A majority probably was in favor of raising the tariff on foreign films, others thought that the excessive governmental taxation of picture theatres ought to be remedied as the first step toward a permanent improvement, while a minority expressed the opinion that the whole system of production in Italy must be thoroughly re-organized on the basis of fewer and better pictures. An element of humor was injected into the debate by one delegate who said that in many respects the Italian films were even now much better than the American.

Having attended one previous convention of the Italian theatre owners, I was impressed by the great improvement in the personnel of the convention and by the intelligence and clear business vision of most of the delegates. The Italian press takes a very lively interest in every attempt to revive the Italian picture industry; not only the trade press, but all the great dailies of Rome, Naples and the populous cities of the North. The editors are under no delusions. They advise the convention not to put its trust in resolutions.

The comment of one editor is worthy of being reproduced here as it seems to be addressed to all Europeans who still think that quality in films can be fought with import duties and resolutions: "The trouble with our motion picture folks in Italy has been too much flamboyant advertising to justify it; general incompetency from the lowest up to the highest; a refusal to spend money in order to produce results; the lack of good taste and the fierce opposition to any radical reform and proper organization."

The theatre owner's real paradise just now is the doughty little Kingdom of Holland. There are just a little less than 200 theatres in Holland and about fifty film exchanges. Even the Dutch, generally slow in perceiving the humor of a situation, cannot help smiling. There would appear to be happier avocations than that of a film salesman in Holland. Holland uses American films almost exclusively. They are generally sold outright to a native exchange.

The tidal wave of European production, lately at its crest, has receded rapidly. Looking over the market in the principal producing countries, one cannot find anything that looks to have any value beyond the borders of the producing country. Looking at the programs of ten large houses in Berlin, not counting the theatres owned by UFA, the American films have an even break with the native productions; in ten theatres in Paris the American films have a slight lead over all others; in London the programs are almost 100 per cent. American.

Features Stars In Short Subjects

R. E. CHARLES, manager of the new Everett Theatre, Everett, Wash., has had a wealth of experience managing various houses in the Pacific Northwest. Mr. Charles is thoroughly sold on the strong appeal of the novelty short reel of today. His complaint is that there are not enough of these to supply his needs along these lines. He presents these with an excellent musical setting, playing them up in slides on his preceding bill.

Comedy and other short slides are used at each show, giving them an even break with features on this type of exploitation. He uses such mats as are available on short subjects in his newspaper advertising, giving from one-eighth to one-fourth of his newspaper space to the short subject announcements and always using the brand name.

Mr. Charles believes that the brand or star's name sells the short subject to the public as readily as the star's name in a feature. Comedies help to build up an excellent matinee trade in his town, as the children attend the daytime shows. This is where slides bring repeats for the next program change.

Mr. Charles cuts his news weekly, stressing certain of its items in his publicity. He carefully fits his short subjects to his features. At the present time he has built up an excellent and well sustained interest in the song films, for which the appropriate musical score is always rendered.

Playing Up Short Subjects Is Just Horse Sense

By E. H. Mayer

"WHAT would be your reaction if you were thoroughly enjoying a delicious meal at a good hotel, and were served with a dessert so terrible that it almost turned your stomach and you walked out on it? You'd probably figure that you had had a mighty poor run for your money. Wouldn't the dessert that crabbed the meal be remembered long after the excellence of the other food had been forgotten? And, really, would you be entirely justified in taking a chance at another meal at that hotel, or recommending the place to your best friend? Neither would I.

"Well, when it comes to short subjects on a picture program, the exhibitor, unless he watches his step, is placed in much the same position as the pastry cook. No matter how good the main meal has been, the entire effect will be utterly ruined, and the patron dissatisfied to the point of never coming back, if the dessert is wrong."

Thus spoke John C. Schumacher, who looks after the Jewel Theatre, Hamilton, Ohio, and who, incidentally, manages to maintain a pleasant disposition while sweltering under a load of some two hundred pounds avoirdupois, with the thermometer hovering around 95 in the shade. Schumacher is comparatively new to the film game, as age is reckoned among the old-timers, but he has very clearly demonstrated by his past performances that his mind is not a single track affair, neither has it become warped by precedent in the matter of booking.

"Almost any damn fool can book pictures, if he can read and write," he continued, "but to properly book and put over short subjects is something which cannot be done by mere guesswork. It requires thought, study and sometimes scheming, for the wrong short subject, even if it be in the right place, or the right short subject in the wrong place will kill your program mighty quick, and if you repeat this sort of thing too often your patrons are not slow in getting wise to the fact that something is radically wrong, and your business will soon hit the toboggan.

"People watch the short subjects more closely now than they ever did before. I have had patrons come to my house to see a certain short subject who did not care to remain for the feature, ascertaining in advance just when the particular subject would be on. This refers particularly to comedies, and when I say comedies, I mean good, consistent ones, and not the slap-stick, pie-throwing variety.

"My opinion is that people generally are passing up the grotesque, ridiculous and silly stuff which has too long been masquerading under the guise of comedy, preferring the higher-class comedies in some of which the technique, acrobatics and general business are superior to the much-flaunted full-length features. Just as many persons prefer to read short stories in newspapers and magazines rather than read an entire book, just so are people becoming educated to the short subjects on the picture program—something they can 'get' quickly and without too much strain or effort.

"Very often the very feature on my program which I expect to go over with a wallop will prove a darb, but the comedy invariably comes to the rescue at the eleventh hour simply because I exercise as much care and foresight in booking my short comedy as my main feature. When it comes to news reels, I, for one, am a strong advocate of showing these on every program, provided, however, they contain live, current material, otherwise an exhibitor is better off without a news reel, for it is just as much an insult to a patron's intelligence to show a news reel after it becomes history as it is to offer him a newspaper to read that is thirty days old.

"Educational subjects have their place on the program, too, if they do not deal with high brow matters which are liable to bore the average patron. Technical subjects should be avoided, but industrial subjects, if they deal with the manufacture of objects in everyday use, are both interesting and enjoyable to young and old. Travel pictures also are desirable, if properly selected. One of my rules is to show snow and kindred pictures in summer and tropical pictures in winter, as far as it is possible to do this. In other words, I try to book only such short subjects as I consider have the greatest appeal, of course taking into consideration the nature of my feature."

Asked concerning exploitation and advertising of the short subject, Schumacher said:

"I was just coming to that phase of the proposition. There certainly are no hidden mysteries nor secret formulas when it comes to making the short subjects pay big dividends at the box office. It's merely a matter of using a little common horse sense. Not only do I play up my short subjects to the skies in my billboard and lithograph advertising, I also drive them home in my slide announcements, etc.

"But the most important, and perhaps the most effective, is the newspaper space. I figure that the full-length feature on my program should have not more than 60 per cent. of my newspaper space, while the 'additional features' (never billed as 'short subjects') should occupy the remaining 40 per cent. of my space and should be properly illustrated.

"What is the psychological effect? Many persons, you know, shop for their moving picture entertainment just as they shop for anything else. If at home, they naturally look up the advertisements. If the feature occupies practically all the space, and the short subjects only a line or two at the bottom, the short subjects are overlooked, or, if seen, they make very little mental impression.

"Alternatively, if the space is divided as I have stated, and the shopper sees a well-balanced advertisement, he involuntarily concludes that the program is a well-balanced and diversified one. In other words, he is sold on your entire program in advance and enjoys it more; otherwise, the short subjects are more or less unexpected and the patron unconsciously feels that they were either thrown in for good measure or used to pad out the program, and it sometimes leaves a disagreeable aftertaste. Let the public in on your entire menu. Play up your dessert as strongly as you do our main meal. Then your patrons know what's coming and will be eager to see it. I have found that by doing this I have not had to use red ink in the box office for a long time."

Arbitration-Contract Situation Arousing Country; Seider-Pettijohn Clash Openly

Lawyer Denies That He Substituted for Hays in Quizzing of Exhibitor Head—Seider Rejoins M.P.P.D.A. Camp Fears Airing—Rembusch Calls Letters "Pettijohn Poison**"

By Tom Waller

JUST before he stepped aboard the train for Detroit, Joseph M. Seider informed the writer that one of the most important things the national directorate will do at its second major session in Michigan on July 30 will be to concentrate the power of the Motion Picture Theatre Owners of America into something which will spell finality and solution for the apparent chaotic state of the industry's contract formula and arbitration system.

The chairman of the national committee on contract and arbitration upon whom the eyes of the industry have been centered, especially during the past few months, stepped further into the limelight this week when he was unexpectedly precipitated into a red hot debate with Attorney Charles Pettijohn of the Hays organization.

The controversy between Seider and the Hays forces, details of which first appeared in Moving Picture World type, has led to this publication receiving a literal maze of statements. In most of these are incorporated suggestions, the utilization of which, the various writers maintain, would tend to relieve, if not solve, the present condition. Conspicuous among these are twenty leads from Frank J. Rembusch, president of the Indiana theatre owners, who terms the eighty letters, mostly approving the Film Boards of Trade, now filed in Pettijohn's desk as "Pettijohn Poison Propaganda." Another is from Sol Raives who suggests that the M. P. T. O. A. appoint a knowing traveling representative who should impart his knowledge to the various arbitration boards throughout the country.

Finally comes a report from the World's Canadian correspondent that the Dominion's new arbitration clause for film contracts has just been announced effective for October 1.

The outstanding sensation in the arbitration and contract sphere was the tilt between the producer attorney and the exhibitor chieftain. Seider had been invited to address members of the A. M. P. A. When he arrived at their noon-hour conclave he found in attendance Courtlandt Smith and John Pettijohn, both of whom are members of the advertisers association. Seider's denunciation of Pettijohn's recent statement that 95 per cent. of the country's exhibitors approve the present system under which the Film Boards of Trade are conducted, together with the meeting for the first time since that utterance of these two men, immediately sensed the atmosphere of the White Horse Tavern with the tensity of expectation.

The storm broke shortly after Seider had launched into his scheduled talk when Pettijohn secured the permission of the organization to question the speaker in his capacity as one of its members and not as a part of the M. P. P. D. A.

The fact that Seider's open door challenge to debate Will Hays on the subject of contract and arbitration had just been printed also further augmented an undercurrent which already was running high immediately prior to Pettijohn confronting the speaker.

When Pettijohn insisted upon an immediate debate with Seider the question arose in the minds of some in the audience as to whether the lawyer was answering the challenge to his superior by substituting for Hays.

In order to clarify any such impression the World got in touch with Pettijohn just before this issue went to press.

"Mr. Hays reads his own mail. The challenge was to him, not to me."

"I am aware of that," the interrogator persisted, "but were you by any chance substituting for Mr. Hays on this occasion?"

"Pinch hitting?" the lawyer rejoined.

"That's the word," we replied.

"Mr. Hays is able to do his own batting. He has never needed a pinch hitter. No, I didn't do any pinch hitting for him at that A. M. P. A. luncheon. Seider simply made a few remarks which I thought should be explained to the boys, so I took the floor for a few minutes."

Seider when approached after the debate told the writer: "Mr. Pettijohn represented the Hays organization at the A. M. P. A. meeting, his statement to the contrary notwithstanding."

The New Jersey president said that up to then he had received no reply from Hays in answer to the challenge and that it was his opinion that it would be ignored because "the Hays organization is afraid of baring the inner facts to the public."

Seider was fully confident in his expressions at this time that he had scored over Pettijohn in the verbal wrangle. He commented:

"The fact that Mr. Pettijohn diligently avoided going into the facts and debating the merits of the contract and arbitration system as practised in this industry is conclusive proof that the Hays case on these matters is very weak. Mr. Pettijohn resorted instead to personal attacks."

ATTORNEY CHARLES PETTIJOHN

The national director was of the impression that a defeat for Apollo Exchange in its suit against Wellinbrink, New Jersey exhibitor, will establish:

"That the arbitration clause is illegal; that the contract is inequitable; that the fact that the theatre owner was forced to sign this contract under the penalty he would not receive film from any member of the Film Board of Trade is. duress."

The precedent which this case should thus establish was made obvious by the speaker. An array of noted legal talent is being retained by his state organization, Seider said, to defend Wellinbrink. The suit will make its bow in a New York County court on the morning of July 31. It will be ushered in by a preliminary motion with the case calendered for a speedy trial thereafter.

The full text of the debate before the A. M. P. A. with the questions put by Pettijohn and replied to by Seider is in substance as follows:

Mr. Pettijohn: I have a few questions to ask.

Mr. Seider: I am perfectly willing to answer any questions that you put.

Mr. P.: Are you a theatre owner?

Mr. S.: Yes, but will you answer in which way this is material.

Mr. P.: We will come to that later. Did you buy any film in the last six months?

Mr. S.: No.

Mr. P.: Would you care to state the name of theatre or theatres which you own or control?

Mr. S.: I would not, and I can give you very good reasons therefore.

Mr. P.: The answer is sufficient. I do not care for the reasons. I just want to point out Mr. Seider has no right to represent anybody.

Debate Now Marks Wide Open Conflict

Mr. S.: The constitution of the Motion Picture Theatre Owners of New Jersey provides that a person must be a theatre owner in order to hold office therein, therefore it is evident by the fact that since I am President of the Motion Picture Theatre Owners of New Jersey that I am a theatre owner. Motion Picture Theatre Owners of America adopted my report on the contract and arbitration rendered by the Milwaukee Convention. The Board of Directors at New York unanimously elected me chairman of the arbitration and contract committee of the M. P. T. O. A.

Mr. P.: Whom do you represent?

Mr. Charles Barell, chairman of the A. M. P. A. meeting, interrupted the question at this point, stating that there were other speakers and the argument had to be limited to two minutes. Other members claimed that all the time necessary be allowed and Mr. Seider be permitted to decide whether he cared to continue the argument as he was a guest of the Associated Motion Picture Advertisers and perhaps Mr. Pettijohn was taking an unfair advantage since his presence at the meeting was unexpected.

Mr. S.: Our cause is right. I am ready to answer anybody, at any place, at any time. I represent, as the President of the Motion Picture Theatre Owners of New Jersey, the theatre owners of New Jersey; and on arbitration and contract, the Motion Picture Theatre Owners of America as chairman of its contract committee.

Here again there was an interruption, and it was suggested that the entire of next week's session of the A. M. P. A., be handed over to Messrs. Seider and Pettijohn to continue their discussion. Mr. Pettijohn demurred that he was a busy man and that some people with whom he was associated would be unwilling to let him speak; that he wanted to continue right then and there and would take but three minutes. The chairman, Mr. Barell, pointed out that Mr. Seider had been invited to address the body and not to enter a debate. This the members overruled. Mr. Seider stated that he refused to go into anything else but the contract and arbitration problems as he was a poor politician and he did not want to be forced into a corner where he would have to discuss other subjects on which there were men more capable than himself in the M. P. T. O. A,. qualified to speak.

Mr. P.: Have you had any difficulty with the Film Boards of Trade?

Mr. S.: No sir.

Mr. P.: Then how are you qualified to take care of this matter?

Mr. S.: This is just it. I am qualified because I have nothing personal involved. Because we are fighting for a cause and there is no personal motive behind my activities whatever.

Mr. P.: We have satisfied Film Boards of Trade in New York, Albany, Buffalo, Philadelphia, Atlanta, Dallas, (Mr. P. continued to call off all the Film Board centers.); and yet there is no complaint whatsoever from any theatre owner. They are all satisfied with the arbitration system.

Mr. S.: We are satisfied with arbitration. We are not opposed to arbitration, but we want fair arbitration predicated on a fair contract. There are four lawsuits pending in every part of the country. There were six hundred theatre owners in the convention hall at Milwaukee; all six hundred unanimously voted against the present contract and your arbitration system. The statement you have just made is just as true as your previous statement that 95% of the theatre owners of the country are satisfied with your Film Boards of Trade and arbitration. You mentioned the city of New York as a model. Sol Raives, the chairman of the Theatre Owners Chamber of Commerce Arbitration Committee, stated at the New Jersey Asbury Park Convention, clearly and distinctly that it is only because of the extraordinary efforts of the exhibitor-arbitrators, that the exhibitor does not realize more fully his danger under the present system, and that

JOSEPH M. SEIDER

very much better arbitration would result on the establishment of a fair contract.

Mr. P.: There is one in Texas that is settled and there is one in Ohio. There is no other case.

Mr. S.: Don't you know of the Wellinbrink case, and have you forgotten the Samuelson matter?

Mr. P.: Oh, the Wellinbrink case is only an Apollo and the Samuelson case has been pending two and a half years.

Mr. S.: Mr. Samuelson says that you have delayed the trial.

Mr. P.: I am ready to try it tomorrow at 9.30. I personally think that the contracts are legal, and if you want to determine the legality of the arbitration clause or whether or not there is restraint of trade, bring an action,—go to court,—go to it.

Mr. S.: I will tell Samuelson that you will not delay any further the trial of his action. You, an exponent of arbitration, tell us to go to court. You have left us no other alternative. We have already done so.

Mr. P.: Are you responsible for the article in the *Times?*

Mr. S.: Yes sir.

Mr. P.: Now, gentlemen, you are the future mouthpieces of the industry. Right here and now we should debate this matter. Joe Seider has gone into this thing for personal publicity and advancement. Nothing can be tried out in the press. Nothing should be spoken about in the press. He has hurt the industry. Right here is the place to settle. Seider says to straighten things out within the industry. The press is not the place to straighten out differences.

Mr. S.: So you fear the public's knowledge of these matters. It isn't a fact, Mr. Pettijohn, that we have written a letter to Mr. Hays asking him to debate these questions in an open forum before an unbiased tribunal, and Mr. Hays has not even extended to us the courtesy of a response.

Mr. P.: The letter was acknowledged and the letter was forwarded to Mr. Hays.

Mr. S.: No sir, I did not receive any answer.

Mr. P.: The answer was sent by Miss Kelly.

Mr. S.: I did not receive an acknowledgment from anybody.

Mr. P.: Didn't we have a continuing committee, and didn't we try to get together. You sat in for two days and we were getting along.

Mr. S.: Mr. Pettijohn, who appointed this continuing committee?

Mr. P.: We did—that is, we requested Mr. O'Toole, President of the M. P. T. O. A.; Mr. O'Reilley, President of the T O. C. C., and Mr. Beachle, a square man, President of the Theatre Owners of Kansas.

Mr. S.: You will note, Mr. Pettijohn, that all these gentleman with the exception of Mr. O'Toole (in his place Mr. Commerford), are on the committee elected by the theatre owners organization. Won't you concede that a committee elected by the board of directors of the M. P. T. O. A., is a committee representing the theatre owners even more so that a committee appointed, as you admit, by your organization—a producers organization? You know our objections to the present contract. Why have you not continued with this committee or submitted to them a draft of a new contract acceptable to you, that could be accepted by the theatre owners?

Mr. P.: The finance committee or some other committee engaged Mr. Burkan and Mr. Burkan took it up with our office. He went to Europe and Mr. Hess is on a vacation, and that's the reason nothing was done.

Mr. S.: I cannot speak for finance committees and about what they did. That is another subject. As to Mr. Burkan, however, permit me to inform you that he has written a letter to four others and myself, in which he stated that Mr. Hess refused to consider the contract submitted by Burkan and informed him that the theatre owners have practically agreed to a new contract. You know that this is untrue, Mr. Pettijohn, because you know that we did not agree on a contract and that we did not include our negotiations. Mr. Burkan further wrote me and, quoting Mr. Burkan, You can see by this that we did not get very far with them. Mr. Burkan has told me personally that Mr. Hess claims that a buyer has no right to request a form of contract; that in every other line of business the seller dictates the form of contract and the buyer must either take it or leave it. It was only after receiving this information that we sent our invitation to Mr. Hays to debate.

Mr. P.: What was the date of this letter?

Mr. S.: My conversation with Mr. Burkan was on July 1st; the date of his letter was on July 13, and received by me on that date.

Mr. P.: Gentlemen, I do not think that Mr. Seider knows that there were 1400 pieces of adverse legislation introduced and that it was our efforts that saved the theatre owners; that I have personally travelled at my own expense

Rembusch Wants Light on "Dirty Linen"

and worked with the theatre owners throughout the country.

Mr. S.: I do know, Mr. Pettijohn, that a bill sponsored by you in New Jersey, Assembly Bill 438, was up for passage and did not pass because it affects us, and you people sponsored the bill without consulting us.

Mr. P.: What bill was that?

Mr. S.: The bill relating to inflammable film.

Mr. P.: We had nothing to do with that bill.

Mr. S.: Mr. Pettijohn, you know that you told me in the presence of Mr. Woodhull and Mr. Rosenthal that you had been asked to speak to me about this bill and that you had not had the time, and that you further told me that the bill should not have been opposed by us, and that I told you that if you wanted us to support a bill in New Jersey that it was necessary for you to go into the merits of the bill with us. Any bill affecting us should not have been sponsored by you without first taking up the matter with us.

Mr. P.: I did not send for you, I never will send for you, I never will have anything to do with you.

Mr. S.: Why should you say this? What have I ever done to hurt you? With whom, inside or outside of this industry, have I been anything but fair, frank, earnest and honest?

Mr. P.: I am out of the shell, they wanted me out of the shell, but I am speaking for myself. My organization probably will not stand for my talking. I may be censored for what I am saying, but I am speaking for myself only.

Mr. S.: What I am saying, I am saying with full authority and the responsibility for what I am saying is mine.

Mr. P.: Oh, I know the contract could be improved upon, arbitration could be improved upon. Why, we can get together on this, we can talk about it. Where is your committee? We can talk this thing over and it can be solved. Everything can be improved upon. Seider is here and he did not write his speech. I know the man who writes his speeches, the man is here and will send copies to the papers who are not here. I know the man who sends out his photographs. I do not recognize Seider as a spokesman. This is my reason for not having anything to do with him.

Mr. S.: Mr. Pettijohn, you are untruthful in this as you have been untruthful in everything else. Nobody writes a word of copy for Joe Seider. Why don't you say that my answers to your questions today have been written for me?

Mr. P.: That's why you made a rotten speech today.

Mr. Pettijohn was then interrupted and a motion was made to adjourn with thanks to Mr. Seider for his attending and address. Mr. Pettijohn seconded this motion. Mr. Eberhard stated that he hoped that Mr. Seider was not offended and thanked him for the interesting views he had expressed.

Mr. Seider concluded with the statement that he was not offended; and that Mr. Pettijohn's attitude reflected the weakness of his arguments against the theatre owners' cause.

Heartily approving Seider's plan of debating the issue on contract and arbitration, Frank J. Rembusch submits a list of leading questions. These interrogations are compiled for any in the industry who are interested as well as the principals, according to Rembusch's letter to MOVING PICTURE WORLD. For their reason the writer of this communication states:

"If we are going to wash dirty linen, let's put it out on the line in the daylight so all can see where the dirt comes from. Let's have the following questions washed up and answered and see if arbitration is Godly or Satanic."

The questions are as follows:

If the Film Board's arbitration system is so good, why does it need a defense of eighty letters?

Why don't the names of those who wrote the letters appear, because if the Film Board is so virtuous, those who are defending it should be willing to make a signed statement so we know who is giving praise to its work?

How many of these letters were written by persons affiliated with the Hays-Pettijohn organization?

How many of them were written on the

FRANK REMBUSCH

solicitation of the Hays-Pettijohn organization?

Will Mr. Pettijohn deny that he has requested certain persons to write letters in favor of the Film Board? WE KNOW PETTIJOHN TECHNIC AND COULD GUESS THAT MUCH BUT IN THIS INSTANCE WE HAVE SEEN THE LETTER.

Will Mr. Pettijohn deny that these persons who wrote these letters mostly received special favors from the Hays-Pettijohn organization?

I asked the local Film Board "just how does the Film Board function" and got the reply, "It is none of your damn business." Why should not the President of the Indiana Exhibitors know what is going on at the Film Board meetings?

What other reason could there be for the operation of the Film Board except to raise the prices of pictures and control the film market? (Our legislature in Indiana will not meet again for two years.)

Why do we need the Film Board at all in Indiana? Is it not a fact that these meetings are contrary to law and have injured theatre owners to such a degree as to cause the Department of Justice to take a hand?

Why not publish the list and details of the theatre owners **who have been injured** by the Film Boards of Trade? **There are eighty times eighty of them.** Is Pettijohn willing to print the specific case of oppression of Ella Coffman from Will Hays' own town in Sullivan, Indiana?

Hundreds more can be given. My case of $60,000.00 because I refused to appear before the ALMIGHTY SUPREME COURT OF THE MOVIES is the limit.

Why not publish the opinion of our attorney who quotes "the uniform contract as the most one-sided document the ingenuity of man could invent, lacking every element of fairness and mutuality?"

Why is the Hays-Pettijohn organization trying to prevent the Department of Justice from carrying on their investigations?

Why were records of the Film Boards destroyed so that the Department of Justice could not see them? Why the pussyfooting?

How can Mr. Hays create a system of oppression and despotism on one hand, then say, "We would not think of being responsible for any decision of a local board"? Is Mr. Hays unwilling to be responsible for his own creation? Did Pettijohn remit an award of $800.00 for a friendly exhibitor? How many of the exhibitor members of the arbitration boards were suggested and practically appointed by Pettijohn? (Mostly.)

Is it not a fact that every one who takes part on the arbitration board, whether he be Exhibitor, Producer, or Distributor is liable to civil and criminal prosecution? (Ask Mr. Dennis O'Brien of United Artists. He knows. United Artists don't seem to need an uniform contract to do business.)

Why was Sydney Cohen, who has been the Commander-in-Chief of the Theatre Owners for five years, let the Hays organization get away with all of this unless he is allied with Hays?

If Sydney is a saviour, why not do some saving? If he is Moses to take us out of the BULLRUSHES into the Promised Land of equity and right, why does he allow the Red Sea to drown us?

Why has he, during his administration allowed marketing conditions to get in a shape so that a Theatre Owner cannot book, buy, cancel, or contract for a picture unless he allows Hays-Pettijohn to put a rope around his neck? Sydney should get in action or get out.

Mr. Seider, of New Jersey, is right. Let us debate the question. Defy the Hays-Pettijohn group and their **eighty letter writers** to show in a debate, in person or through the trade journals, whereby or how the Film Boards and Arbitration Boards are good for either the Producer, Exhibitor, or Distributor. If I were a Producer, I would sell them on merit or shelf them. **No good pictures need a uniform contract to enforce play dates.**

Without the uniform contract a lot of pictures **would never have been shown and business ruined.** Competition—Pictures of Merit—makes good business.

If there is one good thing in the Arbitration, uniform contract, etc., we should like to discover it. The more we investigate, the **more we** hold our nose.

Sol Raives, well known member of the Theatre Owners Chamber of Commerce of Greater New York and a student of arbitration, suggests, among other things, that the arbitrary medium in the film industry might be benefited if the M. P. T. O. A. designated a "traveling representative." This man should essentially be well versed in arbitration matters and would impart such knowledge to the various boards in his swing about the country. Raives writes to MOVING PICTURE WORLD:

"After noting the controversy now existing in the various trade papers regarding the uniform contract and arbitration I would like to express my views regarding the latter.

"I have been interested in arbitration work in New York city for the past three years and have taken an active part in the work. While I am not qualified to discuss out of town boards I have a complete knowledge of the workings of the N. Y. C. board.

Raives Advocates Traveling "Arbitrarian"

"Notwithstanding the fact that the uniform contract itself could be improved upon I am convinced that arbitration work can very easily be made to function on a fair and just basis.

"The proof of this is the record of the N. Y. C. board for the past three years. I am sure that any exhibitor or exchangeman who had occasion to use our board will agree that they received fair, just and honest treatment, our records bear out this statement. If these results can be attained in N. Y. C., why not all over the country?

"I would suggest that the M. P. T. O. A. appoint a representative who is versed in arbitration work and let him visit the various boards throughout the country when they meet and give them the benefit of his experience and knowledge, somewhat after the manner of the Hays organization who send a man out in their behalf.

"It seems strange to me that out-of-towr exhibitors and exchangemen cannot see the benefits of an arbitration board that functions honestly. It is wonderful work especially so for our business where so many petty disputes arise. Think of the time and money it would cost if these cases had to go through the regular courts.

SOL RAIVES

"As I said before strenuous efforts should be made in behalf of arbitration by everyone connected with our industry as it is now one of the most important factors in our business.

"Constructive suggestions and honest criticisms will help arrive at an amicable solution of this matter much quicker than the petty bickering that now exists."

Canadian Clause

The new arbitration clause for film contracts, as drawn up by the Motion Picture Distributors and Exhibitors of Canada, will be effective in all contracts in Canada by October 1st, according to the official announcement from the headquarters at Toronto, Ontario, of the Canadian association. A considerable number of the chief film exchange companies of the Dominion have already incorporated the arbitration clause in their rental contracts and the few remainder are expected to adopt it in their printed agreements before the end of September, it is stated. The new arbitration clause is operated under the laws of the Province of Ontario, in which Province there is a statute which provides for arbitration operations between buyers and sellers, this having been intended primarily for grain growers and milling companies, but which is applicable to the film business.

The arbitration clause is carried out in conjunction with the Film Boards of Trade which are being established in key cities of Canada, the Motion Picture Distributors and Exhibitors of Canada having already organized such boards at Toronto and Montreal.

Questions referred for arbitration are considered by a Board of Trade and the latter is empowered to render judgments according to the evidence. A distributor may require an exhibitor to make a payment of from $100 to $500 to cover any possible loss or possible damages designated by a board. If the exhibitor refuses to make such payment, it is provided that the distributor may notify the exhibitor within seven days in writing that further film service will be discontinued.

When a distributor is found to be at fault, the board's decision must be obeyed by the exchange or the exhibitor can cancel his contracts with that exchange and the exchange is denied the privilege of redress on this or any other questions before the Film Board of Trade until the board's instructions are followed out.

Seider Says McKay-Schenck Confab Averted Investigation

"GENERALLY modern motion pictures are of high character and quality. Their tendency is for an influence equal to the press, over the welfare of the community. In the four years that Isadore Hirshblond has been showing pictures in Toms River it has been only on very rare occasion that the pictures shown there could be subjected to criticism," thus spoke the Rev. Dr. Rowland Nichols following an address by President Joseph M. Seider to seventy-five Kiwanians and the board of directors of the Motion Picture Owners of New Jersey at Toms River last Tuesday.

Seider described the mechanics of the motion picture industry, the exhibition branch in particular. He pointed out that the impressions generally held by the public that Mr. Will H. Hays represented the entire industry was erroneous. He described the activities of the Motion Picture Theatre Owners of America and the New Jersey organization along public and community service lines. One of the highlights of Seider's address which decidedly stirred his audience was his revelation that an investigation had been contemplated by the New Jersey State Legislature into the alleged practice of some New York theatres in relation to protection over theatres located in New Jersey. In this respect Seider made known that the investigation had been averted through a conference between State Senator McKay of Ber-

President Seider concluded his address with the offer of local screens for the meritorious local work contemplated.

The hospitality so characteristic of the South was greatly surpassed by Director I. M. Hirshblond. Following the Kiwanis meeting the directors held their first session since the Asbury Park convention.

At this meeting Sidney Samuelson was elected chairman of the directorate. A business matter of such importance was taken up that it was found necessary to call a special meeting for Tuesday of next week in New York City.

Proceeding this meeting the directors adjourned to the home of Mr. Hirshblond where they were royally entertained.

At seven o'clock the next morning the New Jersey board ascended the gangplank of a Toms River steamer. The power rates, Sunday opening legislation and the reduction in insurance rates were among the chief subjects discussed.

President Seider rendered a very enlightening report which was unanimously endorsed. This covered the recent state convention at Asbury Park, the latest developments in the arbitration and contract situation, financial expenditures engendered by the convention at Asbury Park and the organization's stand to aid Wellinbrink in his fight against the Apollo Exchanges.

The resignation of Henry P. Nelson as secretary was accepted with regret. His successor will be elected at Tuesday's meeting.

President Seider was given a further testimonial of the high esteem in which he is held by his organization when the M. P. T. O. of N. J. as a unit presented him with a beautiful diamond ring. This marks the second ring that Mr. Seider has received since the Asbury conclave. At the Hotel Monterey he was the recipient of the first precious stone from his board of directors.

The directors attending the meeting at Toms River included: President Seider, Vice-Presidents Chas. Hildinger, Peter Adams and Louis Rosenthal, Leon Rosenblatt, William Keegan, Sidney Samuelson, I. M. Hirshblond, Benjamin Schindler, I. A. Roth, Jacob Fox. The invited guests were: Ray Swain, superintendent of the tenement house department of the State of New Jersey; Attorney Norman H. Samuelson, Martin J. Star, Al Hodes

African Business

Nairobi, Africa, has two moving picture theatres, and Mombasa has one, that gives performances nightly, except Sunday. The larger Nairobi theatre, the "Royal," has two cinematographs and the others each have one machine. The theatres are only partially filled for single performances on Monday and Saturday nights, and other nightly performances do not have sufficient audiences to pay for the electric current consumed. The reason for this is the scattered European settlement on farms throughout the Colony, and the indifference of the greater number of the 4,000 townspeople to cinema attractions.

Business Manager's Status May Be Deciding Point in National Crisis

M. P. World's Story Official Record

Moving Picture World's story of the New Jersey convention in Asbury Park appearing in the July 11 issue has been adopted by the organization's board of directors as the official record of the affair, acknowledged to be the most important in exhibitor history in that state.

This is one of many flattering testimonials the World is constantly receiving, not only from exhibitor organizations but from producers and individual readers. The latest illustration speaks best for the World's decided supremacy over the nearest of its competitors and testifies for the stability of its slogan—"First in the Field."

KANSAS CITY PROJECTIONISTS

The annual controversy with the operators' union now is confronting Kansas City exhibitors. This year the operators are demanding an increase of 30 cents an hour—from $1.45 to $1.75. Several increases have been granted the operators in the last few years, but this year sentiment among exhibitors is decidedly against the increase. A meeting between exhibitors and operators probably will be held in a few days.

Future of M. P. T. O. A. Hinges on Directorate's Action in Detroit—Richey, Month Late, Not Yet in New Job—Full Attendance Assured

By Tom Waller

"WE'RE all going out tonight. No statements."

That was Sydney S. Cohen's reply today, July 29, to Moving Picture World's query:

"How about Detroit?"

The meeting of the board of directors of the Motion Picture Theatre Owners of America will be getting underway at the Hotel Wolvertine, Detroit, at one o'clock tomorrow, July 30, or just about the time the presses are being oiled to get out this issue. Thus the futility of even generalizing at this time.

It is confidently expected that every director, thirty in all, will be in attendance at Detroit. It is also understood that the unfinished business of the first meeting of the new directorate, held in Manhattan in June, will come up for a further grilling. Therein would seem to lie the future status of the national organization—whether it will remain undivided or whether the pre-convention groups will be revived.

The assurance of a complete attendance speaks volumes. We are informed that about 22 of the 30 directors responded to the roll call at the Hotel Roosevelt.

In New York after the first meeting there were received reports that Al Steffes, chieftain of the former mid-west insurgent group, had very strenuously pushed ex-Governor Preuss of Minnesota for the job of general director, or generalissimo of the exhibitors at a salary of $25,000 per annum. It was then gleaned that action in the filling of this reported position had been postponed. At about the same time the news came out that H. M. Richey had been appointed to a newly created and lesser job, that of business manager, at a salary of $17,500.

Richey, it was then said, was to take up his new duties with the M. P. T. O. A. about July 1 of this year. The fact that he had been mentioned, at least, was corroborated by the statement of the M. P. T. O. of Michigan, congratulating Richey in jumping from $10,000 to $17,500 and stressing the point that his old job with their organization was open to him any time he wanted to return.

July 1 did not find Richey in M. P. T. O. A. headquarters at 25 West 43rd street, Manhattan. Neither was he behind a desk at that address on July 29. There were on other dates in July reports that Richey would not come to New York in the new capacity until after he had put over Greater Movie Season in Michigan, which commences August 3.

The Detroit meeting tomorrow may find Richey one of the main subjects for discussion. Preuss, also, judging from Al Steffes' reported manifestations at the New York session, should afford the conventionees with verbal material.

The settlement of these two propositions, especially the lesser job, seems to hold the keynote to the outcome.

Board of Trade and Commerce Puts Over Independence Week

THERE was a meeting of the Committee of the Board of Trade and Commerce on Wednesday, July 29, at which Nathan Yamins of Fall River, Mass.; A. Julian Brylawski of Washington, D. C.; L. M. Sagal of New Haven, Conn.; Sydney S. Cohen of New York, members of the Committee of the Board of Trade and Commerce affiliated with the Motion Picture Theatre Owners of America were present. Members of the Committee representing the Independent Motion Picture Association of America and on the Board Committee in assembly also were Frederick H. Elliott, general manager of the Independent Motion Picture Association of America, W. E. Shallenberger, A. Carlos, J. Bellman and Harry Thomas.

The Committee endorsed the various activities carried out by the Committees in charge in connection with Board of Trade and Commerce functioning. The producers stating that the results of the formation of the Board were actually in operation and were of a most gratifying nature. Independent product was getting its chance; and the inroads of monopoly upon this industry were being slowly but surely checked.

A resolution by the Committee inaugurating an Independent Week, beginning Sunday, October 18, across the American continent, was unanimously adopted; and this Committee immediately precedes its Independence campaign by zoning America into six districts, to which will be sent special sales and publicity men, augmented by auxiliary staffs furnished by the Independent producers to make Independence Week known to the peoples of America and register for the theatre owners and producers during that week a record week's business.

Preceeding Independence Week the public will be introduced to the Cause and Purpose of Independence, to the Independent theatre owners backing Independence and to Independent product and their producers.

Each theatre in each of these zones will be visited many times and Independent product offered the theatre owner together with the greatest publicity campaign, national and local, to make the theatre owner in our industry independent, and to thereby assure for the people of America that their screens shall remain free for them to control through the patronage of what they desire upon their screens.

Independent producers promise that the theatre owners shall be given product of such quality and importance for presentation during Independence Week, that no longer will the theatre owner question the marketable value of Independent product.

The public will be told that it is the Independent product which has always furnished them with the entertainment they still talk about in pictures.

QUIETS PORTLAND AUDIENCE

Asa Leaming, film operator in the Rex Theatre, Portland, Oregon, proved himself a hero this week when a fire broke out in the booth. He calmly asked the audience of 150 persons to file out quietly, when fire broke out in one projection machine while Leaming was oiling the other. He was severely burned about the face and hands. The loss was about $1,000.

LOEW'S BOSTON FOUNTAIN

A miniature reproduction of a Venetian fountain has been installed in the southeastern corner of the main lobby of Loew's State Theatre in Boston. Its cost is estimated at more than $5,000.

President Coolidge Writes Hays Endorsement of Movie Season

IN a letter written from Swampscott, Mass., to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., President Coolidge declares:

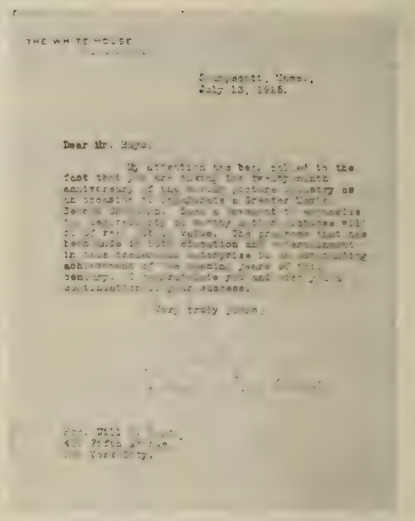
"My attention has been called to the fact that you are taking the twenty-ninth anniversary of the moving picture industry as an occasion to inaugurate a Greater Movie Season Campaign. Such a movement to emphasize the desirability of worthy motion pictures will be of real public value. The progress that has been made in both education and entertainment in this tremendous enterprise is an outstanding achievement of the opening years of this century. I congratulate you and wish you a continuation of your success.

Very truly yours,
(Signed) Calvin Coolidge.

Thirty newspapers with an aggregate daily circulation of 3,049,000 are now conducting the Greater Movie Season essay contest that has a trip for two around the world on the Red Star liner Belgeland and vacations for two in Los Angeles and Miami as the principal national prizes, the Hays organization also announces.

As a feature of the general opening celebrations, Monday, August 3, the latest announcement makes known, a radio pageant linking east and West has been arranged. From 10.15 P. M. to midnight, station WEAF (New York) will broadcast a special program to which famous artists of stage and screen and the combined orchestras of the Capitol, Rivoli, Rialto and Piccadilly Theatres will contribute Hook-ups with distant stations will carry this program as far west as Davenport, Iowa, while on the same evening filmfolks have arranged an aerial demonstration from Los Angeles with radio greetings for the fans from their favorite players as an additional attraction

Naval co-operation secured at the commencement of activities has already gone into effect with the result that 6,500 Navy boards occupying picked street-locations throughout the country carry the Greater Movie Season poster that the U. S. Navy prepared.



THE WHITE HOUSE

Swampscott, Mass.,
July 13, 1925.

Dear Mr. Hays,

My attention has been called to the fact that you are taking the twenty-ninth anniversary of the moving picture industry as an occasion to inaugurate a Greater Movie Season Campaign. Such a movement to emphasize the desirability of worthy motion pictures will be of real public value. The progress that has been made in both education and entertainment in this tremendous enterprise is an outstanding achievement of the opening years of this century. I congratulate you and wish you a continuation of your success.

Very truly yours,

Photograph of President's letter to Will Hays.

Farley Announces Big Schenectady Deal With Famous

Announcement by W. W. Farley, of Albany, N. Y., during the past week, that he had virtually completed negotiations with the Famous Players-Lasky Company, by which he would dispose of one-half of his holdings in four theatres in Schenectady, which he lately acquired, and two houses in Catskill, came as a veritable bombshell to other exhibitors in the Capital District during the past week. It is understood that the deal has been pending for some little time, and in fact the rumor to the effect that Famous Players would either build or buy in Schenectady, started soon after Mr. Farley bought the interests of William Shirley and William Rafferty in the State, Strand, Albany and Barcli Theaters in Schenectady. Previous to taking over these houses, Mr. Farley had also secured the Community Theatre in Catskill as well as the Smalley house there, these two being included in the group which has been sold to Famous Players.

Coincident with the announcement of Mr. Farley's successful negotiations with Famous Players, came another report to the effect that the company would either build or buy in Albany in the near future. This is of particular interest, in view of the fact that the Strand interests have just purchased a site in Albany, upon which to erect a $500,000 house at once.

During the past week, Famous Players also took over the Robbins chain of houses in Syracuse, Utica and Watertown, three of the leading upstate cities, Watertown with a population of about 30,000 having some of the most beautiful theatres in all northern New York, and being generally regarded as one of the best motion picture cities in the entire state.

Elliott Predicts Full Membership Of Independents Within Sixty Days

WITHIN sixty days, virtually every reputable independent producer, distributor and exchange in the country will be a member of the Independent Motion Picture Association of America, according to Frederick H. Elliott, general manager of the organization. He bases his forecast on the number of new members recently elected and upon reports from seventeen Regional Directors who have been making a survey of the situation under his direction.

Since the election of Elliott as general manager June 15, thirty-five new members have been added to the organization, which now includes twenty-six producer-distributor members and sixty-four exchanges, a total of ninety organizations. The association has representation in every key center. New members taken in since July 15 include: First Graphic Exchange, Albany; Franklin Film Company, Boston; Franklin Film Company, New Haven; Progress Pictures, Inc., Charlotte, N. C.; Progress Pictures, Inc., Indianapolis; Progress Pictures, Inc., Oklahoma City; Skirboll Gold Seal Productions, Inc., Cincinnati; Renown Pictures, Buffalo; Independent Films, Inc., New Haven; American Feature Films, New Haven; Celebrated Players Film Exchange, Indianapolis; Reelcraft Pictures Corporation, Indianapolis; Pen and Pencil Films, New York; Imperial Pictures, Philadelphia; Astor Productions, Inc., Boston. Erwin S. Kleeblatt Press, Inc., N. Y., Associate members.

Elliott declares that the product being offered by the members of his association compares favorably with any which is being marketed to exhibitors for the new season.

"Our members," he declares, "realize that without good product they cannot hope to for play dates, regardless of how well disposed towards them exhibitors may be. Consequently they have gone to extraordinary expense in procuring suitable stories, stars and directors for their programs.

"The Independent producer, distributor and exchangemen all feel that this is to be their big year and they have spared no expense in making their pictures par with the best of them. I do not think anyone can dispute the fact that independent pictures for 1925-26 season are bigger and better than at any time."

BEIER NAMED MANAGER

Samuel E. Morris, of Warner Brothers, announced the appointment of Nat Beier as manager of the New York exchange. Mr. Beier was named a few weeks ago to have charge of New Jersey territory. In his new position he will continue to exercise supervision over that field. As New York manager he succeeds Robert S. Horsley, resigned.

British Unite

The formation of Cinema Productions, Ltd., in London this week is generally regarded as the initial move of the British film industry to strenuously contest the virtual American monopoly of their market by American distributors. This new organization will be the holding company for the participating companies, which continue their separate businesses. The chief figure behind the Cinema Productions is Sir Oswald Stoll. Americans will recall that, not long ago, he failed in an attempt to invade the United States market with British pictures.

In advocating this new British attempt to regain control of their own market Stoll has said that if the new company could be assured of 270 theatres in Great Britain a big studio could be supported. Now that the company has been formed it seems likely that he has nearly that number of theatres tied up.

Dispatches mention the formation of a similar company on the Continent but do not give its name. The possibility is that a working agreement is being made between Cinema Productions in England Ufa in Germany and Ober in France to exchange pictures and together "fight the American picture menace."

Canada Now Has Its Composers' Unit to Push Law

A new trouble now appears in the offing for Canadian exhibitors through the formal announcement at Toronto, Ontario, of the formation of the Canadian Performing Right Society, with headquarters in Toronto and H. T. Jamieson, a chartered accountant of that city, designated as president of the Canadian society to control the operations in Canada.

This announcement has been made by John Woodhouse of London, England, who is the director of the Performing Right Society of England. Woodhouse, incidentally, has just paid a visit to the headquarters at New York of the American Society of Authors and Composers for the purpose of seeking a co-operative working agreement with the American controlling body. He has announced that his society has just completed the establishment of a branch society in South Africa.

The object of the society is to protect and enforce the rights of composers and authors and other copyright owners in the Dominion, as they are protected and operated in Great Britain and other countries. Woodhouse states that the Canadian Copyright Act is reciprocal with the British Law in regard to the performing right in music and that it is the intention of the Canadian society to establish agencies for the purpose of collecting fees for the performance of music comprised in the extensive repertoire it controls, both in British and foreign music.

The Performing Right Society is very much in favor, he says, of the amendments which came up before the last session of the Canadian Parliament giving composers authority to collect royalties on copyrighted music presented in theatres of Canada. This did not actually become law but the Performing Right Society can go ahead with its own list, it is intimated. It is proposed to collect a flat royalty for the presentation of its controlled musical compositions in the theatres. Organized exhibitors in Canada are giving the matter their serious consideration.

Incorporations

A real midsummer slump made itself apparent during the past week in New York State in the number of companies incorporating in the erection of new theatres or in the motion picture business generally. All told, there were but four, and these, aside from one, carried low capitalization. The number is the smallest in months. The four, with capitalization and directors, follow: Arthur Kober, Inc., $15,000, Arthur Kober, Henry I. Myers, New York; Ruth Tree, of Hollis. Manlove Amusement Corporation, $15,000, Benjamin and Jennie Guttman, Brooklyn; Israel Sablove, New York City. Mineola Theatre, Inc., $150,000, Ralph W. Latham, Alexander D. Latham, J. Alfred Valentine, of Mineola. 2404 Amusement Co., Inc., capitalization not specified, Max Sheinart, Brooklyn; Frieda V. Goldstein, Tessie Goldberg, of New York City.

Recent new Massachusetts corporations are: Apollo Theatres, Boston; capital $150,000; John Henes and Christos Henes, both of Revere, and Triantos Rodes of Winthrop. University Theatres, Inc., Cambridge; capital $100,000; president and treasurer, Charles E. Hatfield of West Newton and Henry L. Whittlesey.

Miles Plans Six in Detroit

THE announcement of last week, to the effect that Charles H. Miles will erect six new theatres in Detroit, beginning immediately in the downtown section with the building of what will be known as "The New Miles" forms the most important bit of news in the Michigan territory since the amalgamation of the Kunsky theatres with Balaban and Katz about one year ago.

Detroit dailies devoted first page space last week to Mr. Miles' plans. The program has for its aim, according to Mr. Miles, the placing of a Miles theater within easy reach of every neighborhood in the Motor City. On top of this an additional seating capacity of 20,000 seats will be added to theatres already operated in Detroit by Miles. These include the Ferry, Field, Regent and Miles.

First of the group to be built has been tentatively named "The New Miles." It will be situated on Adams Avenue West, opposite the Hotel Tuller and in the immediate neighborhood of the present Kunsky theatres and those under construction. It will seat 3,500. That, it is planned, will be the only downtown unit in the new group. None will seat less than 3,000 and two will be designed to seat 4,000 persons. All will be devoted to motion pictures, some, however, sharing their programs with vaudeville.

Miles opened his first Detroit Theatre, the Miles, in 1910.

Atkinson's New Affiliation Is Officially Announced

AS was published exclusively in Moving Picture World a month ago, William E. Atkinson has resigned a vice-presidency of Metro-Goldwyn to become associated with Arthur H. Sawyer, Herbert Lubin and S. L. Rothafel in "the erection of a circuit of mammoth motion picture theatres in Greater New York."

In an official announcement of this change, made during the past few days, Atkinson is credited with stating:

Reason for Change

"On my return to New York from an extended vacation, Sawyer and Lubin invited me to become associated with them in their undertaking with Mr. Rothafel. While I naturally regret severing a business relationship which has lasted almost eleven years and which has been a source of great pleasure to me, due to the excellent men with whom I have been associated, a careful study of the enormous theatre project planned for, influenced me to tender my resignation as Vice-President and General Manager of the Metro-Goldwyn Pictures Corporation. I expect to take up my new work in August.

"It is my sincere belief that the erection of the "Roxy" at 50th Street and 7th Avenue, the world's largest motion picture theatre as the first link in the circuit of Roxy houses to be placed in carefully chosen locations in New York, Brooklyn and the Bronx, will revolutionize motion picture theatre history in the outlying districts of New York, at the same time bringing to the great host of local screen followers the type of entertainment which in some sections they have long been denied.

Lauds "Roxy"

"With Mr. Rothafel presiding as director for this circuit of huge capacity houses, his genius in matters of atmosphere, presentation and original entertainment will be given a scope heretofore impossible and never before attempted by those who supply diversion to the motion picture going thousands. The importance of a circuit of beautiful motion picture theatres, each one offering in its particular locality an original and distinctive style of entertainment conceived and personally sponsored by Roxy, is self-evident. Plans for the erection of the "Roxy" at 50th Street and 7th Avenue are rapidly being pushed, and we will have in our hands this week the first architectural sketches of Walter W. Ahlschlager, internationally famous specialist in the designing of modern theatres. Upon Rothafel's return from Canada where he is at present enjoying a vacation as a guest of the Canadian Government, details will be at hand concerning many of the original and remarkable features which he intends to incorporate in this huge theatre."

WILLIAM E. ATKINSON

Ruben Adds Thielens' Chain to His Circuit

Frank Thielens' vaudeville and picture theatres were sold this week. Jules J. Ruben bought the chain to combine it with the Ruben Circuit. The picture policy will be booked out of Balaban & Katz Midwest Agency, while the vaudeville will be continued to be looked after by the Western Vaudeville Managers Association.

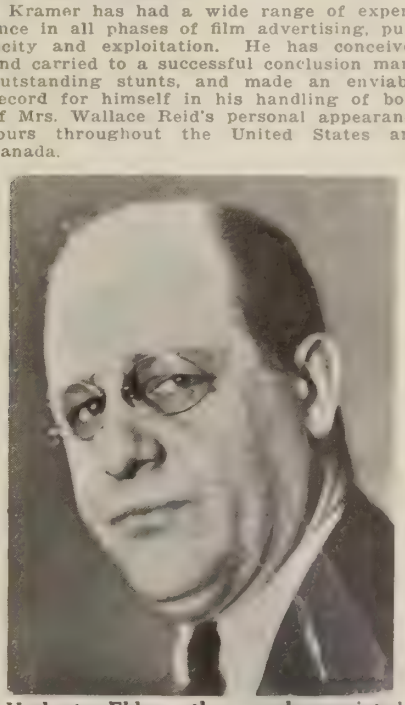
It is said Thielen received over $1,000,000 for his 50 per cent. interest. It was a cash deal, outside of about $400,000 in real estate. Thielen with the money, it is reported, bought the real estate on which the theatres are located. The lease to Ruben on the circuit is for fifteen years, with no raise in rentals over what Thielen has been paying. It is said Thielen will devote his entire time to the Central States Fair and Exposition located in Aurora, of which he is president.

The deal takes in the Strand, Fox, Rialto and Star in Aurora; Rialto, Crocker and Grove in Elgin; Orpheum, Princess, Crystal and a new theatre under construction in Joliet; Majestic, Bloomington; Orpheum, Galesburg, and Thielen's interest in the Lincoln Square in Springfield and his Midway in Rockford. Jules Ruben will be general manager of the entire circuit.

LOU KRAMER GETS BIG JOB WITH LUBLINER-TRINZ

Louis P. Kramer, chairman of the publicity committee of the Chicago "Greater Movie Season" campaign, has resigned from Universal to become director of publicity and advertising for Lubliner & Trinz. He will have charge of the exploitation of more than twenty-five big houses, including some of the finest in America.

Kramer has had a wide range of experience in all phases of film advertising, publicity and exploitation. He has conceived and carried to a successful conclusion many outstanding stunts, and made an enviable record for himself in his handling of both of Mrs. Wallace Reid's personal appearance tours throughout the United States and Canada.



Herbert Elder, the newly-appointed Southern division manager for Warner Brothers.

Philadelphia Exhibitors All Set for "Birdie"

The Philadelphia territory is to have a golf tournament, the first ever held by the motion picture industry there. The date has been set for August 18, at the Green Valley Country Club, and the tournament will be followed by a dinner dance in the evening.

Trophies to the value of $1,000 have already been contributed to the tournament by the following: Jules E. Mastbaum, president of the Stanley Company of America; M. E. Comerford; Wilmer and Vincent; Carr and Schad; Frank Buhler, managing director of the Stanley Company of America; Joe Snellenburg, manager of the Stanley Company's theatres in Atlantic City; Harry Jordan, manager of the B. F. Keith interests in Philadelphia; Adolph Zukor; William Fox, Carl Laemmle, Richard A. Rowland; Elmer R. Pearson; Oscar Neufeld, president of the Philadelphia Film Board of Trade; Len L. Berman, Independent Pictures; Dr. Walter G. Steumpfig of the Germantown theatre, and "The Exhibitor."

A committee on arrangements has been appointed composed of Dr. Walter G. Steumpfig; Jack Greenburg, secretary of the Film Board of Trade; Joe Cunningham (Roofus McGoofus); William Doyle, of the Universal Exchange; Paul Green, sports editor of "The Exhibitor," and George Griffin, the Green valley "pro."

ROTHSTEIN OFF ON HOLIDAY

Nat. G. Rothstein, director of publicity, advertising and exploitation for Film Booking Offices, leaves on Friday, July 31, for a four weeks' holiday at Cobbossee Colony, Maine. Mr. Rothstein will concentrate on golf during his sojourn in Maine, and expects to return to the directorial desk on September 1.

Coming and Going

Colvin W. Brown, vice-president in charge of distribution of Film Booking Offices, left on July 24, for brief tour of the exchanges at Chicago, Minneapolis and Detroit.

Abe Stone, of the Delaware and Arbor Hill Theatres in Albany, is back home after a 1,000-mile automobile trip to New York, Atlantic City, Washington, as well as the battlefields of Gettysburg.

Claude S. Jensen arrived in Seattle this week with his bride. The Jensens are visiting Mr. and Mrs. Von Herberg, Mr. Jensen's business partner.

Harold Mercer, of Rowland and Clark's Publicity Department, has departed for a two-weeks vacation, which he will spend camping near Auburn, N. Y.

A. C. Bromberg, president of the Progressive Pictures was an Oklahoma City visitor the past week, en route home from California.

Among the out-of-town exhibitor visitors to Pittsburgh during the past few days, were Charles F. Silveus, Eclipse Theatre, Waynesburg; Mr. Baer, Colonial, Altoona; Adolph Farkas, Rialto, Johnstown; Mr. Anton, of the Anton Theatre, Monongahela and Mr. Murray, of the Cambridge Springs Theatre.

L. W. Ramey, district manager for Fox was an Oklahoma City visitor the past week.

Edgar B. Hatrick, vice-president and general manager of International Newsreel and Cosmopolitan Productions, left this week for California in the interest of both organizations. He will be absent from New York about four weeks.

E. J. Smith, appointed Eastern sales manager for Warner Brothers.

E. J. Smith Is Made Warner's Eastern Sales Head

Five important announcements of additions to the field organization of Warner Bros. were made this week by Sam E. Morris, general manager in charge of distribution. Districts in the east, the south and the west are affected.

E. J. Smith, one of the best known sales executives in the industry, becomes eastern sales manager for Warner Bros., with headquarters in New York. Smith was with Universal many years. He organized the English offices for that organization and afterwards became sales manager. More recently he has been eastern district manager for F. B. O.

Elder in South

Herbert Elder is the new Warner southern division manager, with office in Atlanta. He has been with the Famous Players-Lasky Corporation many years, occupying a post in the home office recently. He is thoroughly conversant with conditions in the South and enjoys a wide acquaintance with exhibitors.

George H. Dumond, who has been in the picture industry twenty-one years, becomes general manager of the theatres controlled by the Warner organization. For two years, up to about a year ago, he was with the Warners as home office representative. Recently he has been managing the State Theatre in Cleveland and had charge of production for all the Loew houses in that city. At one time he was general manager of the W. H. Clune interests in Los Angeles.

H. O. Martin, a veteran branch exchange manager, has been appointed manager of Warner Bros.' exchange in Washington. He formerly was manager of United Artists' office in Chicago and previous to that was Pathe manager in that city.

Another new member of the Warner organization is M. A. Hullings, who becomes branch manager at Los Angeles. Hulling also has had wide experience as a salesman and executive and he is familiar with Warner product, having been with a Warner franchise-holder several years.

New England Chain Planned by Friend

Arthur S. Friend, formerly associated with Famous Players, heads a New York syndicate that is reported as planning the establishment of a chain of large film and vaudeville theatres in New England and which has started the second of its enterprises at New London, Conn. At a cost of $650,000 Friend has acquired property on Main street, in the business section of New London, and there contemplates the erection of a large office building in which will be located a motion picture theatre.

A building such as the one planned for New London now is being erected in New Haven under the direction of Mr. Friend.

SANCTIONS COLORED SEGREGATION

Compelling negroes to go to the balcony of the New Palace Theatre, 1310 Franklin avenue, St. Louis, complies with a provision of the lease on the house that it shall play to "mixed audiences," Circuit Judge Miller ruled in refusing an injunction sought by the Franklin Amusement Company et al against the Little Theatre Corporation, lessee of the New Palace. The plaintiffs sought to compel the defendants to admit negroes to any part of the house.

Jersey Moves

Headquarters of the Motion Picture Theatre Owners of New Jersey on August 1 will remove from 727 Seventh avenue, New York City, to the sixth floor of 745 Seventh avenue, corner of 49th street. The new telephone numbers are: Circle 6625-6.

Shallenberger Says Exhibitors Pay the Producers' Overhead

ON the final analysis in the determining of price values which every exhibitor must take into consideration in order that he may establish the danger line between expense and income, the one item over and above all others is not so much the overhead of the theatre which he is managing, but the overhead the picture producer has to add on his product in order to make ends meet and insure a profit on his investment," W. E. Shallenberger, President of the Arrow Film Corporation, and one of the leading forces among the Independent Motion Picture Producers, said, when discussing the independent situation this week.

"As has been proven in many instances, no one producer has a monopoly in the making of good pictures. Today, as a result of experience and observation, the independent producer is employing the best brains and talent in turning out a product that will stand the acid test of public approval. He can sell his pictures for far less money and still make a legitimate profit because he has no carrying charge of inflated executive expense and home office maintenance to add to the cost of his releases. The average cost of distribution of pictures, it has been learned, runs between thirty and forty per cent of the gross income for the big combinations. This cost is double and triple what it costs any other large industrial organization to carry on its business.

"Who pays the freight? The question almost answers itself. In fact, there is but one answer. The exhibitor! It is he who guarantees this expense. The public only pays a certain stated admission fee. The cost of product to the exhibitor can only come down when the exhibitor picks and chooses his pictures instead of buying in block. Every condition in the industry is susceptible to betterment and every individual exhibitor is the best doctor for the ailment.

"Present day conditions are not creatures of a moment. The cancer that is slowly but surely eating into the vitals of the exhibitor began its deadly course years ago until now, through the indifference or apathy of the exhibitor, it has reached a point where the surgeon has to cut deep and quick to save the patient. The Declaration of Independence which sounded the death knell of tyranny and oppression to the Colonies, and resulted in the establishment of the Republic of the United States, was not a document created by the inspiration of the minute. On the other hand, years of suffering and threatened annihilation, political and financial, brought it about.

"It is the same story with every man who operates his theatre that he bought and owns as a result of toil and savings. If left to follow the course laid out for the motion picture industry by the monopolistic octopi, there will be no independent exhibitor in five years from now. The producer will operate your theatre and maybe, if you are lucky, you can get the job of janitor."

HOWELLS BUY IN DALLAS

Two of the Foy neighborhood houses in Dallas, Texas, the Colonial and Parkway, have been purchased by S. G. and H. O. Howell.

Ten-Year Fight

Despite the protests against the erection of a theatre at Harvard Square, Cambridge, for more than ten years, Mayor Quinn has stated that he will issue a permit after the playhouse has been built and has been approved by state authorities. An operating company, to be known as Cambridge Theatres, Inc., will conduct the theatre. County Treasurer Charles E. Hatfield is head of the enterprise.

Selling Your Seats

H. M. Addison will continue Chautauqua lectures next season.

Played S. R. O. circus week. That's what Tod Browning did.

New York display on The Beggar on Horseback.

John Rosenfield is rediscovered at last.

How Edward L. Hyman treated The Lady Who Lied at the Mark-Strand.

Life savers for Dangerous Innocence.

A stage wedding a day held business up on Cheaper to Marry.

Showed The Lost World to Selig lions.

Paraded fashion models to show they were real girls.

Jay Emanuel builds a compo board tent.

A nifty shadow box for Sally cutout.

Police sold The Making of O'Malley.

Different crossword climbed into the paper.

Swanke's design for a Love's Paradise lobby.

Slate lobby cards gave a Lesson in Love.

Paints wings to build up a cutout.

Begged arrest to boom Charley's Aunt.

Advertising examples on Let 'Er Buck, Fifth Avenue Models, His Supreme Moment, The Rag Man, Zander the Great and A Thief in Paradise.

(You can double your hot weather receipts without the use of a fan if you turn to Selling the Picture to the Public and utilize these clever ideas of inventive managers.)

WE WILL
Lease
Build
Buy
Or Operate in Conjunction With Present Owners—
Theaters in Good Locations
United Theatres of America, Inc.
1 Clinton Street Newark, N. J.

Films Wall Street's Latest Toy, Chadwick Tells Independents

DECLARING motion pictures the new plaything of Wall Street, I. E. Chadwick, president of the Independent Motion Picture Association, asserted in an address to members of the assocation at a meeting in the Hotel Astor on July 29 that production, distribution and exhibition of films are being made secondary considerations.

"The main idea of the manipulators today is rigging the stock market," he said. "The whole thing is a repetition of what happened in the steel business, the automobile industry and in other lines where the American ideal of industrial combination and centralization lent itself to the purpose of money power. Steel, automobiles and the other big industries have been stabilized and standardized and so Wall Street needs a new toy.

"Motion pictures supply that need, so they are going about the work of playfully rigging the market for an overnight rise of anywhere from ten to fifteen points. In order to do this, they have to have something to build on and theatre control satisfies that necessity. It is all being done to create a structure on which they can sell stock issues to the public, thereby rigging the market.

"It stands to reason that men who can make millions simply by rigging the stock market do not care about the relatively small profits to be made out of legitimate picture production, distribution and exhibition.

"Out in Los Angeles, where picture production is the main thought, they believe that the picture is the thing. They know nothing whatever of the distribution or exhibition phases which, in the final analysis, are the really important ones. For no matter how good a picture may be, unless it is distributed and exhibited it is worthless. And these producers who are making pictures and turning them over to the big companies honestly believe they are creating fine things, individualistic and artistic.

"As practical picture men and business men, we know that this is not true. Already the dominant forces of this industry have standardized picture production to the point where individuality no longer counts. It is a repetition of what happened to the individuals in steel and automobiles. They simply become spokes in the big wheel of centralization, from the highest to the lowest among them. And the same thing is becoming true in the picture production field.

"It is a regrettable thing that such things are permitted to happen in this country, for industrial combination and centralization stifle the opportunity and individuality of our children and the future generations. And some day we will pay heavily for it.

"The independent steel companies and the other industries which were the playthings of Wall Street lost their individuality because they did not fight—and the success of the independent picture industries, production, distribution and exhibition, depends entirely on the amount of fight they put up. I cannot too strongly urge upon these elements and especially the members of this association the necessity of meeting the opposition with the same weapons they use against us. We must meet them with the same forces and our forces must be equal to theirs in numbers and intelligence. It is a game in which we must have the same number of players as they have and it is up to us to get them.

"To do this it will be necessary for us to make sacrifices, to forget selfish interests and to put all of our power into the punch for defense and independence."

Truly Obstructed!

The Castle Creek Theatre, La Voye, Wyoming, has been reopened by C. H. Reeder. Mr. Reeder was ordered, along with the rest of the town of La Voye, to move. The order was given by Judge Kennedy of the U. S. District Court of Cheyenne as the result of a petition filed by an oil company stating that residents of La Voye were occupying their lands. All the buildings of the town were moved for a distance of three miles. Reeder moved his theatre building along with the rest of the structures.

Seider Tells M. P. T. O. Exhibitor Requirements

What exhibitors need in the way of advertising and publicity helps from producers and distributors was outlined to members of the Associated Motion Picture Advertisers at their weekly luncheon on July 23 at the White Horse Tavern, by the speaker and guest of honor of the day, Joseph M. Seider, president of the New Jersey M. P. T. O. Mr. Seider was introduced by John Spargo of the Exhibitors' Herald, the guest "barker" for the occasion

Mr. Seider told the advertisers that exhibitors want more publicity stories on the pictures and not so much on the stars and the players. He also described some of the wrongs which he said the exhibitors suffered, stating that in many instances it was impossible to get their grievances heard and adjusted.

At the close of his speech, C. C. Pettijohn of the Hays organization took issue with Mr. Seider and the inability of exhibitors to get their grievances adjusted and a heated argument ensued

F. Wynne-Jones of the UFA was introduced to the motion picture advertisers as the speaker at the next weekly luncheon.

It was voted to change the meeting place from the White Horse Tavern to the new Hofbrau House at Fifty-second street and Broadway, which can furnish more ample space for the meetings.

Vice-President Charles Barrell presided.

HARRY M. WARNER RETURNS TO NEW YORK

Accompanied by Mrs. Warner, Harry M. Warner, of Warner Brothers, returned to New York last week from Hollywood, where he had been inspecting production work on the attractions to be released on the company's 1925-26 schedule.

Skouras' Six Months Net $126,193

Skouras Brothers Enterprises, Inc., during the first six months of 1925 had net earnings of $126,193.67 before deducting federal income taxes but after making allowances for interest, depreciation, expenses, etc. On July 3 quick assets totaled $426,596.17 including $310,051.50 in cash and current liabilities but $116,544.67. The net worth was placed at $2,111,159.44.

The Board of Directors July 24 voted a dividend of 40 cents per share on the Class B stock in addition to the regular quarterly dividend of 75 cents a share on outstanding A stock. The dividends will be paid August 1 to stockholders of record July 25. Net earnings for the first two quarters of the year were: First quarter, $58,979.17; second quarter, $67,214.50. The outlook for the last six months is very good. A stock reached a new high record July 25 closing at $43 per share.

Building Competition Tense in Kansas City

Hardly had the announcement of the complete rebuilding of the Warwick Theatre, large suburban house of Kansas City, been made then construction of a 3,000-seat motion picture theatre, to cost more than $200,000, is announced, the location to be within one block of the Warwick—at Thirty-ninth and Main streets—making the seventh new theatre within two months planned for Kansas City.

The new house is being promoted by George Trinastich, who will operate it, and R. L. Willis, owner of the property. The house will be patterned after the Isis Theatre of Kansas City and be somewhat larger. The theatre will have a 65-foot frontage and be 165 feet deep. Trinastich, president of the Blackstone Amusement Company, which operates the Isis, will take a 25-year lease on the new house. Construction of the theatre will begin in twenty days, it is said, and will be open on New Year's Day. The theatre will be under the same management as the Isis, Jack Roth being managing director of both houses. The new house will maintain a first run policy. Plans for the building include a cooling system, inside lobby, nursery, smoking rooms for men and women and a large check room.

Thirty Try

The state assembly chamber at the Capitol in Albany was the scene during the past week of civil service examinations in connection with the later appointment of reviewers to the New York State Motion Picture Commission. More than thirty men and women took the examination. The position pays $1,600 a year in the upstate counties and $1,800 in the metropolitan district, traveling expenses, of course, being allowed.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

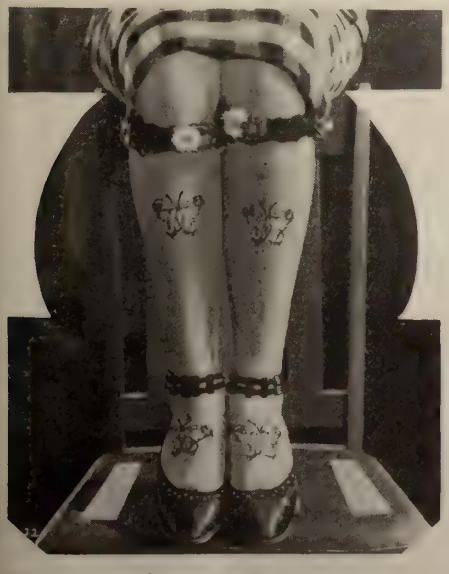
Rural New Yorker Lets the Fans in on "Economy;" "Pans" Free Show

Suppose that you were running a theatre and getting 25 cents admission, that someone inquired just how many reels he could see for 15 cents, and that after permitting him to witness the entire show, hear him remark that it had been rotten? Wouldn't you feel justified in committing murder and then later on look to the jury to acquit you? That is the belief of John Mattice, who with his brother Manley runs the Novelty Theatre in Middleburg, a town of 900.

Mr. Mattice was along Film Row during the week and told of the rather unusual occurrence. It seems that Mrs. Mattice looks after the ticket booth, with either Manley or John keeping track of things inside. A young stranger approached and asked how much the admission was. Upon being informed that it was 25 cents, he inquired how many reels he could see for 15 cents. Mrs. Mattice suggested his entering and inquiring of her husband inside. This the young fellow did, slipping quietly into a seat and coming out an hour or so later, turning to Mrs. Mattice and saying, "Rotten show."

Pictures will continue at Harmanus Bleecker Hall throughout the fall and winter, according to an announcement made during the past week, denying a report that stock would hold forth at the theatre during the fall, following its closing at the Capitol Theatre.

County fairs aren't what they used to be, according to Jake Rosenthal of the Rose Theatre in Troy. He knows what he is talking about when it comes to county fairs, for in the dim and distant past, when dollars were few and far between, Mr. Rosenthal worked at many a county fair and slept on the ground at night with newspapers as his only covering. He isn't a bit ashamed of the fact and whenever he becomes a bit reminiscent he indulges in stories of the times when he sold matches on the streets of Troy or worked an entire day for something like 50 cents.



Alberta Vaughn's hand embroidered hosiery in F. B. O.'s "Mazie."

SHIRLEY MASON

One of the principal players in "The Talker," a First National picture.

Many improvements are being installed at the Gateway in Little Falls these days. A brand new electric sign was placed during the past week in readiness for the reopening of the house on August 1. Bob Wagner, who handled the house before it was acquired by the Schines, is still busily engaged in getting outstanding stock, having bought something over 700 of the 750 outstanding shares.

According to a report that has reached Albany, the Schine brothers, with headquarters in Gloversville and who now have about sixty-five theatres in New York State, are planning to create divisions of from twelve to fifteen theatres, these to be under the direction of a district manager who will be held responsible for the business done by the houses. L. J. Carkey, who has been handling the three Schine houses in Carthage, has just been appointed a district manager for the Schines and will be located hereafter in Little Falls. George J. Carkey will succeed him as manager of the Carthage houses.

W. W. Mase has a 150-seat theatre in Prattsville which is now running one day a week with admission prices of 25 and 35 cents. Mr. Mase was in town during the past week and said that while his theatre was not keeping him very busy, fortunately he had a garage and what he lost in the summer from the theatre he more than made up on the automobile traffic.

Ben Apple, former manager of the American and King theatres in Troy, is looking for a position as manager of some picture theatre and may leave Troy permanently. Mr. Apple is one of the old timers in the game, knowing the business from start to finish, and will no doubt locate with some chain in the near future.

Unless you know Walter Roberts well, and Mr. Roberts, by way of introduction, is manager of the Troy Theatre in the Collar City, don't attempt to borrow his umbrella on a rainy night. The umbrella is one of Mr. Roberts' most treasured possessions, having been presented him by employes of his theatre some time ago. Whenever Mr. Roberts loans the umbrella, he even has to secure the consent of Mrs. Roberts, which isn't the easiest thing in the world, at least so far as the umbrella is concerned.

The Majestic in Elmira, which has been closed for the past month or so, is scheduled to reopen the first week in August with Benjamin Berinstein still looking after things generally.

Jimmy Rose, who has just taken over the King Theatre in Troy, must have been indulging in a flight of temperament when he ordered the signs that have just been placed in the lobby. Right over the exit there appears one sign which reads: "Enter the realm of joyousness and happy moments." Someone inquired of Mr. Rose if the sign was intended for those leaving the theatre. Another sign reads: "Keep posted. Watch our business grow."

Lew Fischer of the Bradley Theatre in Fort Edward has started making expensive repairs to the house, having let a contract for a new lighting system as well as the redecorating of the interior. The old seats have been taken out and are to be replaced by fine leather upholstered ones. In connection with pictures, vaudeville is also to be shown.

As Exhibitor Tweedy of Mechanicsville was talking last week to Harold Filkins, a salesman for F. B. O. out of Albany, the latter was stricken with an attack of appendicitis, so acute that it became necessary for Mr. Tweedy to rush him to his home in Albany. A doctor was called and after diagnosing the case, Mr. Filkins was hurried to a hospital and operated upon.

(Continued on next page)

Matt Moore and Dorothy Devore in "His Majesty, Bunker Bean," a Warner Brothers picture.

A scene in "The Limited Mail," the Warner Brothers picture starring Monte Blue, assisted by Vera Reynolds, Willard Louis and Eddie Gribbon.

Buffalo, N. Y.

Perhaps the biggest news of the week is that Charlie Bowe, veteran theatre man of Buffalo, where he now manages the Frontier, is to be married this fall. The news has "shocked" both exhibitors and exchange men, but it only goes to prove that you can't keep a good man down. Charlie was "on the job" 'way back in the days when they used to show films of speeding trains in stores in lower Main street.

H. P. Lally of the Regent and Capitol in Dunkirk, N. Y., is down in Florida taking a peek at that much boosted real estate.

Capacity houses were the order of the first week of the new Palace Theatre in Lockport, N. Y., and Manager George T. Cruzen was showered with compliments on the splendid staging of the program. It was Old Home Week in the Lock City and there were thousands of visitors in town, all of whom were enthusiastic over the splendid temple of amusement.

The musicians' union in Jamestown, N. Y., has started something. The men have been receiving $45 for a seven-day week. Now they want the same amount for a six-day week and $9 extra for the seventh day. The exhibitors will fight the move.

Vincent R. McFaul, managing director of Shea's Hippodrome, has returned from a motor tour to the Thousand Islands and is all set for the busiest season in the history of the big Buffalo house.

The Regent Theatre in Corning, N. Y., which has been closed for some time, is being renovated for formal opening some time in September. The house is to be operated by the J. Meyer Schine Theatre Corporation, which also controls the State and Princess in the same city. The house will be under the direct supervision of Charles J. Rose, district manager.

The mayor and members of the city council of Buffalo have been served with an order directing them to show cause in Supreme Court why they should not be compelled to issue a permit to the Riverside Amusement Company for a picture theatre at 822-824 Tonawanda street. The council has refused the permit. Property owners near the site objected to the house.

Pittsburgh

In the current issue of "Barney's Blue Book" Carl Maple's house organ in the interests of his Barney's Theatre, Point Marion, Pa., Carl devotes a front-page editorial to his testimony that he is enjoying good business this year because, instead of going to Canada and letting his theatre run into the ground with any old show as he did in former summers, believing there was no business, this year he stayed on the job, made the shows even better than in the cold weather, paying special attention to cooling the theatre, etc., and as a result the people of Point Marion have even increased their attendance during the hot weather, as those he has talked to have told him that Barney's Theatre is really the nicest place there is in Point Marion in the hot weather.

Louis K. Sidney, managing director of Loew's Aldine in Pittsburgh and also Loew's State in St. Louis, made one of his hurry-up trips to the Missouri town during the week of July 20.

Mr. Underhill, who conducts an airdome at Clayville, was in town recently and imparted the information that he is contemplating the erection of a new picture theatre in that town, which he expects to have ready for opening when the cooler weather comes.

Walter Caldwell, resident manager of Loew's Aldine Theatre, Pittsburgh, recently made an automobile trip from Philadelphia to Pittsburgh which kept him on the road for forty-eight hours, due to tire trouble and other grief.

Russell Bovim, assistant manager at Loew's Aldine Theatre in Pittsburgh, is in Harrisburg presiding as manager of Loew's Regent Theatre while the resident manager, Sidney Gates, is vacationing.

W. C. Ballard, owner of the Pictureland Theatre, Jane Lew, W. Va., is erecting a new 300-seat theatre which he expects to open late in August, at which time he will discontinue the operation of his present house. A name for the new house will be selected via the contest route.

Albany, N. Y.

(Continued from preceding page)

All Glens Falls is looking forward to a battle royal which is promised as soon as Fred Mossert opens his new theatre. The work is progressing satisfactorily, the past week having seen the completion of the balcony.

A new theatre is assured for the village of Coxsackie. Ground has already been broken and the house will be rushed to completion.

Although L. L. Connors will retain the theatre which he has been running for some time past in Cambridge, he will leave the management almost entirely to Mrs. Connors and the boys. Mr. Connors has just become associated with the local F. B. O. office and as a salesman will cover the section north of here.

Mike Kallet, who runs the Strand in Rome, is enjoying himself these days at his summer home in Old Forge. Harry Lazarus of the Auditorium in Kingston may not have a summer home, but you can bet your bottom dollar that he will have two enjoyable weeks this month with Mrs. Lazarus and their 4-years-old son at Lake George.

Exhibitors, film salesmen and in fact everyone connected with the business is to receive an invitation to the Film Board of Trade outing which will be held on September 15 at Luther's Hotel at Saratoga Lake. It is expected that about thirty automobiles will leave this city on the day of the outing. There will be a baseball game between the exchange managers and the salesmen. Gene Tunney, the fighter, will be in training at Luther's at the time, and will go several rounds for the entertainment of representatives from Film Row. The entertainment committee consists of J. H. MacIntyre, Jack Krause, Leon Medem and Herman Stearn.

Jake Rosenthal is putting on professional try-outs each Friday night in Troy and packing his house to the very doors. Everyone is called upon to chalk down 15 cents admission, even the children. Although Mr. Rosenthal's house is ordinarily classed as a 10-cent one, he is now getting 15 cents four nights a week and will probably make it a straight week soon.

When Tom Bush and F. A. Sullivan, owning a theatre in Middleburg, appeared before the Arbitration Board here last Monday, they took no chances and were accompanied by a lawyer. The men have leased the theatre to Robert Fleck and are now engaged in handling a garage. After explaining matters to the Arbitration Board the dispute was smoothed out to the satisfaction of all.

Mrs. Francis McGraw, long the proprietor of the Gem Theatre in Little Falls, will not lose her position even though the Schines have taken over the house. The theatre is still running and the Schines have engaged Mrs. McGraw to remain at the helm.

Sam Hochstim, a well known exhibitor in Hudson, may some day become a producer. His brother Edward is employed in one of the local exchanges. He admitted the other day that such was the aim of both himself and his brother, and then cited the Warner Brothers as an example. The two Hochstims are certainly hustlers and the dream of today may eventually become the reality of tomorrow.

Massachusetts

A strike of union employes is in progress at the Strand Theatre in New Bedford. Injunction proceedings have been instituted by the operating company to prevent picketing.

George Elmore, popular New England exhibitor, now is in charge of Gordon's Central Square Theatre in Cambridge.

Kansas City

Louis Charninsky is a much occupied man at the Pantages Theatre, Kansas City. Besides directing the orchestra Louie has been appointed temporary manager to succeed W. L. Fenny, who resigned. Louis also sings a funny song in connection with a stage number, attends to buying the first-run pictures and looks after things in general. Fenny has not announced his plans for the future.

A fourth arrest in the bombing of the World-In-Motion Theatre, Kansas City, last February was made in Kansas City last week. G. F. Bunker, former picket at the theatre shortly before it was wrecked and a member of the Kansas City Motion Picture Operators' Protective Union, was arrested and held for preliminary hearing.

The New Theatre, one of the oldest buildings in Salina, Kans., will give way soon to a seven-story hotel structure.

Fred Sears, who for several years has managed various theatres on the Columbia Amusement Circuit, has been appointed manager of the Empress Theatre, Kansas City. The Empress is operated by the Columbia Amusement Circuit.

Harry Kieffer now is with the Midland Theatre Circuit, operating the Midland and Royal theatres in Hutchinson, Kans., while G. C. Craddock, formerly with First National, has taken over the Macon Theatre of Macon, Mo. I. Wienshienk, former owner of the Penn Valley Theatre, has joined the First National force, being in charge of the accessory department.

H. L. ("Shake") Davidson of the Burford Theatre, Arkansas City, Kans., exceeded even his own expectations the other day in attempting to exploit "The Spirit of the U. S. A." The "plot" was to have several army "75s" drawn through town, heavily placarded, but an hour before mounting the signs the horse ran away and scattered signs for eight blocks. "As far as attracting attention is concerned, I probably would have been arrested had there been any more attracted," said "Shake."

Vermont

The Mahaiwe Block in Great Barrington, containing the Mahaiwe Theatre, has been purchased by a bank.

George Bunny, brother of the famous John Bunny, pioneer screen comedian, who is appearing in the George Melford production, "Without Mercy," through Producers Distributing Corporation.

Ohio

R. Schuster, manager of the Opera House, Green Springs, Ohio, who suffered painful injuries because of a can of gasoline exploding in his hand while on a recent camping trip, is reported well on the road to recovery, although still confined to the hospital. The Opera House was closed on account of the accident, but present indications point to reopening during the early autumn.

William M. Brown, who has been manager of Keith's 105th Street Theatre, Cleveland, ever since the house originally opened in 1921, has quit the game to look after other interests in the East. Frank Hines, who has been assistant to Manager John F. Royal at Keith's Palace, Cleveland, is in charge of the 105th street house.

The new Ritz Theatre, Mansfield, Ohio, was formally opened late in July and the event was marked with unusual celebrating throughout the city. Bombs were exploded in the air shortly after 7 p. m., and there were other manifestations of various kinds in celebration of the event. Harry ("Tim") Roberts owns the new house.

The Toledo Theatre, Toledo, Ohio, is to be practically rebuilt, according to Ed Sourbeir of Indianapolis, who owns the house. The entire interior is to be torn out, and within the four remaining walls complete remodeling is to take place, including the very latest in equipment and decorations. The seating capacity will be increased to 1,200. Plans call for completion of the job by September 1, at a total cost of $100,000. The house, when opened, will be looked after by Howard Feigley, who has been in charge of the Rivoli, Toledo.

The Majestic Theatre, Sidney, Ohio, which has been in the hands of a receiver for some time, is to be sold, according to an order from the court.

The Marlow Theatre, Portsmouth, Ohio, is now under management of Leo Gardner, who was originally connected with one of the film exchanges at Washington, D. C., but more recently in charge of a house in Tennessee.

Howard Betz, who pilots the destiny of the Dreamland Theatre, Minerva, Ohio, is enjoying a fishing trip in Canadian waters. Another exhibitor who is trying his hand with the rod is George Moore, who owns houses at Bucyrus and Belleview, Ohio, while Bert Botzum of the Strand Theatre, Canton, and the Orpheum, Akron, is breaking in on the fishing game, having recently purchased a summer cottage on the shore of one of the lakes in the vicinity of Akron.

Manager Schwalm of the Rialto Theatre, Hamilton, and Managing Director Fred Meyer of the Palace of that city played hsots to the wards of the local Children's Home recently.

John A. Schwalm of the Rialto, Hamilton, is making his house more popular by flashing the pictures of all the mayoralty candidates on the screen, regardless of party affiliations.

Canada

The Bloor-Runneymede Theatre Company, Toronto, has arranged to build the new Runneymede Theatre on Bloor street, Toronto, to serve the new residential section of Runneymede. The house will accommodate 1,300 persons.

The Tivoli Theatre, former chief Allen theatre in Toronto, has been closed temporarily by Manager Tommy Daly for the installation of a new pipe organ and for other constructional work.

Arthur Cohen, secretary of the Famous Players Canadian Corporation, Ltd., Toronto, has a theatre which is his own personal property. This is the Globe Theatre on Queen street west, Toronto. It was closed for a time but was reopened on July 20 after an overhauling.

JOHN PATRICK

Featured in Warner Bros. production and rapidly climbing the ladder to a successful career in motion picture work.

Oklahoma

Walter Kinkaid of the Kinkaid Theatre at Mulhall, Okla., is convalescing after an operation at a hospital at Guthrie.

Emmerson Hale has purchased the Majestic Theatre at Jenks, Okla.

W. D. Pesterfield has purchased the Salina Theatre at Salina, Okla.

I. A. Bower has purchased the St. Denis Theatre at Sapulpa, Okla., and changed its name to the Iris.

It is reported that Ned Pedigo plans to open a new theatre at his old home town, Guthrie, Okla., in the near future.

The Senate and Osage at Shidler, Okla., have been consolidated. The Senate has been closed for the present.

Jack Johnson has leased the Log Cabin Theatre at Sulphur, Okla.

H. H. Unger has leased the Rex at Holdenville, Okla.

Douglas Fairbanks, Jr., who is featured in Paramount Pictures.

St. Louis

Dorothy Jester, 10 years old, through her father, M. E. Jester, 3923 Olive street, filed suit in the Circuit Court against Charles H. Thimmig, owner, and Charles Vollmer, manager of the Midway Theatre, Grand boulevard at Washington avenue, asking $25,000 damages for injuries alleged to have been suffered May 16, last, when attacked by a dog in the picture show.

Moberly and Columbia, Mo., are hopeful of winning Sunday amusements. Both are closed towns at present. J. W. Cotter of the Fourth Street Theatre is leading the fight in Moberly, while Rex Barrett of the Cozy is bearing the brunt of the Columbia struggle.

The Missouri Theatre, St. Louis, has a new cooling system. The cost is estimated at $145,000. The installation was by the Carrier Engineering Company, Newark, N. J. The Venus Theatre, 4264 West Finney avenue, operated by A. Sanowsky, has installed a Typhoon fan.

W. W. Watts will spend his vacation in Oregon, Washington and California. Mr. and Mrs. C. W. Lilly of Hannibal, Mo., are motoring to Wisconsin, while Julius Schmidt of the Grand, Breese, Ill., is en route to Yellowstone Park via auto.

The St. Louis film world was grieved to learn of the sudden death last week of William Finke, proprietor of the Opera House at California, Mo.

Granite City's new 600-seat theatre is ready for the grand opening. S. Zertanian is the owner.

McNally & Snyder's new Ewing Theatre at Ewing, Mo., selected "Thundering Hoofs" as its premier offering. This house seats 300 and represents an investment of $40,000.

The Bijou, Palmyra, Mo., will also open with "Thundering Hoofs." A. S. Graham is the owner.

The Cozy Theatre, Bethany, Ill., has opened. Charles Harned is manager.

The Majestic, Oran, Mo., has been taken over by the Pullman Theatre Company, Chaffee, Mo.

Frank Speros of the Marquette and John Karzin of the Casino motored to Springfield, Ill., to visit Gus Kerasotas.

Denver

The Colorado Theatre has opened with a premiere showing of "The Scarlet West," a Colorado-made picture produced by Frank J. Carroll. There is more interest among local exhibitors over this picture than has been evidenced for a long time, especially over on the western slope of Colorado where the picture was made. At Mancos and Cortez, just a few miles from where many of the scenes were made, the picture has been booked solid for two weeks. These towns have a population of about 500 each.

Mrs. Lena Roth, mother of Joe Roth, manager of the Isis Theatre, submitted to a serious operation last Monday. Her condition at the present time is reported to be very serious. The attending physicians hold little hope for her recovery.

Max Schubach is back after a pleasant vacation in California. Max is associated with the Midwest Theatres Company, operating a chain of theatres in the Denver territory.

Among the exhibitors visiting Denver during the past week were I. C. Floersheim, Pastime Theatre, Springer, N. M.; Paul Dunn, Jewel Theatre, Valentine, Neb., and R. V. Mallory, Rialto Theatre, Brighton, Colo.

Patrons attending the Ogden Theatre, the largest suburban house in Denver, are commenting on the wonderful "new organ" just installed. Jacob Eppler, the manager, announces that it is the same organ they have been listening to for years but that the entire instrument has been overhauled and a new console installed. The organist, Carlos Hahnewald, now has an instrument which will convey to his listeners music commensurate with the ability he possesses.

The Victory Theatre has made a change in policy. Rick Ricketson announces that the Victory will show only the very best pictures available, each picture running for a period of several weeks. The new policy started with "The Ten Commandments," which will be followed by the latest United Artist releases.

O. J. Thomas, theatre owner of Raton, N. M., has returned after his first trip as sales representative for Film Booking Offices. Mr. Thomas reports his new experience as very interesting and satisfactory. He has proven to the boys his ability to sell as well as he can buy, which is going some.

Edmund Lowe in a scene in "Greater Than a Crown," a William Fox special production.

Chicago

The status of the Lynch theatre circuit and Lubliner & Trinz affiliation is that the papers have been drawn up, according to an executive of the circuit, and await the final signatures of the principals of both circuits. A few minor points are being ironed out and it is expected that within the next few weeks the latest acquisition to the Balaban & Katz interests will be approved.

No arrests have been made in the Stratford Theatre robbery of the Cooney circuit. Manager Joe McKeown and Miss Elizabeth Kelly, cashier of the house, were taking the money to the office of the theatre from the box-office when three young bandits stuck guns at them, grabbed the money bag from Miss Kelly, ran downstairs to the street and made their escape in a motor car.

Herman Stern and Barney Balaban of Balaban & Katz have returned from a business trip to New York where it is reported that the negotiations with the Paramount interests over the Chicago situation are in progress, with rumors that the B. & K. circuit will soon put over a working agreement with Famous Players-Lasky.

Balaban & Katz will soon open the Uptown Theatre, their big new de luxe house on the North Shore, on August 3 and the merchants of that district will have a week's celebration beginning the same day, with parades, shop decorations and electric illuminations in honor of the event. "The Desert Flower" is the tentative selection for the opening bill. The house personnel will be announced in a few weeks. The house will seat 5,000, being the largest of the Balaban & Katz houses.

Lubliner & Trinz announce the work on the four new houses going up for the circuit as progressing satisfactorily and it is expected they will be finished within the scheduled time set for the house. The Harding Theatre on the West Side will be ready this fall, as will the new Belmont on Belmont avenue. The State on the West Side and Tower on East 63rd street will not be ready until in the spring of next year. When these are completed the circuit will have twenty-three houses.

U. J. Hermann, manager of the Cort, has returned from Hopedale, Labrador, where he left the Donald McMillan Polar expedition.

Will Singer, manager of the State Lake, and Mort H. Singer, Jr., son of the manager of the Orpheum Circuit, are in Wisconsin on a fishing trip. Floyd Stokes came up from the Rialto at St. Louis to look after the business for Mr. Singer while he is away.

Another new movie theatre for the Northwest Side will go up soon at 3163 to 3177 Elston avenue, as contracts have been let for a house to cost $250,000 and seat 1,000. A. Shatz will build the house and has leased it to G. A. Stathis, William Alexander and Alexander Geranios.

Aaron Jones of Jones, Linick & Schaefer has returned from an extended sojourn in the East where he was the guest of Adolph Zukor.

S. R. Claggett, manager of the Calo, will spend two weeks of his vacation touring the East with Mrs. Claggett.

Connecticut

Work has been started on clearing the site for the Yale Theatre to be built in New Haven.

Among the live wire managers of the Nutmeg State is Frank Quinlan of Waterbury. He has charge of the Rialto Theatre and it is one of the most popular play houses in that city.

Be sure to send reports to Van for "Straight From the Shoulder" Department.

but she will never become a favorite here. Some of her former pictures are foolish but this one will please the average audience. Tone, good. Sunday, yes. Special, no. Fair appeal. All classes, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,750 feet). Star cast. Personally think this better than the first Potash and Perlmutter picture; cast is perfection itself, and Constance and Norma Talmadge have bigger parts than expected. Had I known this, would have said something about them in the advertising. But I'm sorry to say that our people can't appreciate this type of picture, so we lost money. Tone, okay. Fair appeal. Yes for Sunday, no as special. Draw rural class, town of 300. Admission 10-30. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

LOVE'S WILDERNESS. (7,057 feet). Star, Corinne Griffith. Very good picture. Interesting. Good tone and appeal. Yes for Sunday and special. Draw merchants and farmers, town, widely scattered, 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NEW TOYS. (7,811 feet). Stars, Richard Barthelmess, Mary Hay. Good program attraction, but not up to Dick's standard. Good tone. Yes for Sunday, no as special. Draw conservative class, city of 22,000. Admission 25. D. J. Adams, Auditorium Theatre, Concord, New Hampshire.

ONE WAY STREET. (5,600 feet). Star, Anna Q. Nilsson. Pretty good program picture. Nothing big, however. The cast really made it. Tone, okay. Sunday, okay. Special, no. Appeal, seventy-five per cent. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. This is a good kid picture but for adults it isn't very much. It's a good comedy picture. Good tone. Draw all classes, town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valiant, Oklahoma.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. Just as good as "Flaming Youth." Contains more comedy than "Flaming Youth." Draws merchants and better class of people. Appeal, good. Sunday, yes. Special, no. F. L. Wadsworth, Jr., Airdome Theatre (350 seats), Tuskegee, Alabama.

TALKER. (7,861 feet). Star, Lewis Stone. Very nice picture and pleased well. Drew very good against hot weather and carnival. Lewis Stone in any picture gives assurance of at least satisfying quality. Joe Hewitt, Strand Theatre, Robinson, Illinois.

Fox

MAN HUNTER. Star, William Farnum. An old re-issue. Will get by and that is about all, if you have it bought. It will not create any excitement when you run it. If you have not bought it, let it alone. Tone, yes. Not much appeal. No for Sunday or special. Draw small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

OH YOU TONY. (6,802 feet). Star, Tom Mix. Mix is always good drawing card for me here and this is one of his best. O. G. Odell, Hughesville, Pennsylvania.

RAINBOW TRAIL. (5,251 feet). Star, Tom Mix. Patrons enjoyed it—it was really good; but why don't someone give Tom Mix a few lessons on how to dress for his parts? People are getting thoroughly disgusted with the way their favorite western star dresses as a "dude" cowboy. We hear their comments as they come out. Yes for appeal, Sunday and as special. C. E. Anderson, Liberty Theatre (600 seats), Kalispell, Montana.

RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. Four days to big business. Picture liked by all. Best Mix in a long time. General class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

TRAIL RIDER. (4,752 feet). Star, Buck Jones. A good western that lives up to the standard of 1925 Jones pictures. Tone okay.

Between Ourselves

A get-together place where we can talk things over

Sitting on a front porch. Fighting mosquitos. Hot! Humid! Sunset.

"Well," says dad, "how about a spin in the car?"

Mrs. Van is for it. Van on the fence, not particular.

Dad starts for the garage.

"Well," says mother, "how about the movies after a little spin?"

(One fan in the family).

"Hot!" that's all dad says.

"But there's a good picture—"

"Aw," says dad.

"And they're advertising one of those kid comedies—"

"Then I'm for it," says dad.

They're advertising—

Tips on shorts help 'em know what short subject to advertise.

VAN.

Appeal 85 per cent. Yes for Sunday, no as special. Draw masses, city of 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

TRAIL RIDER. (4,752 feet). Star, Buck Jones. A fine western with all the action one could desire. All you have to do is say Buck Jones and then stand back and watch them pile in. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

VAGABOND TRAIL. (4,502 feet). Star, Buck Jones. This is a real virile western that will be eaten up by any crowd of western fans. Seemed to please very well; however, didn't think it was as good as previous films. Good tone. Appeal 85 per cent. Sunday or special, no. Draw working class, town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

WARRENS OF VIRGINIA. (6,000 feet). Star cast. Showed on the Fourth of July and fitted nicely to that date. It is okay. Good tone. Appeal, 85 per cent. No for Sunday, yes as special. Draw miners, few farmers, town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

WARRENS OF VIRGINIA. (6,000 feet). Star cast. A mighty fine picture of the Civil War times. Special, yes. O. G. Odell, Hughesville, Pennsylvania.

WINNER TAKE ALL. (5,949 feet). Star, Buck Jones. Here is one that makes them sit up and take notice; this is a pip of a good picture. Lost money, but it was no fault of the picture but because the exchange failed to send us any paper. Tone, okay. Appeal a hundred per cent. No for Sunday. Draw small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Metro-Goldwyn

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. Four days to fair business. Picture well patronized by the kids. A different Coogan story. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

NAME THE MAN. (8 reels). Star cast. Good. Pleased. Tone, good. Sunday, no. Special, no. Appeal, eighty per cent. All classes town of 1,000. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. Very good picture; good stunts, plenty of laughs. Good tone and appeal. Yes for Sunday and as special. Draw farmers and merchants, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NELLIE THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star cast. Good. Tone, no. Sunday, no. Special, no. Appeal, eighty-five per cent. College, resort and farmer class town of 1,000. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. A fair comedy; but I have seen better ones. Tone none. Appeal 75 per cent. Yes for Sunday, no as special. Draw farmers, town 750. Admission 10-25. Jack Schneider, Kalona Theatre (360 seats), Kalona, Iowa.

PRAIRIE WIFE. (6,687 feet). Stars, Dorothy Devore, Herbert Rawlinson. We were surprised to see how this picture came back for second night's run: The name had a drawing power with us and yet picture is not bad. Dorothy Devore put a nice angle in it. Good Saturday night show. Tone Okay. Appeal 80 per cent. Yes for Sunday, no as special. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

RED LILY. (6,975 feet). Star, Ramon Navarro. Most people thought this would be another Apache picture and stayed home. Turned out fine with a ghost of an original idea in the sewer dodges through the underworld of Paris. Not bad. Tone, punk. Sunday, no. Special, no. Appeal, eighty-five per cent. Working class town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

REVELATION. (8,732 feet). Star, Viola Dana. A very nice little picture that pleased the majority. The story is good and so is the acting. All classes town of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

SINNERS IN SILK. (5,750 feet). Star, Adolphe Menjou. Played to two days good business. A very fine show that was liked by all. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

TRUE AS STEEL. (7 reels). Star cast. Fine. Drew a big crowd and pleased them. Tone, good. Sunday, no. Special, yes. Appeal, one hundred per cent. All classes town of 1,000. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

WAY OF A GIRL. (5,000 feet). Star, Eleanor Boardman. This will please because it has a very unusual plot and also some very good trick photography. Because of its unique features it will be very acceptable to your audience. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WILD ORANGES. (7 reels). Star cast. A fair program picture especially for the place where action is wanted. Good tone. Appeal 75 per cent. Special no. Draw miners, few farmers, town 2,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

Paramount

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. Just ordinary picture as we could see it. Dix deserves something better. I'd like to see him in a real big picture. Believe me he could put it over. Tone, okay. Sunday, okay. Appeal, seventy-five per cent. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

ADVENTURE. (6,602 feet). Stars, Tom Moore, Pauline Starke. A very pleasing and entertaining adventure picture. Lots of humor in it and holds together nicely. Kind of a picture that every one likes. Advertising on it is not good; too many black

Although the fellow who puts your dependable tips into alphabetical order for our department is not at the desk, don't "lay off" sending in the reports.

Keep 'em coming, so there will be a lot to keep the linotype hustling when I get back.

KEEP TIPS COMING!

natives. Work of Beery and Raymond Hatton is fine and causes lots of amusement. Good tone and appeal. Draw general classes, city 15,000. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

ALASKAN. (6,758 feet). Star, Thomas Meighan. James Oliver Curwood and the Paramount trademark drew a particularly good crowd to see "The Alaskan." The picture did the rest. Consider this a one hundred per cent. program picture having a good moral tone that is suitable for Sunday but is not a special. Guy C. Sawyer, Town Hall, Chester, Vermont.

BIG BROTHER. (7,080 feet). Star, Owen Moore. Here's a good picture and has a fine appeal. Moore and Bennett the kid are real good. Fine tone and appeal. Yes for Sunday, no as special. Draw farmer class, town 412. Admission 10-25. Johl C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

CALL OF THE CANYON. Star cast. One of Zane Grey's stories and it was sure fine. Good for two days in any town and it will stand all of the advertising you can give it. O. G. Odell, Hughesville, Pennsylvania.

CHARMER (6,076 feet). Star, Pola Negri. Think that this is the best that Miss Negri has appeared in for a long time. Several of my patrons told me that this was a good one —something very unusual for them to boost this star. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CODE OF THE WEST. (6,777 feet). Star cast. Very good production. Tone and appeal good. Yes for Sunday and special. Draw farmers and merchants, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Another story of a man gone wrong made to go right. Meighan always pleases here. Nice comedy mixed up in this, which helps any picture. Good tone and appeal. Yes for Sundays, no as special. Draw all classes, town 600. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

CONTRABAND. (6,775 feet). Stars, Lois Wilson, Noah Beery. Good production. Tone and appeal good. Yes for Sunday and special. Draw merchants and farmers, widely scattered town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DANGEROUS MONEY. (6,864 feet). Stars, Bebe Daniels, Tom Moore. Pleasing program picture; nothing to get excited about, but it will get by all right. I had no bouquets, but as I had no cabbages either, I assume that it passed along all right. Moral tone good. Sunday yes. Special no. Guy C. Sawyer, Town Hall, Chester, Vermont.

DANGEROUS MONEY. (6,864 feet). Star cast. Not so good. Tone, good. Sunday, no. Special, no. Appeal, fifty per cent. All classses town of 1,000. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

FEET OF CLAY. (9,746 feet). Star cast. Truly a good picture, but title does not draw well, but with lots of exploitation you should be able to make some dough on this one. Tone, good. Sunday, yes. Special, yes. All classes town of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

FEET OF CLAY. (9,746 feet). DeMille production. A fine society drama with a superb cast. DeMille draws a good crowd always so his pictures must have that elusive "something" that makes the public like them. This is very good. Moral tone good. Sunday and special yes. Guy C. Sawyer, Town Hall, Chester, Vermont.

FIGHTING COWARD. (6,501 feet). Star, Ernest Torrence. We all thought this picture good; had no kicks on this one as it seems to please all classes. Good tone and appeal. Yes for Sunday, no as special. Draw all classes, town 600. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

FLAMING BARRIERS. (5,821 feet). Stars, Antonio Moreno, Jacqueline Logan. As an interesting picture this is good and the forest fire scenes are better. Was a picture that every one seemed to like. Good tone and appeal. Yes for Sunday, no as special. Draw all classes, town 600. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

FORTY WINKS. (6,203 feet). Stars, Viola Dana, Raymond Griffith. A big melodramatic comedy in which Griffith is better than lots of the Harold Lloyd stuff. If they like the foolish stuff with lots of laughs very well done—this is it. Griffith looks to me to be the best comedy bet of the year! Draw general closs, city 15,000. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

FORTY WINKS. (6,203 feet). Star, Viola Dana. Good comedy-drama. Good tone and appeal. Sunday and special, yes. Draw farmers and merchants, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GARDEN OF WEEDS. (6,250 feet). Star, Betty Compson. About the same as all Betty's pictures. They are all pretty good but for some reason or other she does not mean a great deal to me as a drawing power. Tone, oka. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. A fair picture for its kind. Nothing to brag on. Moral tone, none. Appeal 70 per cent. Yes for Sunday, no as special. Draw farmers, town 750. Admission 10-25. Jack Schneider, Kalona Theatre (360 seats), Kalona, Iowa.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. Can only voice the same on this as the other brother exhibitors, as this picture has been in a good many times before. It is good and I got the first raise out of my fans that I have had for a long time. Fine comments on the war scenes. Good tone and appeal. Yes for Sunday and as special. Draw all classes, town 600. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

LOCKED DOORS. (6,621 feet). Star, Betty Compson. Considered a fair picture, but the weather was so unmercifully hot that I ran it at a loss. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

LOST A WIFE. (6,420 feet). Star Adolphe Menjou. Our patrons were very much pleased with Greta Nissen's first starring picture. Plenty of pretty clothes, and that is what the ladies like. Tone, okay. Special, yes. Residential appeal. Town of 2,000. Admission 10-30. James N. Fisher, Lyric Theatre (250 seats), Versailles, Kentucky.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. A few said they liked it; others said "nothing to it." Gloria draws here so I had a fair turnout; but personally would not call it a small town picture. Fair tone and appeal. Yes for Sunday, no as special. Draw small town and farmer class, town 600. Admission 10-20, 10-30. Henry D. Batchelder, Galt Theatre (175 seats), Galt, California.

MANICURE GIRL. (5,989 feet). Star, Bebe Daniels. Fair picture. Slow moving drama that tried to be comedy frequently but didn't make it here in the sticks. Tone O. K. Appeal 48 per cent. Yes for Sunday, no as special. Draw small town class, town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

MISS BLUEBEARD. (6,453 feet). Star, Bebe Daniels. Clever comedy drama that was very good entertainment for the masses. Light but not objectionable. Tone O. K. Appeal 85 per cent. Yes for Sunday, no as special. Draw small town class, town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

DOLORES COSTELLO

who is to play the leading woman role opposite John Barrymore in "The Sea Beast" which Warner Bros. will release.

OPEN ALL NIGHT. (6,867 feet). Star, Viola Dana. Absolutely no excuse for making this one, not even a good program offering. Poor tone. Appeal none. No for Sunday or special. B. Jaffe, Norwood Theatre, Birmingham, Alabama.

PATHS TO PARADISE. (6,741 feet). Star, Raymond Griffith. Very light, but very good entertainment; seemed to please here. Tone O. K. Appeal 90 per cent. Yes for Sunday, no as special. Draw small town class, town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

PETER PAN. (9,593 feet). Star, Betty Bronson. There's always something of the child in all of us and therefore this picture appeals to all. Betty Bronson is truly great in this. Excellent tone. Appeal a hundred per cent. Yes for Sunday and special. Draw average American citizens, town 500. Admission usually 20-30. C. S. Chapman, Belvedere Theatre (250 seats), Grove Hill, Alabama.

Pathe

CALL OF THE WILD. (5 reels). Star, Buck, dog. A very fine picture from every point of view. The snow scenes were fine throughout. Every one pleased with Buck. Good tone. Fine appeal. Yes for Sunday, no as special. Draw farmers, town 150. Admission 10-25. Jack Snyder, Casino Theatre (310 seats), Richmond, Iowa.

HOT WATER. (5,000 feet). Star, Harold Lloyd. A good picture. Good tone and appeal. Yes for Sunday and as special. Draw widely scattered merchants and farmers, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Producers' Dist. Corp.

ANOTHER MAN'S WIFE. (5 reels). Star, Lila Lee. Won't ever turn any one's box office receipts into a pot of gold. An average audience picture. Neither good nor bad. One might like it better after seeing it a couple of times. General class city of 25,000. Admission 20-30. F. J. Framer, Empire Theatre (1,100 seats), New London, Connecticut.

BARBARA FRIETCHIE. (7,179 feet). Stars, Florence Vidor, Edmund Lowe. Very, very good picture. It drew well in extremely hot weather and pleased ninety-five per cent. Many people came to see "Barbara Frietchie" who are not "Movie Fans" and they waited to tell me how much they enjoyed the show. This sort of picture means new friends for

ANITA STEWART

in a dramatic moment from Cosmopolitan's "Never the Twain Shall Meet" which Metro-Goldwyn-Mayer will release.

the movies. Moral tone good. Yes for Sunday and as special. Guy C. Sawyer, Town Hall, Chester, Vermont.

CRIMSON RUNNER. (4,775 feet). Star. Priscilla Dean. A very good program picture which centers around the Apache quarters. Good story, direction, and plot, plenty of action with a beautiful ending. Play it. Tone, good. Special, no. Good appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250 seats), Union, Maine.

FLAMING FORTIES. (5,770 feet). Star, Harry Carey. Carey has some friends here; his pictures are going good in all the small towns. This one is not at his standard but it seemed to satisfy. Good tone. Appeal 85 per cent. Questioned for Sunday or special. Draw miners and few farmers, town 2,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

FLAMING FORTIES. (5 reels). Star, Harry Carey. A good program picture that is good for Saturday. I featured Bret Harte as Carey is not well known here, and drew a fair crowd which seemed to like the picture. Moral tone good. Sunday no, special no. Guy C. Sawyer, Town Hall, Chester, Vermont.

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. Also Walter Hiers and Tully Marshall in a fast moving comedy that takes away one's breath in spite of the advice to "hold" it. Very good program picture. Moral tone good. Sunday yes. Special no. Guy C. Sawyer, Town Hall, Chester Vermont.

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. A whiz of a picture. Thrills and action, romance, lots of it. Something different. Tone, good. Sunday, yes. Special, yes. Appeal, ninety-eight per cent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

United Artists

MARK OF ZORRO. Star, Douglas Fairbanks. A very fine picture and one that will take with any audience and the same with "Loving Lies" with Monte Blue as the star, but "Garrison's Finish," Jack Pickford star, not so good, yet a fairly good picture. Not a special. O. G. Odell, Hughesville, Pennsylvania.

ONE EXCITING NIGHT. (11,000 feet). Star cast. Picture is fair but quite too long. Name means nothing. Wouldn't advise even as a program for the footage is too long to make any money out of it; has no drawing power. Tone Okay. Appeal, none. Yes for Sunday, no as special. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

WAKING UP THE TOWN. (4,987 feet). Star, Jack Pickford. Poor picture; name indicates a live one, but no action. Nobody liked it. Jack is about dead with us and this one carried the last shovel of dirt. Tone Okay. Appeal, none. Yes for Sunday. No as special. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Universal

BUTTERFLY. (7,472 feet). Star, Laura LaPlante. Lots of stars but not enough places to use them. Not a picture for general patronage. We couldn't put it over and lost money by running it. Tone Okay. Appeal fifty per cent. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

FAMILY SECRET. (5,076 feet). Star, Baby Peggy. Good program picture. Should please any audience. Tone and appeal good. Yes for Sunday. Special, no. Draw merchants and farmers, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HURRICANE KID. Star, Hoot Gibson. Two days to ordinary Gibson business. I think it is a good show. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HURRICANE KID. Star, Hoot Gibson. An extraordinarily fine picture, brought them in and pleased after they were in. Give us more like it. Tone and appeal yes. Yes for Sunday. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

I'LL SHOW YOU THE TOWN. (7,400 feet). Star, Reginald Denny. An excellent comedy-drama. As good as any Lloyd. Pleased everybody and only adverse comments were made by a couple of lady admirers who said Reggie was getting too heavy around the waistline. Fine tone. Appeal excellent. Sunday and as special, yes. Draw mixed class, town 1,200. Admission 10-25. John A. McGill, Community Theatre (500 seats), Port Orchard, Washington.

JEWELS. Carl's Jewels are weak in our house; we can't make them draw and on second night's run we completely break down. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SADDLE HAWK. Star, Hoot Gibson. This is the last review I will write on the Universal western dare-devils Gibson and Hoxie. Why they make pictures I don't know and I detest them so badly that I won't give my opinion of their pictures. Our people usually wink and stay at home when they see the names on the boards. Working class town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

SADDLE HAWK. Star, Hoot Gibson. A good little western. Although there is nothing big or unusual about it, still it will go over. Hoot is becoming quite a favorite here. Keep him in westerns. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SIGN OF THE CACTUS. Star, Jack Hoxie. Usual western with very little action and no thrills at all. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

Vitagraph

BELOVED BRUTE. (6,710 feet). Star, Marguerite DeLaMotte. Very good mining camp story. Some good scraps. Plenty of action and I believe that is what the average movie fan wants. Tone, fair. Sunday, yes. Special, yes. Good audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

If you want to help fight the pull of the evening ride in the car, the picnic grounds, the tennis court, the fair grounds, the swimming pool—and all the summer inducements outside your theatre—

SEND TIPS ON PICTURES!

CODE OF THE WILDERNESS. (7,008 feet). Stars, John Bowers, Alice Calhoun. A very good western with a title that means money at the box office in small towns. Otis Harlan furnished plenty of laughs. Miss Calhoun was her own charming self, and John Bowers had the best part he has appeared in in this town. Lot of favorable comment and no complaints. Moral tone so-so. No for Sunday or as special. Guy C. Sawyer, Town Hall, Chester, Vermont.

CODE OF THE WILDERNESS. (7,000 feet). Star, John Bowers. Everybody who saw this one liked it. Had no kicks on it. Did fair business on it. Good tone and appeal. Yes as special. Draw all classes, town 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valiant, Oklahoma.

EMPTY SADDLE. Star, Pete Morrison. A fairly good picture. I think this series will be fairly good. Sunday, no. Special, no. All classes town of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

MAN FROM BRODNEY'S. (7,100 feet). Star, Alice Calhoun. A good program picture. Paid too much for it, so didn't make any money. Tone, good. Sunday, no. Special, no. Appeal, seventy per cent. General class town of 600. Admission 10-25, 15-35. F. M. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

MASTERS OF MEN. (6,800 feet). Star, Cullen Landis. A fairly good sea story. Cullen puts a few punches of action in it. Tone, okay. Sunday, no. Special, no. All classes town of 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

NINETY AND NINE. Star cast. A fair program picture that failed to draw or to excite much comment. Colleen Moore and Lloyd Hughes head the cast. Very good fire scenes save the picture from mediocrity. Sunday yes. Special no. Guy C. Sawyer, Town Hall, Chester, Vermont.

WILDFIRE. (6,550 feet). Star, Aileen Pringle. Drew well, and crowd seemed satisfied. A few remarked that the picture did not bring out some of the strongest parts of the book. Have not read the book myself, so cannot judge. Tone all right. Appeal good. Yes for Sunday. Maybe as special. Draw mixed class, town 1,200. Admission 10-25. John A. McGill, Community Theatre (500 seats), Port Orchard, Washington.

Warner Brothers

AGE OF INNOCENCE. Star cast. Rather slow. Didn't find much success with those who came and not many came. We blame the hot weather though. Special, no. General class city of 25,000. Admission 20-30. F. J. Framer, Empire Theatre (1,100 seats), New London, Connecticut.

AGE OF INNOCENCE. Star, Beverly Bayne. A fair picture with a title not appropriate. Not a small town picture. Tone medium, appeal fair. Yes for Sunday. No as special. Draw mixed class, town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

BROADWAY AFTER DARK. (6,300 feet). Star, Norma Shearer. Good picture that pleased fairly well as a program feature. This picture probably made a hit on Broadway as a good many legitimate stage stars were introduced in the first reel, but out here in the jungles, most folks didn't know

Fill In Tear Out Send Along

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title..... Producer..... Star.....

My report.....

.....

Audience appeal.....Suitable for Sunday?.....A Special?.....

Signature of Exhibitor.....

Theatre.....No. Seats..... ....Town..... State.....

what it was all about. Story was interesting though. Tone, fair. Sunday, possibly. Special, no. Fair appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MARRIAGE CIRCLE. Star cast. A picture that lives up to its reputation as one of the ten best. A story for high-class, critical audiences who can get the subtle stuff. Adolphe Menjou puts over a very clever performance in this. A special that gives a few twists to the marriage question. Draw general class, city 15,000. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Comedies

A FAT CHANCE (Educational). Star, Walter Hiers. Had some good laughs in it. Hiers is NOT a knockout in our house. He had slim attendance and it takes a crowd really to laugh at a comedy. Good tone. Fair appeal. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

CHASED BRIDE (Educational). Star, Neal Burns. A good one, and got a lot of laughs. However, Burns isn't a real comedian and doesn't always get across. Good tone; yes for Sunday. Draw farmers and merchants, town 450. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

COURT PLASTER (Educational). Star, Neal Burns. This one had some good gags in it that brought forth hearty laughter from every one in our audience. A good Christie comedy. Tone O. K. Good appeal. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

EDUCATIONAL COMEDIES. These are good comedies but I have been showing one every week and that is too much. Draw miners, few farmers, town 2,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

FEET OF MUD. (Pathe). Star, Harry Langdon. This very much overrated comedian has a dandy comedy in this. His stunt and gag workers were doing overtime on a polo game that gets lots of laughs. I believe a half dozen other comedians could have done the same stunts and gotten more laughs. Draw general class, city 15,000. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

FIGHTING FLUID. (Pathe). Star, Charles Chase. A single reel subject that is very good and contains many funny gags. Tone, good. Appeal, good. E. N. Prescott, Prescott Circuit, Union, Maine.

HARRY LANGDON COMEDIES (Pathe). These comedies are all good and sure pull up a weak program. Good appeal and unusually clean. Draw farmer class, town 412. Admission 10-25. John C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

Short Subjects

AESOP'S FABLES. (Pathe). Have been playing these for some time and they are very popular with everybody. Town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

GIBBONS-TUNNEY FIGHT PICTURES (Pathe). Our first experience with fight pictures, and our last. Have had several requests for fight pictures and this was an opportune time to try them out; but they failed dismally. The pictures were clear and distinct, and where one has a sporty element among his patrons, ought to go good. It seemed, though, that they were too fast although we slowed down as much as possible. Fair appeal. No as special. Draw rural class, town 300. Admission 10-30. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

GO-GETTERS (F. B. O.) Stars, Alberta Vaughn, George O'Hara. These are good, entertaining pictures but I notice some of the fans are getting tired if they see too much of them. Good tone and yes for Sunday. Draw miners, a few farmers, town 2,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

GO-GETTERS (F. B. O.) Stars, Alberta Vaughn, George O'Hara. It's a knockout. Don't pass it up, for it's a good one. Don't need any comedy with it. Good tone, appeal a hundred per cent. Yes for Sunday. Draw all classes, town 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valiant, Oklahoma.

Independents

BRINGING HOME THE BACON. (Artclass). Star, Buffalo Bill, Jr. Only a fair program western which lacks direction. The negro comedian is exceptionally poor. Tone good. Appeal 70 per cent. Sunday yes. Special no. Draw masses, city 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

DESERT HAWK (State Rights). Stars, Yakima Canutt, Ben Lyon. All right for western audiences, but nothing extra. Good tone. Sunday yes. Special, no. Draw conservative class, city 22,000. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

DUPED (State Right). Stars, Desmond, Holmes. A picture of the program type; not a knockout but will entertain the majority and they will go out satisfied. Tone okay. Appeal sixty per cent. No for Sunday. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FIGHTING THE FLAMES (Columbia). Stars, Haines, Devore. Could not class this as a special even though I bought it for one and the producers call it one; it is a program feature and that is all. Tone okay. Appeal fifty per cent. Yes for Sunday, no as special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FULL SPEED (Artclass). Star, Buffalo Bill, Jr. A bang-up comedy western, lots of comedy and action that sure pleased the fans. Bring on some more! Tone and appeal okay. Draw small town class, town 300. Admission 10-20. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LOVELESS MEN. (State Right). Star, Neal Hart. Just a fair western. Tone, good. Sunday, yes. Special, no. Fair appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MIDNIGHT EXPRESS. (State Right). Star, Elaine Hammerstein. Play this one if you have to shelve something else. Will stand an extra ten cent raise and pleased them one hundred per cent. Wonderful scenery. Scenery, action, and story great. Wish I could have more as good. Tone, good. Special, yes. Good appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit, (250 seats), Union, Maine.

ONE GLORIOUS NIGHT. (State Right). Star, Elaine Hammerstein. While this was a rather dark print in first two reels, balance was good with good plot and story that pleased my people. A good program picture. Tone, good. Special, no. Good appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250 seats), Union, Maine.

RIDERS OF MYSTERY. (State Right). Star, Bill Cody. A western program picture that did a very nice business. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

RIP ROARIN' ROBERTS. (Artclass). Star, Buddy Roosevelt. A dandy picture for any day of week. Thrills and action galore. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Middle and working class of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

TAINTED MONEY. (State Right). Star, Eva Novak. Fair picture with plenty of action. Tone, fair. Sunday, no. Special, no. Appeal, eighty per cent. Middle and working class of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

H. M. Addison Will Include Chautauqua In His Theatre Plans for Next Season

LAST spring we told of the experiment of H. M. Addison, of the Binghamton Theatres Company, in using Chautauqua lecturers in conjunction with his film programs. We also reported the successful issue of the first experiment.

Now that the season is over, Mr. Addison has been good enough to give the results of his observations. Three men were tried in the Spring and the best commentary is found in the fact that the bookings for the coming season will include from four to six lecturers. Six men of national prominence have been approached, and all will be used if they can be induced to accept the proposition.

Mr. Addison finds that they are a success, but only if they are presented to the public in a properly dignified manner. He writes:

Like a Concert

"Chautauqua lecturers are a big success either in conjunction with Vaudeville or Moving Pictures if propertly exploited. It must really be handled from the concert angle.

"By that, I mean in a high class, dignified manner. It would seem a non-profitable proposition unless the local manager had the fullest co-operation of the newspapers. It should not be tied up too closely with the feature or entertainment presented in the house.

"Care should be taken in the selection of the calibre of entertainment presented at the time with the lecture. The regular routine should be used advertising the regular attraction playing and separate ads and notices should be used on the lecture with a tag line at the bottom reading:

"'Dr. So-and-So will appear in conjunction with the regular theatre program.'"

Watch Your Program

"These lectures draw a class of patrons to the theatre that is unusual. Many are not interested in your theatrical entertainment and come solely for the purpose of hearing the lecturer. And getting them into your theatre would seem to have a tendency to create new theatre-goers but after all the only thing that counts is the gross that night.

"We tried out three different men in Binghamton last season and intend to have four to six men the coming season. Experience has taught me however, that ministers should be eliminated as ministers naturally are interested in religion and some of them overdo the religious end of it which may perhaps be objected to by the regular theatre-goers.

Plans for Six

"Our plans for the coming season include men nationally known in affairs of the National Government. Brigadier General Hugh A. Drum, Secretary Jardine and several senators have been asked for engagements in our theatres next year. The fact that a man of international fame appears at your theatre will create attention, get publicity and bring the crowd.

"However, the plan is one that depends entirely upon the manager and the way it is handled."

And we would particularly emphasize Mr. Addison's warning regarding the proper film program. Look over every item of your proposed program to assure yourself that the pictures and other features will match up to the dignity of the occasion. Don't try to mix a statement and a jazz picture.

Red Eyed

J. Wright Brown's best bet on The Monster at the Egyptian Theatre, Greenville, S. C., was the monster himself.

Brown reproduced the giant shadow, as found on the six sheet, in a shadow box in his lobby, but he gave the shadow an eye of red tissue paper and had a red tissue title. A flasher set helped to get attention. Stressing the mystery angle in his newspaper work, he sold the picture to unusual advantage and pleased the customers. It was the best date the house has had since hot weather.

Beat the Circus

If you can play to standing room with the Ringling Circus in town, you can figure you are doing something.

That's what Tod Browning, of the Olympia Theatre, New Haven, did recently.

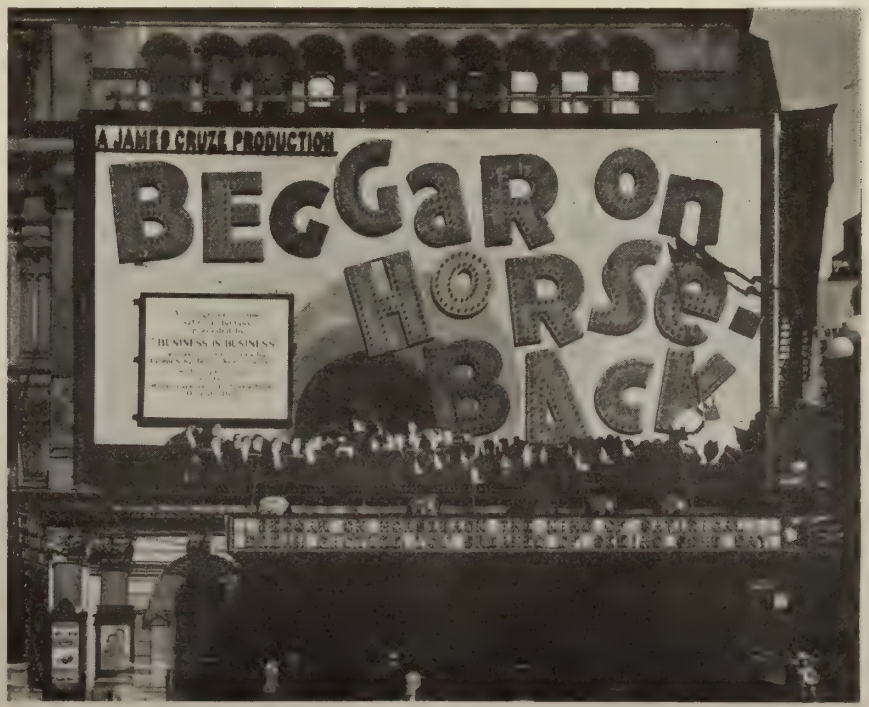
Absolute standing room in July with the circus in town.

He put on a kiddie revue with 123 youngsters and had a week of capacity business. And the circus days were just as good as the rest of the week. He sends in a photograph with 84 children on the stage.

Don't cuss bad business. Turn to local acts and make money.

A dummy bride and groom in front of an improvised altar was the lobby display on So This Is Marriage devised by Earle M. Fain, of the Vendome Theatre, Nashville, Tenn. The marquise was dressed with crepe paper bells and other wedding accessories.

For a special they used a man in evening dress with "Ladies see my back" stenciled on his shirt front. His back told them not to miss Eleanor Boardman and Conrad Nagel in the picture.



A Paramount Release

THE NEW YORK DISPLAY FOR BEGGAR ON HORSEBACK

How they worked it for the Criterion Theatre. The letters are orange and canary on a blue ground. The screen in the lower left hand corner is swung out at night and scenes from the play are projected from a booth on the right. The orchestra is cutout.

John Rosenfield Is Amusement Editor

John Rosenfield, who was Claud Saunders' assistant in the Exploitation Department of Paramount for several years, is now the Amusement Editor of the Dallas News and is putting his inside knowledge to good use in telling the Texans all about it.

He is getting out a very good page with a couple of ideas that might interest your own dramatic editor. For example, he prefaces his criticisms with a three to five line condensation of the story that the man in a hurry can read with speed. In the same line he runs four lines of explanation in his "Where to Go" column instead of merely listing the houses and titles.

It all helps to make his page the local authority on amusement, and he is putting it over with the same thoroughness that marked his work up here.

Sun Takes Record With Six Weddings

Most managers point with pride when they can accomplish a stage wedding to put over a marriage story, but the Sun Theatre, Omaha, has set up a mark to shoot at that will stand for a long time. It had one wedding a night for the six day run of Cheaper to Marry. Laugh that off.

The Bee was tied to the quest for bridal couples and took a lot of space the ten days in advance to tell all about it. It ran stories daily and encouraged the local merchants to kick in with presents until about $600 worth of gifts had been accumulated.

In addition each couple received $25 in cash from the house, the ring, the license and the minister, while a local company took them to and from the theatre in one of its cabs and a florist presented each bride with her bouquet.

The ceremonies were performed by the Rev. Henry De Long, of Council Bluffs; just across the river, who has a record of 1,627 weddings in his long ministerial career.

Even in summer the stunt drew an enormous business.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

Five stage presentations and the Mark Strand Topical Review made up the accompanying program with "The Lady Who Lied," the First National attraction with Lewis Stone and Virginia Valli. Two hours and five minutes were consumed by this show, of which time the feature photoplay took up one hour and twenty minutes. This left eight minutes for the Topical Review and thirty-seven minutes for the five presentations.

Von Suppe's "Light Cavalry" was the overture played by the Famed Mark Strand Orchestra, running eight minutes. Lights: Foots and border of large stage in blue; two orange Mestrum floods of 150 amperes from the dome on the orchestra; spangled purple draw curtains closed over production stage and lighted by green foots, two lemon arch spots and two straw arch spots; mirror mosaic vases in transparent windows at either side of stage lighted by green and pink spots.

Harry Breur, xylophone virtuoso of the orchestra, played his own special arrangement of "Kitten on the Keys," in three minutes. Lights were the same as for the overture with the exception of an orange flood, which was spotted on the soloist.

Stage presentation No. 3 marked the return of Carlton Gerard, basso, after a European tour. In typical Southern negro make-up he sang "Old Black Joe" and "Carry Me Back to Ole Virginny." The painted back drop represented cotton fields, with a transparent moon in the center. A set fence-row ran across in front of the drop and a property log cabin was to the left. A bench was outside the door, the singer standing for the first song and sitting on the bench for the second. All lights on the set steel blue, with purple floods on the orchestra from projection room. Blue foots and borders on large stage.

After the Topical Review came Carlo Ferretti, operatic baritone, who appeared on the apron of the large stage in conventional concert attire. He sang an aria from Planquette's "Chimes of Normandy," and as an encore used "Mattina." Mettaline draw curtains closed over production stage, lighted by blue foots and two light blue Mestrum floods from the projection room which also covered the musicians. Orange spot on singer from the dome. Seven minutes.

"Smiles" was an elaborate presentation in a garden set, with painted back drop of garden and brick wall, and with property arbors, benches, bird baths, etc. The selections were: "A Smile Will Go a Long, Long Way," by soprano; "The Sunshine of Your Smile," tenor; "Smiles," danced by six members of the ballet, and "Smiling Thru," by soprano, tenor and the ballet. Twelve minutes.

Safety First

Harry Hardy tied Life Savers to Dangerous Innocence when he played the picture. One was fastened to each card reading "Take a life saver and get aboard ship with Eugene O'Brien and Laura La Plante in the breeziest, snappiest, most refreshing romance you ever saw." There were three more lines of selling talk and the information it was to be seen at the Alhambra Theatre, Charlotte, N. C., on Monday and Tuesday.

Hung Them

Realizing that The Shock Punch was pretty much like one of the old Harold Lloyd comedies, W. Murray, of the Rialto Theatre, Atlanta, used the same advertising idea. He suspended two dummies from steel beams on the roof of the theatre, and a lot of people came in to see how good a climber Dix is. This was just before school closed and Mr. Murray further swelled the audience by giving out children's tickets which let them see Dix and the first of the Pace Makers series.

A First National Release

HOW THEY PUT OVER TWO COLLEEN MOORE PICTURES IN DUBLIN DAY AND DATE

So Big was at the Metropole and Sally at the Scala. The latter used burnt cork men with "No wonder I look black, I cannot see Sally, etc.," while a man "so big" and another "so small" put over So Big at one-fourth the investment in man power. They made up in idea what was lacking in numbers. Both pictures went over to unusually good business because they helped each other.

A Universal Release

PARADED THE MODELS TO PROVE IT WAS A REAL SHOW

Harry Gantz used the girls from his stock tab company to stage a fashion show at the Globe Theatre, Philadelphia, borrowing the car for a screen slide. The costumes were obtained from a local store and were real Fifth Avenue Models.

Paraded His Models for a Fashion Show

Harry Gantz, of the Globe Theatre, Philadelphia, maintains a permanent stock company for his tabloids, so it did not cost him anything extra to stage a fashion show in conjunction with the showing of Fifth Avenue Models since the local stores were glad to supply the dresses in return for the advertising.

To assure his public that the models really were "in person," Gants got a car from a local agency in return for a screen slide and paraded the chorines up and down Market Street at times when they were not required at the theatre. The only cost was for the signs and they cost very little. The costumes came from a nearby store, which might be expected to profit, and not from the larger "downtown" stores.

To further business he also obtained loving cups, four of which were voted to the most popular women in the audience. Tickets were votes and he gained a strong ticket sale.

Al Feinman, of Universal, helped him to put the ideas over.

Selig Lions Saw Lost World Films

Copying somewhat similar stunts, Fred McClellan, who was putting over The Lost World at Grauman's Million Dollar Theatre, Los Angeles, had a special showing of the films for the animals at the Selig Zoo. He got a nice layout of the lions springing at the dinosaur and similar more or less imaginary poses that gave him a five column layout in the Examiner.

Another god stunt was the plantnig of a dino skeleton in a city park where the fossilized remains of a prehistoric monster had been found some time ago. This was not a dog story, for the bones were clearly labeled as from The Lost World, now showing at Grauman's, but it got attention.

A tie-up was made with the toy dino in the ever-willing Owl Drug Company's stores, (we don't know what the L. A. agents would do without the Owl,) and the stills of Lewis Stone smoking a certain style of pipe was good for 20 cigar store windows while the typewriter shown in a couple of scenes was good for three windows.

For a bally two men were made up as Stone in the play and worked the downtown streets, staring into the sky with binoculars and then distributing advertising novelties to the crowds they collected.

Supplied a Card

To keep the idea to the fore, Charles R. Hammerslough, of the Broadway Theatre, Newburgh, N. V., supplied a card for reply when he used the "origin" contest for The Goose Hangs High.

The question was asked on one side of the card, (slightly larger than a postcard), and lines were provided on the back for the reply. The best ten replies were rewarded with seats for Mme. Sans Gene, and gave this attraction a little advertising, too, though the main idea was to help put over the Goose title.

Passed Sallys

Realizing that it is still a good stunt, Guy Kenimer of the Arcade Theatre, Jacksonville, announced that all girls named Sally were on the free list when he showed the Colleen Moore picture. Of course the Sallys did not come alone, and the others had to pay. He bettered business and landed a special story in the paper on the number of Sallys in Jax that got other people interested in the play.

For New Toys, G. A. Cross, of the Garden Theatre, Battle Creek, persuaded a local store to fill a window with toys and let a couple of youngsters play with them. They were even better than the toy train for getting business.

Free Drinks

Something different in exploitation was worked by Harry Long, of the America Theatre, Denver, on I'll Show You the Town. He gave 10,000 paper cups, printed for the Denny picture, to a bottled water company for distribution to its patrons. Denny was talking to the hard drinkers in every office building in town.

Windshield stickers with "I'll show you the town" were carried by both passenger and private automobiles and 10,000 folders were used in hotel mail boxes reading in part, "After you've seen Colorado's glorious parks and drives I'll show you the town."

This helped to get the tourists in, and Denver exudes tourists in the summer.

Remember September is coming and you will need to pull them back.

A First National Release

INEZ BROUGHT HER BAGGAGE WITH HER TO NASHVILLE

Matching up the cutout, Dewey Mousson used real luggage from a local store, with a credit card to defray the cost. The actual baggage was so out of place in the lobby that it attracted more than its normal share of the attention.

Jay Emanuel Used Compo Board Tent

Launching The Great Circus Mystery at the Ridge Avenue Theatre, Philadelphia, Jay Emanuel had a compo board front made to stand at the top of the flight of steps leading into the theatre. This is more easily put up and taken down than a cloth front, and after the serial has run out Jay can have it repainted and used for something else.

No kids can crawl under Jay's tent, but he provided for this by hooking to a locality paper, the Ridge Avenue Economist, which was permitted to print a coupon giving any child under sixteen a free admission to the first chapter. Jay figured that he could clean up on the rest of the chapters and make the newspaper give him all sorts of advertising in return for the privilege. It did. It gave him a three column spread.

Them Were the Days!

There was a time Jasper was a regular contributor to this department, but he seems to have gone sour in his old age. His memory is failing, too. We'll bet he has entirely forgotten that he promised six years ago to come over "soon" and take us out to lunch.

A Universal Release

JAY EMANUEL'S IDEA OF A NIFTY CIRCUS OUTFIT

Jay used a compo board front for The Great Circus Mystery at the Ridge Avenue Theatre, Philadelphia, and got something he can put up easily with each chapter showing. No kids are going to crawl under the canvas with Jay around.

Police Assist in Boosting O'Malley

Roger Ferri, manager of the Majestic Theatre, Providence, got a special showing of The Making of O'Malley for the police heads in advance of the opening, and this brought him a lot of concessions.

For one thing he was permitted to put a banner across the street reading "Public cooperation with the Police of Providence makes for 100 per cent. efficiency. The Making of O'Malley proves it. Help the poliece help you."

In addition to this Roger got four cutouts at prominent traffic points reading "Help the traffic police and see The Making of O'Malley at Emery's Majestic Theatre."

And the Superintendent wrote a strong letter, which was made into effective newspaper copy.

The banner was strung from the theatre to the mosque of Palestine Temple of the Mystic Shrine, and as Shriners make crippled children their especial charge, a crippled children's matinee was arranged which got space in all of the papers. It was Shrine news and not theatrical copy and it got good position.

Sporty

An exhibition of fancy diving at a local bathing beach was a bally for The Sporting Venus at the Strand Theatre, Evansville, Ind. It got the crowd where it could be talked to, and sent a lot of business to the house.

Animated Swan is Nice Lobby Seller

Luther Cummings sends in a display on The Swan he made for the Grand Theatre, Mineral Wells, Texas. The photograph is not very strong, but you can get the idea.

A Paramount Release

THE SWAN DISPLAY

The bird has a movement of three inches and the waves four, which give an animated effect that is not suggested by the photograph. Mr. Cummings writes that this is only one of many he has built for the house.

A First National Release

THIS FINE SHADOW BOX SOLD A LOT OF TICKETS

It was the highlight in the lobby display of Jack Rowley's Royal Theatre, Laredo, Texas. The background was blue, lighted with red to get a purplish effect. The cutout was mounted in front of the ground. It fairly dragged them in.

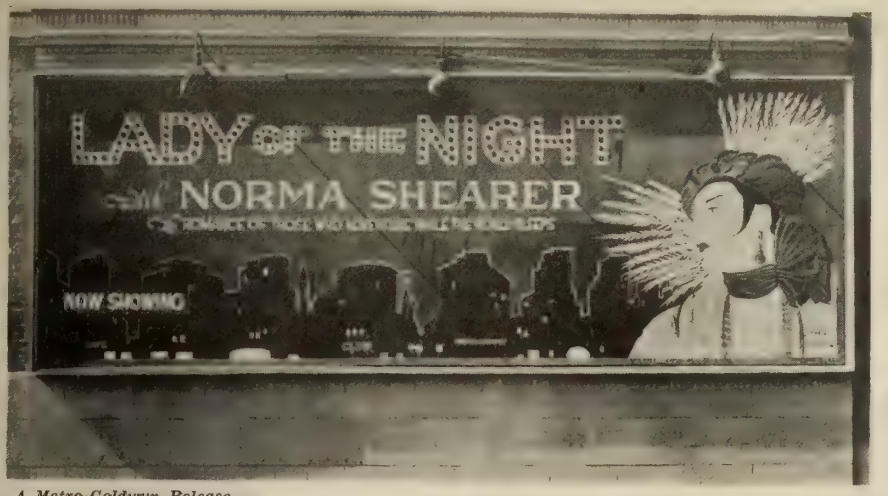
Tied to a Local

Recently the police department of Galveston held a benefit with a bloodless bullfight as the chief attraction, the performers being Mexican experts. Eddie Collins had The Spaniard booked for the Queen.

It took him less than thirty seconds to decide to tie in to the benefit and he spattered the town with the bull ring stills and the advice to see the bloodless battles at the benefit and compare them with the real thing in The Spaniard. It made business for both shows.

Told Why

An effective advertisement for Abraham Lincoln at the Palace Theatre, Petersburg, Va., was an open letter from Manager W. F. Harris telling why he had booked the picture. It helped to deaden some local prejudice.



A Metro-Goldwyn Release

THE NEW YORK SKYLINE SOLD LADY OF THE NIGHT

This may not be a very accurate picture of the most famous skyline in the world, but it was effective in selling tickets to the Capitol Theatre, Little Rock, Ark., and R. T. Newton was satisfied. It was posted on the side wall of the house.

Different Crossword Won Place in Paper

Because the crossword puzzle craze is on the wane, it is not as easy to unload these on the newspapers, but the crossword puzzle on Lady of the Night paid its way in Little Rock, Ark., where the newspaper ran it with the remark that "Here's a corking good crossword puzzle, much out of the ordinary, furnished the Daily News by Bill May, assistant manager of the Little Rock Amusement Company, and has to do with a picture now showing at the Capitol Theatre. It's got some advertising value for the Capitol and the picture in question, but it's so darned good that the Daily News decided to use it just the same."

This was a three column mat with a clock face on a black ground, with the inevitable skyline lightly indicated. There were thirty divisions around the clock and five rings, providing for vertical and circular words. It had the title across the top in such a shape that it could be sawed off, but the News let it run, title and all. That's the sort of press book aid that brings real results.

R. T. Newton, the manager, repeated the skyline idea with a painted poster on his side wall, which fronts the main street, and he backed this with cutouts and miniatures in the lobby in advance of showing.

A real novelty was the adaptation of the old idea of tagging stores on a holiday. Five of the leading shops, which close at six, showed large cards on their doors reading: "Closed. We have all gone to the Capitol to see, etc." Where a sufficient number of cards can be placed, this is even better than the doorknob from which the stunt was derived. Being inside the glass, it denotes store cooperation.

Fans printed with the statement that it was not too hot to see Lady of the Night at the Vendome Theatre, Nashville, Tenn., were so popular that Earle Fain could have gotten rid of twice the three thousand he had printed.

They were given out at luncheons to women's clubs, at the ball park and car transfer stations and on the street; the distribution being limited to women.

Put a Half Wall On Love's Wilderness

Arthur Swanke sends in a design on Love's Wilderness that is one of the best things he has done in a long time. He writes that it helped give the Rialto Theatre, El Dorado, Ark., a nice four day business with Corinne Griffith. She is popular with Rialto patrons, but a hot wave hit the town with the opening and might have hurt had the lobby been less inviting.

The design is done in black and white, star and title outlined with yellow. The wall is lavender where the stone is suggested, with yellow highlights. Two profile trees, which barely show in the cut, were set against the rear wall of the lobby to heighten the suggestion of entering a garden and cool colors were used for the night illumination.

The design is so good that it can be used repeatedly and with real or artificial foliage could be made a standing decoration for the Summer weeks. Mr. Swanke's foliage is painted in, but for longer use we think that artificial vines would well repay their cost, if they are not in stock. It will help a lot to drape these loosely along the top of the wall and keep them in motion with concealed fans, showing so that the breeze goes over the top of the wall.

Loaned His Theatre for College Affair

Greeley, Colroado, has a college and the Summer School course is opened with a reception to the students. Appreciating the local interest taken in the affair, E. T. Perrin loaned the auditorium of the Sterling Theatre for the event.

This was timed for the second night show on the last day of Welcome Home, and while it cut the receipts a trifle, it made for a crowded house on the first showing, so the loss was not as large as might be expected, and this slight loss was more than made up in the good will engendered, not to consider the favorable introduction of the students to the theatre.

From this angle alone he made a handsome eventual profit, but this was merely supplemental to the good will of the townfolks, all of whom regard the annual influx of the Summer student as a local event.

A number of addresses were interspersed with entertainment features, everything being arranged by the municipal authorities, and each speaker paid a neat tribute to the generosity of Manager Perrin.

If eventual gain means more to you than an immediate loss, you will find these stunts well worth while. It's even worth while to manufacture an opportunity if none presents itself.

Three years ago John D. Jones, of the San Angelo, (Tex.,) Amusement Co., had his safe blown and the contents abstracted. He sent the box to the prop room and has been using it ever since on crook plays. The busted safe has come close to bringing back the stolen funds in its exploitation value.

It's last use was for the Universal production of Raffles with a card explaining that this safe might have been blown by Raffles. That's a libel on Raffles, who was far too slick to descend to "souping," but it got the crowd in.

A First National Release

A SUMMERY DESIGN FROM SWANKE ON LOVE'S WILDERNESS

This gives a big effect without entirely enclosing the lobby, making for the suggestion of coolness. This is suggestive of the old Smilin' Through gates, but is more summery. Mr. Swanke writes that it helped to hold up hot weather business.

Here's an All-Type from the Valentine

Loew's Valentine Theatre, Toledo, does some of the worst hand lettering for its Sunday ads that can be found anywhere, and the funny part is that it can do good type work. Here's a three tens that is readable in every line.

LOEW'S
VALENTINE
STARTS TODAY
Greater Than "The Kid"
JACKIE COOGAN
THE KID HIMSELF
The Rag Man
YOU'LL CALL IT HIS GREATEST!
Old Time Movie Show
Compare the Pictures of 1910 With Those of 1925
MARY PICKFORD in "Little Red Riding Hood"
CHARLIE CHAPLIN in "In the Park"
"BRONCHO BILLY" in "The Settler's Daughter"

A Metro-Goldwyn Release

YOU CAN READ THIS

Compare this with some of the all hand lettered examples we have been running. This Jackie Coogan can be read. When they can do as well as this, it seems strange that they should let any hand work in, but probably the management imagines that hand work lends distinction or gives prominence or something. There is a good idea at the bottom of this space, the "old time" week, with three one-reelers. We hope they threw in an illustrated song with some old slides, to make it complete. This is a good summer novelty, for it will create a lot of talk and the reels will not cost much.

Seattle Changes Its Ad Layouts

Lately the Strand Theatre, Seattle, has changed over from the long and narrow space to the cross page style, to the decided improvement of its displays. For years the Seattle spaces were three or four columns wide running pretty well down the page. The eye had to run up and down the space to get the effect. Now the drop is a seven or eight across the page, and the result is uniformly better. There is a greater chance to display the titles, and the eye takes it all in at a glance. This display is for A Thief in Paradise, at the Strand. The title would have to be doubled up for a four column layout. Going across the page it can be read in a single line and at the same time the eye will get the kiss, particularly as the lower part of the cut is broken into the panel. Getting this far, it is only natural to read the rest of the type and the sale is clinched, if it has not already been made. If you have been wedded to the long and deep style, look at this display, and then do a little experimenting. You do not have to go across the page, but you will find that many titles can be displayed to greater advantage in a layout in this form. You may have to crop some of the cuts, but a lot of cuts would be better from some trimming.

Double Showing is a Help to Zander

Both the Century and Parkway Theatres, Baltimore, played Zander the Great for its first run, and the fact that it is showing in two houses is a help, since the double showing suggests a picture too big to be given a single house. There is a moral effect to the double run that makes for moral effect. The

SHOWING SIMULTANEOUSLY
CENTURY AND PARKWAY
She'll Steal Into Your Heart!
You'll laugh--You'll cry--You'll be thrilled because here's a picture that's truly great!
MARION DAVIES
IN
"ZANDER THE GREAT"

A Metro-Goldwyn Release

FOR A DOUBLE SHOWING

top lines are particularly well displayed. It gives just the appeal that will reach a lot of people who have been surfeited with the historical and costume plays in which Miss Davies has appeared; indeed we think that it would have been well to have given additional emphasis to the fact that the star was appearing in a strictly modern story. This is shown in the cut material, but type would have helped to emphasize the fact. A lot of persons do not think. They do not deduce. You have to tell them in so many words that this is a story of today, or they will look at the purely modern cuts and still think that it's "another of those costume pictures." Often a copy writer gives his readers credit for too much sense. It's better to come right out and tell them in type.

Too Much Boldface Impairs Legibility

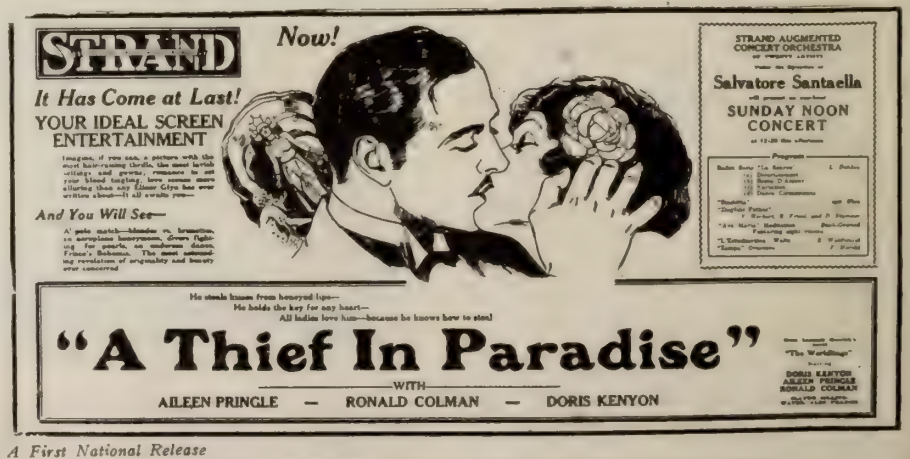
This 75 by 2 from the Strand Theatre, New Orleans, carries a pretty heavy load of copy for a space little more than a double five, and it would have ridden better had the bold face been discarded in favor of a regular

STRAND
Another Lover
who will steal your heart away!
A thief of hearts who met his Waterloo when the one woman entered his life.
The most gorgeous pageant of colorful entertainment your eyes have ever beheld.
SEE
DON'T MISS—
A THIEF in Paradise
DORIS KENYON, RONALD COLMAN, Aileen Pringle, Claude Gillingwater, Alec Francis, John Patrick
Beautiful American Lyric Soprano AGNES NEUBORFF Singing "Vissi D'Arte" From "Tosca"
Strand Concert ORCHESTRA
Comedy Sennett's "Crazy Bull Fighters"
TODAY THRU SUNDAY
Strand Topical Digest

A First National Release

TOO HEAVY

Roman in six and eight point. It takes nerve, perhaps to use Roman in a display advertisement, but bold face is too heavy for the contracted space and a lighter face would have been very much easier to read. The silhouette and the reverse title could have been looked to for the display, and with light Roman instead of bold, these would have been more prominent. The artist uses a minimum of hand work, lettering only where he cannot well use type, and he has done


STRAND
Now!
It Has Come at Last!
YOUR IDEAL SCREEN ENTERTAINMENT
And You Will See—
STRAND AUGMENTED CONCERT ORCHESTRA
Salvatore Santaella
SUNDAY NOON CONCERT
He steals kisses from honeyed lips—
He holds the key for any heart—
All ladies love him—because he knows how to steal
"A Thief In Paradise"
WITH
AILEEN PRINGLE — RONALD COLMAN — DORIS KENYON

A First National Release

THE BEST SHAPED AD TO DISPLAY THE LONG TITLE

his part well, but whoever marked the type did not realize the value of contrast. You don't put a red letter against a red ground to get contrast. You use a yellow ground, if you do not use white. It is the same idea here. A heavy frame and title slug does not gain contrast from heavy letters, even though those letters, be small.

Plays Up Locale in Denver Space

Because some of the scenes in Let 'Er Buck were made at the Pendleton Round-up, the Rodeo classic of the west, the American Theatre, Denver, plays this up strongly both in type and the hand lettered cut. The cut

2 Big Shows In One !
An enthralling love tale of the romantic west and—
Complete scenes of the internationally famous 1924 Pendleton Roundup.
Carl Laemmle presents
EDWARD Hoot GIBSON in Let'er Buck !
with exclusive action scenes of the thrilling 1924 PENDLETON ROUNDUP
ADDED ATTRACTIONS
BARNEY, CARLTON and BROWN The Welcome Trio
JACK DEMPSEY in "H. O. for Cupid"
AMERICA CONCERT ORCHESTRA
VIOLA K. LEE At the Organ
INTERNATIONAL NEWS EVENTS
Starts SATURDAY
AMERICA

A Universal Release

PLAYING UP THE RODEO

is from the press book, and is used without change, though mortising the lower space and setting the same statement in type would have given added value. Realizing that this hand lettered stuff will not show up well, the house repeats in a type bank in the upper left hand corner. The drawing is much better than a halftone would have been. There is strength to the sketch that no halftone possesses, for there is more contrast in the strong blacks and whites than in the more uniform graduations of the halftone and the cut is better fitted to this type of story.

Plenty of Sales in Small Single

This advertisement from the Kinema, Salt Lake City, is original size, a three inch single. It gets plenty of display, three sales lines, two stars and a "now playing" in that space. You could ask no more from twelve inches instead of three. Much of the display value in this comes from the white above and below the title, due in part to the oversize 5 to the left, his part well, but whoever marked the type did not realize the value of contrast. You don't put a red letter against a red ground but in default of a figure or large initial the space could be used, through proportioning. The main point is that there is nothing to detract from the title, and so this commands attention. This is the essence of the good small ad. Only one attractor line and some

A Universal Release

ONLY THREE INCHES

white space will put over a three or even a two to good effect, where a too heavy larger display will be just a blur without distinction.

Builds Good Space Around a Book Cut

This three nines, the ideal proportioning, from the America Theatre, Denver, on Fifth Avenue Models, is mostly a plan book cut, but the circle has been notched to let in the announcement of an "in person" style show.

A Universal Release

USING A PLAN BOOK CUT

The rest has been put in wherever space permitted, and it looks a bit crowded, but there are so few long lines that the effect is much better than it would have been with longer banks. In the circle the star names detract a little from the title, but in general the effect is excellent and the cut works in very well.

Gets Big Display in His Two Fives

Here's another Cliff Lewis ad from the Strand Theatre, Syracuse, in which a two fives tells all that a three or four tens could, and at a smaller cost. Cliff has packed an unusual amount of copy in this ten inch space, but with six point readers he gets ample display for the stars in a twelve point, and

Strand
A Clash of Emotions 'Mid a Pageant of Colorful Luxury—
One moment when man and maid forget all the world in the ecstasy of a kiss. Love scenes photographed in natural color
RONALD COLMAN
BLANCHE SWEET
His Supreme Moment
BOBBY VERNON in "Don't Pinch"
Strand Theatre Orchestra and Organ
MOTHERS' DAY PRESENTATION
Featuring JACKIE SHANNON, popular juvenile singer Sunday matinee and evening only
A TRIBUTE TO ALL MOTHERS

A First National Release

AN EFFECTIVE TWO FIVES

if you can get display in that size, it is foolish to use a thirty-six. Even Cliff does not get as much into a space this size as a rule, though he is one of the best little type-packers in the game. He tells a lot and yet the space never seems to be crowded. Look this over and see what you can do. If you can do as well, please send it in.

Gave Prize Tickets to Want Ad Writers

With the idea of training the public in the uses of want ads, the Syracuse Herald has been running a series of contests for the best written ads. It was not required that these advertisements be inserted in the paper. The idea was not to get immediate revenue, but to put over the idea.

Each day a picture was shown, and an advertisement had to be written around the picture. One day it was a furnished room for rent, another dealt with the disposal of old furniture while a third called for an advertisement for a position as stenographer.

Each day an outline of how to frame the advertisement was given, varying with the subject.

The prizes were $5, $3 and $2 in cash and twenty theatre tickets, the latter supplied by the Strand Theatre, in return for mention in the papers announcements, and because Cliff Lewis, publicity winner for the tion in the paper's announcements, and beleft out of any of the Herald's stunts.

The idea seems to be copyrighted, but there can be no copyright on an educational campaign for better written advertisements, and you may be able to interest your local paper if you have worked the old classified schemes to a finish.

Your patrons like pictures but it takes more than a cut to sell your titles.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

News, Comments of the Week and Guide to New Material

EVOLUTION IN PRACTICE

EVOLUTION means Progress. It means advancement and development. The motion picture industry itself is a sufficient example. We believe in progress, in listening to the other fellow's idea provided it is a step ahead, and we know by cooperating and giving the other fellow what he wants which will help him in his work, we are in the line of the progressives. This is true of our Department. We are inaugurating a few features this week which we will add to the service we are already rendering the First Run managers and producers. This page will be devoted to news, comments, personalities, market suggestions, tips on new ideas and equipment and other information which we find worthy of passing along.

BON VOYAGE "S. L."

IT it with a note of regret to learn that "Roxy" leaves the Capitol before the first of the year, but this week marks his farewell. It seems that Rothafel and the Capitol Theatre, New York City, are synonymous. During his five years as presentation director he has contributed vitally to the advancement of this art. Within another year he will be in his own theatre, and possibly at the head of a chain of New York theatres. We have every reason to expect that during the year in which he will be at liberty to travel and develop new ideas, that his programs will mark a new era in the presentation art, because he is a developer of new ideas and has the ability to sell them to the public.

STAGE FOR "ROOKIE MANAGERS"

IT has been announced that one of the features in connection with the activities of Paramount's theatre managers training school, will be a fully equipped stage in which the young managers-to-be will be introduced in the mysteries, tricks, limitations and possibilities of the area in which prologues, presentations and other stage features are presented. The stage is to be installed on the fifth floor of Loew's New York theatre building

RIVOLI RADIO WEEK

A PROGRAM novelty marks Radio Week now current at the Rivoli Theatre, New York City. Dr. Riesenfeld arranged a program of particular interest to radio listeners, which included the jazz orchestra at the theatre and augmented by the personal appearance of many microphone favorites. The announcers who appeared are, Joe Barnet of WOR on Monday evening; Thos. Cowan of WNYC, Tuesday; "Bugs" Baer on Wednesday; Major Andrew White on Thursday; Niles T. Grantland on Friday.

PLUNKETT PREPARES SPECIALS

WITH a galaxy of the leading pictures booked for the new season at the Mark Strand Theatre, New York City, Joseph Plunkett has announced that he has several spectacular presentation features in the course of preparation to accompany the various featured pictures. Mr. Plunett's prologue-presentations for "The Sainted Devil," "Monsieur Beaucaire," and "The Swan" are still the talk of patrons, and with the present program as outlined for next season these excellent productions and evidences of good showmanship will be surpassed.

FLAME-PROOF SATINE

WE have learned that a reputable firm that specializes in theatrical fabrics have developed a special processed flame-proof satine for scenic purposes with the luster retained. This material can be had in all the leading shades. This prepared material should be popular as heretofore it has been found that the luster of satine is lost after flameproofing.

LUMINOUS PAINT OFFER

ANOTHER firm has made us an offer of luminous paint. Four ounces of assorted colors can be purchased for ten dollars. The paint can be applied to beaver board surfaces and painted in flower designs which are effective on dark backgrounds when the vi-lite effects are used.

U. F. A.'S PRESENTATIONS

ALEXANDER OUMANSKY, who was identified with the Capitol Theatre, New York City, for more than three years as its ballet master, and more recently in a similar capacity at the Famous Players houses in Los Angeles, has been engaged by U. F. A. of Germany as production manager. Mr. Oumansky will sail shortly for Berlin, where he will have charge of the presentations at the leading motion picture theatres in Germany. It is his plan to cooperate with the German film interests in their endeavor to introduce into presentations the artistic quality that now prevails in the United States. In a sense, he will be a pioneer in this work and his efforts will be viewed with great interest by motion picture theatre managers and producers both here and abroad.

SILKOLETTE

A FABRIC which will prove popular is named Silkolette and is an Oriental pattern about nine inches in width, picturing an Oriental scene of various types. The figures, scene and characters are engraved in gold on a background of lustrous satine which has the appearance of heavy satine. It can be secured in any desired color, being particularly effective in jade or black, with the gold engraving. This fabric can be used for costumes, drapes or hangings, and costs One Dollar a yard with a width of 36 inches. Sample sent on request.

STAGE SET MADE OF CREPE PAPER

AN interesting experiment is being made by Max Manne, director of effects at the Rialto Theatre, this week, who has created an entire stage setting in crepe paper. The imitation of painting is so well done that it is almost impossible to detect. Mr. Manne originated the idea and is enthusiastic over the fact that Managing Director Riesenfeld was himself deceived. The setting in question is used in connection with one of the Classical Jazz specialties and is a source of interest to New York's scenic artists.

A Moving Picture World Presentation

Complete working plans of the presentation suggested herewith, including blueprints, color charts, costume plates, music cue sheets, and other necessary information, are prepared for each subject. The folios are available for IMMEDIATE DELIVERY without charge to any producer or exhibitor engaged in actual production work, and desiring to avail himself of the Colby Harriman suggestions.

"RECOLLECTIONS"

Haunting Memories of Old Melodies

A Moving Picture World Presentation

Devised by Colby Harriman

THERE are so many good musical compositions which dominated the seasons in the past and left an indelible memory. With a suggestion such as we are offering this week we feel confident that the producers will receive a surprise at the cordial reception given the presentation of some of the songs from musical comedies or the popular songs of yesterday.

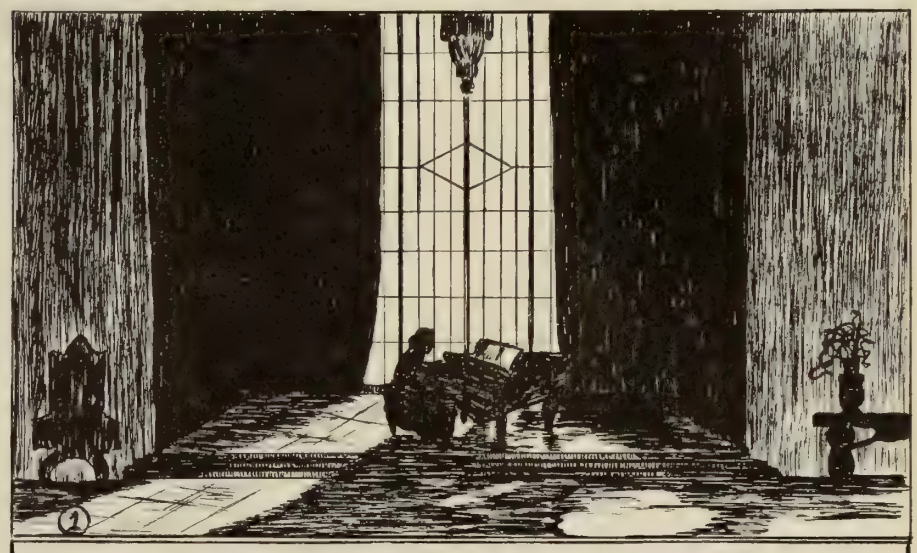
The effect which lends a novelty to this suggestion is one which is simple to construct, yet gives a logical reason for the introduction of various singers or dancers dressed in the costumes of the character or singer related to the particular song. The routine, which is simple, depends entirely upon the various song numbers.

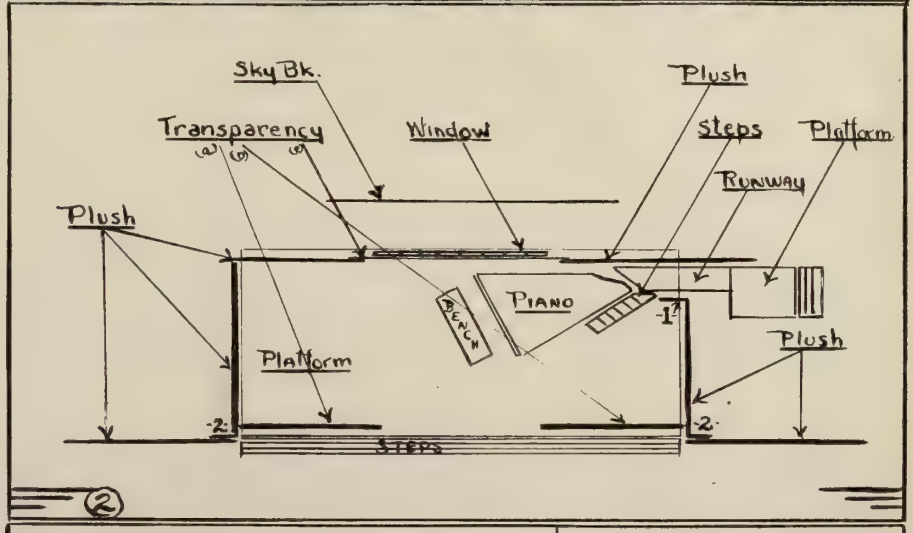
At the rise can be seen the form of an old musician seated at a piano, the pianist and the instrument in bold silhouette against a large window. The lighting treatment suggested herein is generally subdued and as the introduction of a song is played by the musician a character is suddenly revealed standing on the cover of the piano, and as the song begins comes down invisible steps to the stage, renders the song with the attendant action and disappears in the hazy recesses right or left.

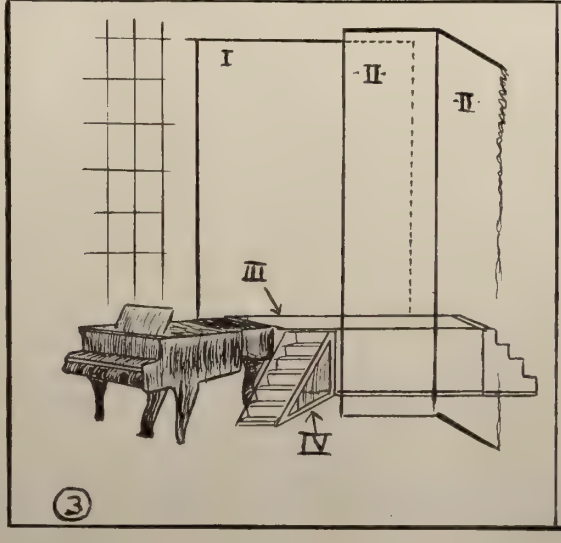
The entire setting is simple to construct, and its beauty rests greatly upon a correct manipulation of the lighting equipment, and the gradual ascendancy in the popularity of the numbers. Three or four numbers will be sufficient. One of the numbers could be a duet with a dance specialty. One could represent a well-known character of the yesterdays. The last character might use a group of songs which could be put over in such a way as to end the act with the audience joining in the choruses. One will be surprised at the readiness with which audiences the country over join in singing the old favorites which dominated the musical shows a few years ago.

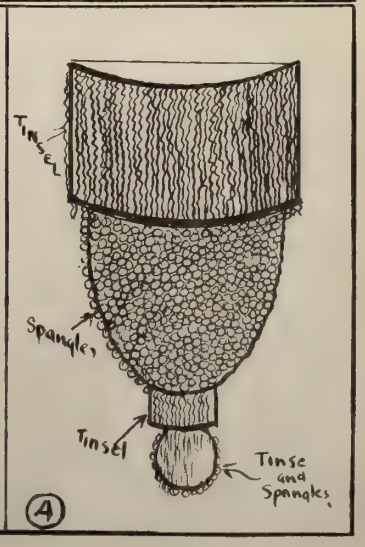
Ground Plan—Fig. 2

A platform wide and long enough to hold grand piano and still permit sufficient space to give the effect of a music room should be placed at center of the downstage and flush with the velvet curtains hung in one used to carry off from the opening. Three steps should be placed leading from the platform to the stage. At the opposite side of the platform a large window running the entire height of the opening should occupy at least a third of the area. Two black plush legs can be used to mask and carry off, the sides of the plush adjoining the window caught back at the bottom in a drape effect. A black plush leg tied to a cyc arm and attached to the battan holding the black plush legs at the upstage side of the platform should be placed at the right end of the platform; at the left end it is suggested









a flat piece with a flipper running on stage as indicated should be placed and covered with black plush. This can be hung if desired, although a flipper will be necessary to mask the opening and eliminate the visibility of such an opening from the opening. Between the flipper and the left plush leg a runway attached to a platform off stage at left should come on a direct line with the end of the grand piano, and narrow steps leading from the platform to the floor. This should all be covered with black plush, a heavy plush throw being used over the end of the piano. A tab sky drop can be used as a back for the window. A gauze should be hung in folds over the window, which will soften the outline of the framework and permit a softer tone from the background. Two gauze legs hung right and left in the opening directly back of the plush returns hung down in one—they should be brought on to a direct line parallel to the window. This will permit a hazy effect to be achieved. At the rise a very good effect may be had by having the gauze cover the entire opening, and as the lights are brought up the gauze gradually drawn apart until they reach a given line leaving the open space whereby the musician will be visible. The various characters coming downstage enter through the gauze opening down the steps and work in one.

Construction Data

Fig. 3 is an elevation sketch showing the arrangement of the platform leading to the piano, and the steps (IV) leading to the platform (III) to the stage. It is suggested that this be constructed about 2 ft. wide and high enough to be on a level with the top of the piano; the steps can be the same width. Covtring the platform and steps with black plush will render them invisible from the audience as this corner of the stage must be in shadows. The plush leg at left (I) must be hung on a straight line and running off sufficiently to mask the opening between this leg and the flipper. The flat with flipper (II) is placed directly in front of the runway so that characters entering appear through an invisible opening. The window opposite can be constructed of lathe or narrow strips for the framework and strips of wide tape can be used to form the various pane outlines.

PRODUCERS!

ATTENTION!

Each week we are running valuable information on new materials, equipment and other valuable aid.

Let us help you save money and cut down your costs.

Scenic and Lighting Treatment

The entire setting is dominated by shadows and a manipulation of the lighting equipment to highlight certain zones of the set. Use black plush for the entire treatment in the alcove. The window frame should be painted dark brown. Red plush can be used down in one as the returns. The platform should be painted dark brown with a dark rug placed upon it; the steps should be painted dark with a runner rug thrown across the center. The backing should be painted light blue with a deeper blue and green for stipling. Use deep blue or green transparencies. At the rise the blue foots and first borders are brought up about half way. A green strip on the stage floor back of the window set to tone the bottom of the backing with the blue borders on to flood the top of the backing and blend with the green from below are brought on gradually as the blues are brought in on the foreground. As the gauze opens at center a spot hung on a battan in two highlights the surface of the chandelier hung center and also outlines the head and shoulders of the pianist, seated at the piano at center. This should be in amber. Spots should be placed down in one right and left to highlight the folds of the returns and also outline the furniture placed to dress. It is suggested that red from left blend with a deep blue from right. Two spots should be set down in one to be brought on and off as the various characters appear and work. The amber mediums masked down to eliminate any spill light on the returns and to be wide enough to cover an area permitting freedom of action to the artist. A spot should be placed directly over the runway which leads from left to the corner of the piano and this should be controlled with a dimmer. It should be set so that the characters standing on the cover of the piano will be highlighted, and it should be angled to spill on the downstage side of the steps and not on the stairway or the platform, in order to give the illusion of the character walking down an invisible stairway; in other words, a suspension effect. The chandelier should be toned orange amber at the base with a deep blue green at the top. The chandelier can be constructed as indicated in Fig. 4. The top should be two large hoops covered with muslin, the surface covered with strands of tinsel; the pendant portion of the chandelier can be a muslin bag, the top of which can be attached to the lower hoop, the surface covered with silver spangles, the small discs which can be sewn to the muslin. The bag is covered with a circlet of tinsel and tipped with a large tinsel-covered ball upon which are sewn spangles. A very inexpensive chandelier and the spangles and tinsel making it as effective as though crystals were used.

Costumes

The pianist should be dressed in dark clothes and wearing a gray wig. It is suggested that if the make-up resemble one of the old music-masters it would be suitable. Costumes of the various singers depend, of course, upon the numbers selected, but they should be colorful and if a character from a play is used, such as "The Yama Yama Girl" or "The Merry Widow," the costumes should be as worn in the play, and if it is to be a period such as the early 90's the costumes should correspond.

NOTE: A series of weekly reviews on valuable books for producers and musical directors. We shall be glad to put you in touch with the publishers of these excellent aids.—Harriman.

ENCYCLOPEDIA OF MUSIC FOR PICTURES by Erno Rapee, is one book which should be in the possession of every musical director engaged in motion picture theatre work—presentations or scoring of pictures. We were amazed as we have looked thru the book, noted its practical form, and found that at last something had been compiled to be of the utmost value in the work of the musical director.

Mr. Rapee, who is one of the leading musical directors in the motion picture business, has spent over three years of untiring efforts in association with the publishers to arrive at a point permitting the publication of the book. It is complete in every detail, and is a "Webster," a reference book, to the musical profession. No matter what the subject or the character of the scene may happen to be, this book will offer a suggestion for the selection to be used to lend a musical background.

The arrangement of the book is very well done, making it simple to use. If you desire music for bird scenes, look up the heading, "birds"; if you have a sea picture, look under "sea music," "nautical." In fact, it would be difficult to conceive of general things which might happen on the screen for which a multitude of compositions suitable for that particular purpose have not been mentioned.

The title of every musical number is accompanied by the name of the composer and its publisher. Over ten thousand compositions have been classified under over five hundred atmospheric headings with hundreds of subdivisions and explanations. After every classification, additional space has been allotted for the purpose of enabling the musician to add new works or permit him to reclassify such compositions he desires. Another important feature is a space noted with dotted lines preceding the title of each composition for the purpose of enabling the musician to check the numbers contained in his own Library or probably mark his Library number into the book.

We earnestly recommend the purchase of this book. The cost is Eight Dollars but its value is far in advance of its cost. We congratulate Mr. Rapee and his publishers. This book is really worth while.

Big First Run Presentations

CAPITOL THEATRE
New York City

Featured Picture: "Never The Twain Shall Meet" (Metro-Goldwyn-Mayer)

Music Features

Overture "William Tell" by Rossini. Umberto Corrado, First Trombone player with Capitol Grand Orchestra renders "Thoughts of Love," Pryor.

Presentations include two features:

1. Caroline Andrews

This singer renders the "Shadow Song" from "Dinorah" by Meyerbeer. The set consists of a cut wood drop hung in two representing the trunks of large trees in a forest. A foilage border cut and draped in folds is hung in one. A black plush is used for background. Green flood used on entire set highlighting foliage border; red and blue from sides blending to form a purple tone, highlight the cut drop. Light green from spots right and left in one highlight the singer who appears dressed in characteristic costume of the opera.

2. Ballet Divertissements

(a) Doris Niles and Capitol Ballet Corps in "Polish Dance." The set is a repeat number using the cut drop of a large flowering tree with trunk at center, the branches of the tree extending right and left to cover balance of drop. Pink flowers are on the tree, a ground row used to mask. Sky drop for backing. Amber foots and canary floods used on dancers who appear dressed in Polish peasant costumes. Amber, rose and greens from the sides tone the drop with the sky drop being toned blue at the base descending to pink.

(b) "Dance Vanite." Gambarelli appears in a charming number. The set is an interior representing a boudoir with highly decorative treatment. A black plush background with a large Colonial window placed at center draped with gauze, a doorway in the window leading out to a balcony noted with a low balustrade. A chaise longue at right center covered with white silk drapery with tinsel trimmings, and two larger circular cushions, one at the head and one at the foot of the chaise longue. At the left a dressing table with accompanying furniture is given a backing of white Empire drapings, the draperies running from a large rosette on the drop with two sweeping streamers fastened back of the dressing table. A large vase of pink flowers is up right center back of the longue. An arched border cut from transparency with two 3/4 legs is hung in one. This is toned green. The set is flooded amber with red foots brought in. The sky backing for the window is toned blue at the base descending to green. Light amber spot is used on the dancer.

(c) "Gallop." The Capitol Ballet Corps dressed in short red costumes appear before the silver cutains which are flooded green and tinted canary, blue and rose from the sides highlight the folds of the curtains. Amber foots used on the dancers in one. Gambarelli enters for the finale dressed in white.

MARK STRAND THEATRE
New York City

Featured Picture: "The Half-way Girl" (First National)

Music Features

Overture "Carneval," by Dvorak.

Presentations include two features.

1. "Melodie"

A cut drop with sapling birch trees, light trunks and yellow and brown foliage is hung in one over light blue transparency which is tinted rose at the base. A blue flood tones the drop and upper part of transparency. Black plush for backing. Two singers, dressed in 1860 costumes, enter and sing "Song of Songs," Moya. As they exit the red foots and blue flood are dimmed down as the lights back of the transparency are brought up revealing Klemova and Daks dressed in white ballet costumes rendering an interpretation of "Valse" by Chopin. White spots from right and left highlight the dancers who work in two. The foreground is in silhouette, the black plush used for the backing. At the end of the dance the lights are dimmed back of the transparency as the lights are brought up on the foreground on singers entering for the finale.

2. "Mound City Blue Blowers"

This popular quartette of musicians returns after successes in England.

The set represents the backyard of a tenement district. Set buildings are placed right and left constructed out of flats set at angles. Buildings are painted to represent red bricks. Two tiers of fire escapes are attached to the flats on both buildings. A high planked fence with uneven top is placed up stage, the ends adjoining the set buildings right and left, the fence is painted brown. Two clothes lines run from fire escapes at left to right upon which are hung various garments. The sky backing used. Four members of the Quartette dressed as bowery types sit on crude stools down in one. They work in a white spot. The set is subdued in tones of amber with deep blue from borders and strips back of the fence on the sky backing. At the conclusion of their group of numbers two dancers dressed in bowery costumes enter and do a "Tintype Classic" which is some clever acrobatic dancing. White spots from the sides are brought in on the dancers during their number.

Prologue

Joseph Plunkett's prologue to the featured picture introduces Edward Albano in a selection not programmed.

The set represents a part of a wharf below a bridge or super-structure. A quarter arc with the base at left forms the opening. A spile left of center protruding over a row set to represent the edge of the pier. A set piece cut to represent the end of a scow is at extereme left, the end protruding from the base of the arch, a rope being attached at the point of the scow running to the spile. A blue sky backing is used. The singer is highlighted with amber from right. The set is subdued in tone.

RIALTO THEATRE
New York City

Featured Picture: "The Ranger of the Big Pines" (Vitagraph)

Music

Rialto Orchestra under the direction of Willy Stahl, renders Overture, "If I Were King," Adolph Adams.

Riesenfeld's Classical Jazz, supplemented by the Rialto orchestra presents a pleasing series of song and dance numbers so blended together as to constitute a continuous performance. Beginning with a screen announcement of the program and the Rialto orchestra playing the introduction of the first number Mr. Frank Cornwell, seated in wicker chair beside a bamboo table upon which is a shaded lamp shedding a rosy glow (from rose cross spots on balcony breast) the setting is upon a raised platform on left of orchestra while the Jazz band occupies a similar place on the right of orchestra. The melody of the song numbers were all carried by the orchestra: "Girls of My Dreams," is the series.

1. "Tulip Time in Holland." The little Dutch Girl. As the song reaches the chorus the curtains part and a girl appears in a white spot, dressed in the native costume of Holland. The backing in two is the soft velvet folds of the screen curtain, lighted foots and proscenium sides and top, soft blues and from sides and top in second there is green, high lighting the drop. The girl does a Holland "coax me" dance to the singer as a finish for this number, going back to first position in spot, which dims out for second song.

2 "Mary, You're Little Bit Old Fashioned." The Country Lass. As song begins, a girl dressed in costume of the hoop skirt period, is revealed in white spot does dainty dance to chorus for finish and closes as first number.

3 "Madelon." French Girl. This number treated in same manner with dancer dressed in very full skirt, permitting the graceful execution of a type dance of a few years ago. The dancer working direct to the singer most of the time. This closed in the spot on dimmers.

4. "Venetian Moon." Gianina. In this number the singer, plays several passages on the violin during the dancing. The dancing costumed colorfully in Venetian gala dress, does a pretty dance finishing in same manner as the other numbers as orchestra vamps introduction for the next song.

5. "Seventeen." This number is a duet between soprano and tenor. Soprano is discovered in rose colored spot, dressed in modern costume, of gray. For the finish of this number the dancers in the foregoing numbers are assembled in a pretty tableau. Rose spot is broadened with "barn door" effect cutting top and bottom so that the figures only are

in rose light while the blend of blue and green from foots and borders high light the hanging piece. This concludes the stage numbers.

6. Orchestra members dressed in tuxedo sing "All Aboard for Heaven" (Joseph Meyer), with "Fuzzy" Knight and Rialto Ensemble. After the announcement the spot is shifted to the drummer who is dressed as a candy butcher on a train, doing a clever dance. The piece is finished in the usual classy jazz style with the orchestra helping out with train effects and to carry the refrain in soft contrast with the wilder syncopation of the jazz band. The lights are brought up and the close in curtains part revealing a very effective and a silhouette of tall mountains with pine trees skirting a river, the moon is peeping from behind the highest peak casting a reflection on the water (water rippler operated through a slit in mask) the approach of the train is heard very faintly then grows in volume and the train is seen to speed on it's way along the base of the mountains, all lights in the train are casting their amber glow which is reflected in the water as the train crosses the scene as the curtain closes in.

COLONY THEATRE
New York City

Featured Picture: "A Woman's Faith"
(Universal Jewel)

Overture

The Colony Melody Masters render a symphonic paraphrase of "Meditation" by Massenet.

The Mystic Voice (Revealed)

The popular singer who has been entertaining Colony audiences for six weeks is introduced in person, singing "I Wonder Where We've Met Before" (Knecht) with console accompaniment by John Priest. The close-in curtains are drawn revealing black plush hung in two. Suspended at center against the plush is the figure of a man barely visible. He is dressed in white. A large radio cabinet with chair and candelabra is at left and a victrola and accompanying furniture at right. During the song the singer is slowly lowered to the floor. When he reaches stage he comes down center, finishes song being highlighted green from right and blue from left. The radio and victrola are spotted blue from the bridge. A very effect number.

Colony Dance Creation

A number introducing several dance specialties is rendered in a set which consists of black patent leather hung back over which gold ribbons are hung to cover the entire surface. Back of the streamers at center a white marble statue on a pedestal is placed. Two large floor vases painted silver are placed right and left with flowers to dress. Ambers and greens from the sides highlight the dancer. White and light blue spots flood and spots being used for specialty numbers.

Atmospheric Prelude

A very effect number used as a prologue to the picture introducing a singer rendering "Ave Maria." The set consists of a large window painted to represent the Madonna and accompanying ecclesiastical figures. This is placed at center occuping about a quarter of the opening. Pyramidal steps painted red are placed at center in front of the window. The singer dressed in a nun's garb of white with two long veils running from her head down across the steps at angles. At right and left four girls dressed as nuns in white kneel on the steps. Two flats with stained glass window effects are used right and left for returns. These are highlighted magenta and blue which is also the tone used on the characters. The singer is spotted white from the bridge; a scrim is hung down in one.

RIVOLI THEATRE
New York City

Featured Picture: "Not So Long Ago"
(Paramount)

Super Radio Week

A general program of features marks the entertainment offered for this particular week featuring Ben Bernie and his Orchestra. The curtains are drawn with a blackout, blue foots are brought up about a quarter revealing a large disc placed in two against a background of black. The disc represents the face of a microphone and during the opening number lights placed back of the circular openings on the border of the disc are brought up revealing the head of a musician. This spotting is carried on during the entire number, and for finale the lights come up as the large disc is taken away revealing the orchestra seated on a large step platform against a painted drop in marble line design. The front of the platform is painted to match with the back drop, the edges of the platform being trimmed with tinsel. The grand piano is placed at right upon which a large microphone is set. Bernie brings on a regular microphone on a small gilt pedestal places at center, and introduces the various numbers from this spot. The lighting is ambers being full up during the action. During the number the close-in curtains are drawn and when opened the archestra is discovered seated on gilt chairs against the background of black plush. The following program is offered.

1 Ben Bernie and His Orchestra.
2 Rosa Polnariow, violin soloist.
3 The National Male Quartette.
4 Joseph Termini, guitar virtuoso.
5 Ben Bernie and His Orchestra.
6 The National Male Quartette.
7 Ruby Keeler, Tap Dancer.
8 Finale
Trio from "Faust"

Mariam Lax, Martin Brefel and James Donaghy. With Ben Bernie and His Orchestra.

The Rivoli Dancers

Four girls, two dressed as youths all wearing mid-Victorian costumes appear right and left in the orchestra pit, ascent a stairway to a platform erected in center of the orchestra pit. They render a charming little dance with a pink flood being used. At the finale the curtains are halfway drawn permitting the dancers to exit on stage.

CAPITOL THEATRE
Chicago

Featured Picture: "The Verdict"

Music features

The Capitol Grand Orchestra, Albert E. Short, musical director, with Mauritz Hillbloom, conducting in (a) "Overture "Beautiful Galathea," (Suppe), (b) Classical Jazz, "Lusiania" (Black.) Banks Kennedy at the organ plays "Yes Sir! That's My Baby!"

Presentations include (a) "Bonnie Sweet Bessie," with two characters, a "lassie and a lad," (b) "In the Land of Dreams," a novelty featuring Paul Kleist and company. (c) "The Enchanted Forest," an electrical novelty presented by Les Klicks, (d) Joe Thomas Sax-O-Tette of five talented musicians in harmonistic selections with the saxophone.

STRATFORD THEATRE
Chicago

Featured Picture: "Introduce Me"
(Associated Exhibitors)

Music features

Leo Terry at the organ playing "Nuts," and Miss Pearl Frank, soprano, singing "My Hero" from "The Chocolate Soldier."

Presentations include (a) Brundage and Kramer, "the harmony boys" from Radio Station, WQJ, Chicago, (b) "Harpland," five versatile girls in harmonistic rendition on the harp, cello, banjo and voilin.

CHICAGO THEATRE
Chicago

Featured Picture: "Zander The Great"
(Metro-Goldwyn-Mayer)

Music features, Chicago Theatre Orchestra, Nathanial Finston conducting in overture, "The Bohemian Girl," by Balfe. A musical accompaniment, "Just a Little Drink."

Presentations include (a) "Hawaiian Moonlight," introducing Princess Angle and her Royal Hawaiians, (b) "The Serenading Cavalier," with Don Jose Mojica, tenor, of the Chicago Civic Opera.

TIVOLI THEATRE
Chicago

Featured Picture: "Soul Fire"
(First National)

Music features, the Tivoli Theatre Orchestra, direction of H. Leopold Spitalny, in overture, "Scenes Hongroise." Milton Charles at the organ plays "Milton's Return From Vacation."

Presentations include (a) "A Piano Interlude," introducing M. Kharum, Persian pianist, (b) "Ballet Divertissements," arranged by Pavley-Oukrainsky with Mlle. Charlotte Du Jonge, premier danseuse.

RIVIERA THEATRE
Chicago

Featured Picture: "Just A Woman"

Special week features: With a program billed as the "biggest show on earth," Circus Week is presented with a program including the following artists: Beekee and Hassan, Hank the Mule, The Great Lester, Madame Marie and Pals, Morton Spurr, John Lambert, Gaudesmith Brothers, Henri Therrion, Stanley Gordon, Yip Yip Yaphankers, and the Riviera Theatre Orchestra, Adolph DuMont, conductor.

EASTMAN THEATRE
Rochester

Featured Picture: "The Manicure Girl"
(Paramount)

Music features: Organ overture, "Martha" (von Flotow), with Harold Osborn Smith and Robert Barentsen at the organ on alternate performances. Al Jolson's Jubilee Singers.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Home Maker"

Universal Produces, With Alice Joyce and Clive Brook, One of the Finest Pictures Ever Made

Reviewed by Sumner Smith

"The Home Maker," with Alice Joyce and Clive Brook, will be an outstanding picture of the coming season. Exhibitors will throw their hats in the air and cheer when they see its effect upon their audiences, for in addition to its unquestionable box-office value, it is the sort of clean, wholesome, gripping domestic drama which will do the reputation of the whole industry a world of good. Universal has been making some fine pictures lately and "The Home Maker" will be near the top of the White List, if it doesn't lead them all.

This is a box-office picture par excellence for all audiences. It is hard to conceive an audience that will dislike it. The drama is simply done but so tense and absorbing in its import that it will hold the eyes glued on the screen. Women will eat it up, and cry, and men will like it fully as well as the women, for it does man no injustice by putting woman on an unscalable pinnacle.

"The Home Maker's" many points of interest—and its wonderful exploitation angles—may be analyzed without a single justifiable criticism except that of length, and on that point there is ample ground for argument. The general opinion of reviewers who sat enthralled throughout its 7,755 feet was that it might be cut a few hundred feet, but nobody insisted that eliminations were imperative. Possibly the critics couldn't believe that here was a picture which couldn't be criticized. Oh yes, two of the subtitles are too flowery.

King Baggot is responsible for "The Home Maker" and Universal owes him a flock of congratulatory telegrams and a museum of medals.

The picture is really wonderful in the simplicity of its story and settings and acting. It is a perfect emotional unit from start to finish. An accident in which the husband is crippled and a fire threatening loss of life might have been over-stressed, but they have been carefully subordinated to the telling of the story.

"The Home Maker" opens with scenes of ordinary domestic routine. The wife is performing her daily work, stopping only to reprove the children. In this role Alice Joyce is perfect. She does the ordinary things which we see done from day to day, does them simply and naturally, yet rivets attention on herself. The same is true of Clive Brook. These two accomplished artists—may their tribe increase—bring a wealth of humanity to the picture that assures the utmost in realism. We cannot for the moment recall any picture which is so real as "The Home Maker."

While the entire cast does expert work, two other members deserve especial mention. Martha Maddox is superb as a sour-faced, dyspeptic old maid. Her work is restrained like that of the others, but remarkably effective.

The other player? Say, you must see little Billy Kent Schaffer. In this picture he ranks with Jackie Coogan, not as Jackie is now, an experienced actor, but as he was when about Billy's age—four years. Little Billy is called upon to sulk and he does it in such delightfully realistic fashion that women's arms will go out toward him; he is called upon to smile and there was never a more winning baby seen on the screen.

In closing, a word about the exploitation angles of this picture. They are there—big and self-evident. The wife takes the husband's place as the wage-earner, having failed to inspire happy children; the husband, a business failure, succeeds in the home. In the end, smiles replace scowls on the children's faces and there is joy.

Don't fail to book this picture. It will please your patrons as few pictures have done; it will do your prestige as a theatre owner untold good. Book it, boost it, get the clergy to see it, for they will preach about it, and you'll live in the hope that the gods will be kind and give you another picture just as good sometime in the not too distant future.

Cast

Eva Knapp ..... **Alice Joyce**
Lester Knapp ..... **Clive Brook**
Stephan ..... **Billy Kent Schaffer**
Henry ..... **Maurice Murphy**
Helen ..... **Jacqueline Wells**
Harvey Bronson ..... **Frank Newburg**
Dr. Merritt ..... **George Fawcett**
Aunt Mattie Farnum ..... **Margaret Campbell**
Mrs. Anderson ..... **Martha Mattox**
John (janitor) ..... **Alfred Fisher**
Miss West ..... **Alice Flower**
Mrs. Prouty ..... **Virginia Boardman**
Molly Prouty ..... **Elaine Ellis**
Mrs. Hennessey ..... **Mary Gordon**
Mr. Willings ..... **Lloyd Whitlock**

Adapted by Mary O'Hara from Dorothy Canfield's story of the same name.
Directed by King Baggot.
Photographed by John Stumar.
Length, 7,755 feet.

Story

Lester Knapp fails to obtain promotion in the office of his department store. He hates the work. Eva Knapp, his wife, hates house work, knowing herself to be fitted for greater things. An accident cripples Lester. He stays in the home, Eva works in the store. Lester makes the children happy. Eva had misunderstood them and they had resented her efficiency. One day as he sleeps Eva sees his legs move. To her that symbolizes a return to drudgery in the home, but she calls a physician. Lester begs him to tell Eva that he is still crippled, arguing that the time has not arrived for him to walk. The doctor agrees and there is no rift in the family happiness.

Features Reviewed In This Issue

Eve's Lover (Warner)
Half-Way Girl, The (First National)
Home Maker, The (Universal)
Lorraine of the Lions (Universal)
Never the Twain Shall Meet (M. G. M.)
Not So Long Ago (Paramount)
Ranger of the Big Pines, The (Vitagraph)
Rugged Water (Paramount)
Wild Bull's Lair, The (F. B. O.)

Mr Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"Never the Twain Shall Meet"

Colorful South Sea Island Atmosphere and Enjoyable Comedy in Newest Cosmopolitan Feature

Reviewed by C. S. Sewell

Kipling's famous line about "East is East and West is West" furnishes the idea, while the last five words of the quotation supplies the title, for the Cosmopolitan production, "Never the Twain Shall Meet," distributed through Metro-Goldwyn-Mayer, with Anita Stewart, Bert Lytell and Huntley Gordon in the leading roles.

There are a couple of surprises in the early part of this film that lift it out of the routine of stories based on this theme. In the first place, the usual location of the action in some Asiatic country is missing and instead the heroine is a native of one of the Pacific isles. Then, after sufficient introduction to plant her character, she is transferred to San Francisco.

This gives the story a good twist, for it brings about thoroughly amusing situations caused by the heroine's ignorance of the customs and conveniences of civilization. Anita Stewart handles these scenes admirably and her experiences with an elevator, call bells and switchboard in an office, and the efforts of the butler to help her during a formal dinner, provide excellent entertainment. They kept the audience at the Capitol Theatre, New York, continually chuckling.

In this portion of the film there is also an exceedingly well handled pathetic bit where her father, a French sea captain, learns that he is a leper, and with a smile on his lips, takes his own life by leaping into the ocean. Lionel Belmore, handicapped with an enormous beard, gives an excellent performance of this role.

About the middle of the film, the action shifts back to the South Seas. The heroine, misunderstanding the hero's attitude, returns home and the hero follows. There is a melodramatic punch based on coincidence which

shows him arriving after a journey of several thousand miles just at the moment to save her from an attack by the white villain. Then follows an extremely colorful sequence showing their wedding according to native custom. Director Maurice Tourneur is especially in his element here and has provided interest-holding scenes showing apparently hundreds of natives engaged in these festivities, against striking backgrounds.

Up to this point, the picture has provided amusing and colorful entertainment, with the romantic angle rounded out. Apparently, however, with the idea of justifying the title, the hero is shown to have "feet of clay." The glamour with which he has been surrounded is destroyed; he finds his surroundings irksome and eagerly embraces an opportunity to return to the states, while another white man, his best friend, takes his place. This provides a half-way happy ending but it is not convincing and smashes the idea carried in the title. We believe a large number of patrons would prefer to have the story end with the conclusion of the wedding ceremony, before the hero's weakness is revealed.

Both in the colorful island surroundings and in the San Francisco scenes Anita Stewart is attractive and does excellent work, and Bert Lytell is capable as the hero-weakling. Huntley Gordon is effective in the minor role of the other man.

Cast

Tamea.....Anita Stewart
Dan Pritchard.....Bert Lytell
Mark Mellenger.....Huntley Gordon
Maisie.....Justine Johnstone
Muggridge.....George Seigman
Larrieau.....Lionel Belmore
Butler.....William Norris
Mrs. Pippy.....Emily Fitzhugh
Doctor.....Ben Deeley

Based on Story by Peter B. Kyne
Directed by Maurice Tourneur
Length, 8,143 feet.

Story

When her father, a French Sea captain, is ready to sail, Tamea whose mother was queen of the little South Sea Isle, goes with him as the Pagan priest has said he would not return. Arriving in San Francisco, her father is found to be a leper and after leaving Tamea in care of his young employer Dan Pritchard, he ends his life by jumping overboard. Tamea proves a problem and Dan enlists his friend Mellenger a reporter and Maisie his old sweetheart. Speculation causes Dan's firm to fail and when he refuses to let Tamea help him with her money, she returns to her island. Dan follows her arriving in time to rescue her from an attack by Muggridge, a renegade. They marry according to the island custom, but Dan soon tires of idleness and his love cools. Mellenger arrives from the states with a letter from Tamea to Maisie saying that she and Dan are of different worlds and were not meant for each other. Dan seizes the opportunity to return, but Mellenger stays behind and there is a hint of romance in the future.

"The Wild Bull's Lair"

Rather Improbable But Pleasing Story Gives Fred Thomson A Chance to Bull-Dog A Real Bull

Reviewed by C. S. Sewell

Peppy entertainment with plenty of opportunities for the star and his wonderful horse, seems to be the goal of the producers of the series of pictures released through F. B. O. starring Fred Thomson. This has resulted in several that, while unmistakably "Western" in flavor, have shown considerable variety and gotten away from the conventional type, for example "That Devil Quemado" and "The Bandit's Baby."

Now comes "The Wild Bull's Lair" which is of still another type. It is a rather improbable story of a university-bred Indian who reverting to the primitive seeks to drive the white man out of the west and in furtherance of his scheme uses a wild bull the product of cross breeding cattle and bison.

Fred appears as a government secret service man who thwarts this scheme and of course there is a romantic angle introduced. He does not have much opportunity for action, instead, there is a lot of rather mechanical comedy involving a dude Easterner which however should be good for several laughs, and a surprise thrill comedy situation where Fred charges a "wild bull" that invades the barn dance and finds it is only a peaceful cow.

As practically the whole development has been centered on the climax the interest doesn't hold up quite as well as usual. The climax, however, develops considerable melodramatic tenseness and is suggestive of the big scene at the end of a serial episode, for the girl's father is fastened in front of the ferocious bull which is held by a peg attached to a rawhide thong which as it shrinks causes the peg to pull out gradually. Of course the hero arrives in time to save the father and also rescue the girl from the renegade Indian.

As usual, Thomson's horse, Silver King, comes in for a large share of the interest. There is a good stunt where he awakens his master by taking a towel and dipping it in water and then brushing it over Fred's face. His big scene, which will make the children howl even if it does appear too overdrawn for the grownups, shows Fred rigging up a device so that every time an Indian appears on a projecting rock the horse pulls a string attached to the trigger. As a result, three Indians are made to "bite the dust."

The supporting cast is entirely adequate, Catherine Bennett is attractive as the girl and Frank Hagney is exceptionally "villainous" both in appearance and acting, as the bad Indian.

Fred has little chance for cowboy stunts except where he bull-dogs a bull. Here is a real thriller, for he uses no steer but a real bull which gives him a real fight before it is subdued. Several times the bull gets Fred down in such a position that he is between the animal's horns.

As a general proposition, we don't think this picture measures up to several of the others, but it will doubtless prove good entertainment for Fred's rapidly enlarging circle of admirers.

Cast

Dan Allen.....Fred Thompson
Eleanor Harbison.....Catherine Bennett
James Harbison.....Herbert Prior
Henry Harbison.....Tom Carr
Yuma.....Frank Abbott
Red Fang.....Frank Hagney
Silver King.....Himself

Story and scenario by Marion Jackson.
Directed by Del Andrews.
Length, 5,280 feet.

Story

The ranchers in the neighborhood of Skull Mountain become excited over the fact that this mountain seems to be haunted. In reality it is the headquarters of a band of Indians led by Red Fang, a university graduate whose ambition is to get rid of the white men. Dan Allen is sent by the government to investigate it. He visits the Harbison ranch and falls in love with Eleanor, and finds that her father has a ferocious bull which at the instigation of Red Fang, posing as Mr. Redfern, is the result of crossing a bull with a bison. This bull escapes and goes to Skull Mountain. Red Fang persuaded Harbison to go there with him and then lures Eleanor there and demands that she become his wife. He ties Harbison and arranges a device so that in a certain length of time the bull will be free and attack him. Dan, learning of this, arrives and with the help of Silver King keeps the Indians at bay and rescues Eleanor and her father and wins her consent to marry him.

"Not So Long Ago"

Sidney Olcott Makes Real and Entertaining a Story of the Last Century, Featuring Betty Bronson

Reviewed by Epes W. Sargent

"Not So Long Ago" is largely what Sidney Olcott made it, for as a play the dramatic material is decidedly thin. In many hands the story would sink almost to travesty and in others it would be flat and commonplace, but with a carefully selected cast and admirable direction Mr. Olcott has worked it into a charming and at times almost a thrilling play. He gets you so interested in the characters and the atmosphere that you overlook the lack of dramatic smash.

This is a story of New York of the early fifties of the last century, thirty years back of the perfection of the automobile and half that distance from the old fashioned high wheeled bicycle; the days when stage coaches were filled with straw in Winter to keep the passengers' feet warm, and when the Brooklynite went home over the Fulton Ferry instead of the Brooklyn Bridge.

It is an interesting and very faithful picture of its period and the backgrounds have the charm of a series of old prints. This probably will possess greater sales value than the story, but does not indicate that the story is lacking in value, though it gains much through the personality of the players. Betty Bronson is charming as the little sewing girl who builds her dreams around the handsome son of her fashionable employer. She has not yet developed full depth of emotion, but her work is a very decided advance over her two previous roles and in her lighter moments she is wholly delightful.

Ricardo Cortez, as the somewhat floppish man of fashion keeps the role from becoming effeminate, and the finely drawn character of Sam Robinson is delightfully handled by Laurance Wheat. You have to recall him in other characters to realize that he is acting and not merely being himself. Surprisingly good work is done by Dan Crimmins as the old inventor. Part of the time he aids in supplying the comedy and at other moments he must contribute to the pathos, yet not once does he lose sympathy through overstressing the comedy.

The production has been most carefully made and the director has been singularly happy in his handling of the larger scenes. His mobs have the same pictorial value as the artistic groupings of the smaller scenes. The picture is thoroughly good entertainment with an abundance of natural comedy.

Cast

Betty Dover.....Betty Bronson
Billy Ballard.....Ricardo Cortez
Jerry Flint.....Edwards Davis
Mrs. Ballard.....Julia Swayne Gordon
Sam Robinson.....Laurance Wheat
Ursula Kent.....Jacqueline Gadson
Michael Dover.....Dan Crimmins

From the play by Arthur Richman.
Scenario by Violet Clark.
Directed by Sidney Olcott.
Length, 6,943 feet.

Story

Michael Dover is working to perfect a steam propelled vehicle. His experiments eat up the scanty family fortune and he is forced to turn to Jerry Flint, a money lender, for assistance. Flint realizes that the idea may have value and frames the note so that the

invention becomes his property in the event of non-payment. Betty, Dover's daughter, obtains employment as seamstress in the home of the fashionable Mrs. Ballard and becomes enamored of her son, William, who is engaged to Ursula Kent, largely because his mother wishes him to marry her wealth and position. Pestered by the attentions of Sam Robinson, Betty permits him to infer that Ballard has been making love to her and the jealous Sam persuades her father to ask Ballard his intentions. Getting to him before the two men arrive, Betty confesses her deception to Ballard, who good naturedly promises to aid her pretense, and in pursuance of this asks her father's permission to call. He falls genuinely in love, so the jealous Sam tries another device and informs Mrs. Ballard, who promptly discharged Betty after telling her of her son's engagement. When Ballard seeks to come to the financial aid of Dover, she will have none of his assistance. Flint assents to a trial of the vehicle, for advertising purposes, and Sam undertakes to walk against the device. But it is the old story of the hare and the tortoise. Sam drops in for a drink and the car beats him to the finish line. Flint claims the car, but it blows up, and he is glad to get the money from Ballard, who tells Betty that Ursula has given him his release because she, too, loves another.

"The Half-Way Girl"

Real Fire and Explosions Aboard Ocean Liner Provide Exceptional Thrills in Exciting Story

Reviewed by C. S. Sewell

There is one sequence in the First National production "The Half-Way Girl" which alone would insure its cordial reception by excitement-loving picture fans. That is the actual blowing up of a big ship at sea. Here is a real thriller. A fire breaks out aboard, smoke and then flames are seen bursting out through the hatches and soon the ship is ablaze, with passengers rushing madly to and fro. To add to the effect, the flames are in natural color. Lifeboats are lowered, even the crew is shown jumping off to a raft while fire bursts from the deck and through the portholes.

The fact that you know high explosives and matches have been loaded in the hold adds to the suspense, which reaches a high pitch with the rescue of the hero who is locked in "the brig" between decks. As if this were not enough punch for one situation, a leopard gets loose and causes the passengers to leap from a lifeboat, finally is routed by the hero with an oar and lands on an upturned boat to which the villain is clinging. Out-and-out melodrama this, but externally effective, and convincing because it is the real thing. But this is not all: after the passengers have left, the ship is shown rocked by three distinct explosions, each hurling parts of the vessel into the air, and finally it is seen sinking beneath the waves. These scenes are also in color.

All of this comes at the climax of a story that will hold the interest of melodrama lovers throughout. The locale is Singapore and the action concerns a half-way girl, neither good or bad, and a man who is a derelict, disillusioned by war and a faithless woman. The romance and regeneration is worked out in the midst of colorful oriental settings. There is plenty of action, for the hero kills a man in a brawl and is hunted by his own father, the head of the secret service, who also hounds the woman, sending her to lowest of the waterfront dives believing her to be an adventuress seeking to fleece his son.

Right up to the finish there is action, culminating in a fight in the dark between father and son, neither recognizing the other. While adding to the physical thrills, this seems a needly sacrifice of sympathy for the heroine who, to get revenge on the father, deliberately brings about this situation which ends in gunplay with the possibility that either father or son might have been killed. It ends, of course, with recognition and forgiveness.

Doris Kenyon gives an excellent performance, making the title role exceedingly real, and Lloyd Hughes is thoroughly acceptable opposite. Hobard Bosworth gives another of his vigorous performances as the father with Tully Marshall in a character bit.

With proper exhibition, "The Half-Way Girl" should prove a real box-office attraction.

Cast

Poppy La Rue.....Doris Kenyon
Philip Douglas.....Lloyd Hughes
John Guthrie.....Hobart Bosworth
The Crab.....Tully Marshall
Jardine.....Sam Hardy
Gibson.....Charles Wellesley
Miss Brown.....Martha Madison
Based on original story by E. Lloyd Sheldon
Directed by John Francis Dillon
Length, 7,570 feet.

Story

When a theatrical troupe is stranded in Singapore Poppy La Rue stays behind to take care of one of the girls who is sick. This girl dies and with the alternative of facing jail because of the big hotel bill, Poppy becomes a private hostess and makes the acquaintance of Philip Douglas. John Guthrie, head of the Indian secret service comes to Singapore and informs his subordinate that his son Philip has left home, disillusioned because of the war and an affair with a woman. Philip seeing his father disappears and goes to a dive where he drinks heavily and is robbed and in attempting to recover his wallet shoots the keeper. He gets away and with the aid of Poppy by boarding a steamer bound for Penang. Poppy returns to the hotel and going to Philip's room to get his luggage meets his father who thinks she is an adventuress and using his power sends her to a dive. Jardine, her former boss gets her out on condition that she accompany him to Penang. A fire breaks out in the hold and Philip is forced to come on deck where he rescues Poppy from Jardine and is locked in the brig. After the others leave the ship, Poppy helps him get out and an escaped leopard adds to their menace but they finally get in a boat just before the ship explodes, and are rescued by another ship. Philip's father comes aboard and Poppy contrives so that they fight and almost kill each other in the dark to get her revenge. Philip then discloses that they are married and love each other.

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"Lorraine of the Lions"

Story of Girl Reared by Jungle Animals Makes Entertaining and Colorful Universal-Jewel Feature

Reviewed by C. S. Sewell

It is a story of the Tarzan type that is unfolded in the Universal-Jewel production, "Lorraine of the Lions," with Norman Kerry as the star and Patsy Ruth Miller featured in the title role. While fanciful and highly improbable, it should provide good entertainment for the majority of patrons. It is colorful, with good melodramatic punches and amusing comedy.

A ship with a circus aboard is wrecked. All are lost except a little girl who is saved by a pet gorilla. They land on an uninhabited tropical island along with a cage of lions. Regardless of the title, however, it is the gorilla and not the lions that figures largely in the action.

Isadore Bernstein has provided a smooth running story and Edward Sedgwick has capably directed the production, and combined with the excellent work of the players the interest is held throughout. Especially striking is the manner in which Mr. Sedgwick has produced the jungle scenes, the atmosphere being colorful, but aside from the unusual nature of the story, the biggest single factor is the performance of Patsy Ruth Miller. As the simple child of the wilderness, with only the faintest recollection of her people, she gives an excellent and convincing performance, never once getting out of character, admirably shading her work so as to indicate the effect of civilization after she is brought back to this country.

There is some excellent comedy in the situation where Norman Kerry attempts to show Miss Miller how to don conventional feminine garments and she succeeds in mixing things up generally. Mr. Kerry handles his role well throughout but is overshadowed by Miss Miller. The others in the cast are thoroughly capable and especially fine is the work of Fred Humes as the gorilla. In many of the situations the illusion is perfect.

A good melodramatic climax has been provided in the scenes where the gorilla escapes from his cage during a severe storm and, thoroughly terrified, grabs the heroine and starts off with her, climbing up on a roof. There is plenty of punch and excitement when the hero climbs up after this animal and rescues the girl but comes near forfeiting his own life when this powerful brute turns on him; but you feel a pang of regret when a timely shot kills the gorilla, for it has been a real friend and companion for the girl and saved her on several occasions.

Of course there is a romance and it has been pleasingly worked out.

Cast

Don Mackay.....Norman Kerry
Lorraine.....Patsy Ruth Miller
Bimi.....Fred Humes
Livingston, Sr.....Joseph J. Dowling
Hartley.....Philo McCullough
Colby.....Harry Todd
Lorraine, age 7.....Doreen Turner
Story by Isadore Bernstein.
Adapted by Karl Krusada and Isadore Bernstein.
Directed by Edward Sedgwick.
Length, 6,700 feet.

Story

Young John Livingston married a circus woman and his father never forgave him, but offered to take their child, Lorraine, and care for her. While coming to America with their circus the ship struck a derelict and sank and all were reported lost. Lorraine's companion, Bimi, a gorilla, saved her and they

land on a tropical island with an elephant and a cage of lions. In an apparition Lorraine's grandfather sees her and is so impressed that for years he visits fortune tellers to try and get some news of her whereabouts. Finally Don Mackey, student of the occult, is nearly run over by the old man's car. Don reads a crystal and sees Lorraine and the party, including Hartley, a nephew, who seeks the Livingston fortune. They find Lorraine, who has grown up as a child of nature with only the old gorilla as a companion. At last she is persuaded to return with them to San Francisco. During a dinner when Lorraine is ill at ease, Bimi acts badly and is put in a cage. Later a storm comes up and without Lorraine to comfort him he becomes ferocious, breaks out, invades the house and starts off with Lorraine. Don succeeds in rescuing her and is attacked. The gorilla is finally shot. Don starts to leave, saying his work is finished, but Lorraine says if he must go she will go with him.

"Eve's Lover"

Irene Rich, Lytell, Louis and Clara Bow in Entertaining Warner Brothers Picture

Reviewed by Sumner Smith

Two vivid characters, opposites, hold the center of the stage in "Eve's Lover," a Warner Brothers Classic of the Screen, with Irene Rich, Bert Lytell, Clara Bow and Willard Louis. Miss Rich is a steel magnate, Lytell a handsome rounder. They marry as a result of the machinations of a business man, played by Louis, and the story revolves around the rounder's new-found love for the woman and his difficulties with former playmates, among them a flapper played by Miss Bow.

With these strong characters and a strong though not unusual plot, "Eve's Lover" proves good entertainment. It is the first big directorial effort of Roy Del Ruth, previously identified with slapstick comedies, and a creditable work.

The climax is particularly well directed. It concerns a strike and stampede of mill employes which various men try to check and which ends to the satisfaction of all but the villain.

Miss Rich is a most dependable actress and in "Eve's Lover" she is eminently pleasing. Some of the transitions afforded by change of make-up and dress are striking, as she becomes the elemental rather than the business woman. Lytell's performance as the rounder is finished in all respects, and Willard Louis again scores, this time in the role of the crude business man. Clara Bow is a flash of temper as the aggrieved flapper.

"Eve's Lover" is a good program picture and ought to please in a majority of theatres. The cast is excellent and the work of its members expert.

Cast

Eve Burnside ..... **Irene Rich**
Baron Maddox ..... **Bert Lytell**
Rena ..... **Clara Bow**
Austin Starfield ..... **Willard Louis**
Burton Gregg ..... **John Steppling**
Amos Potts ..... **Arthur Hoyt**
The Agitator ..... **Lew Harvey**

From the story by Mrs. W. K. Clifford.
Directed by Roy Del Ruth.
Photographed by George Winkler.
Length, 7,237 feet.

Story

Baron Maddox, breaker of women's hearts, marries Eve Burnside, business woman to whom love has previously been only a word, at the instigation of Austin Starfield, business competitor of the Burnside steel factory, who plans to force its sale. Maddox falls in love with his wife and refuses to heed Starfield. Rena, a flapper in love with Maddox, leads Eve to believe that Maddox has only married for money. Starfield engineers a strike at the Burnside factory. Maddox breaks this up and convinces Eve he loves her.

"The Ranger of the Big Pines"

Eulalie Jensen's Excellent Characterization Is Outstanding Feature of Vitagraph Western

Reviewed by C. S. Sewell

One of Hamlin Garland's novels, "Cavanagh, Forest Ranger," has been adapted to the screen and is being offered by Vitagraph under the title, "The Ranger of the Big Pines," with Kenneth Harlan and Helene Costello, the daughter of Maurice Costello, in the leading role.

From the standpoint of story and action the picture is an average western with a conflict between cattle barons, who refuse to pay tax for grazing on government land, and the defending forest ranger as opponents. Following one of the variations of the familiar formula, there is an attack on the ranger, with the girl riding ahead to give warning and a posse following to the rescue, giving opportunities for plenty of hard riding and gunplay.

The picture is lifted out of the ordinary, however, by a single character, admirably played by Eulalie Jensen, that of the deserted wife struggling along as manager of a frontier hotel, losing beauty, refinement and even neatness to keep her daughter in luxury in the East. Here is splendid character drawing, accentuated by the distaste of the daughter, who, arriving unnoticed, finds her ideas rudely shattered. Miss Jensen holds strictly to the character and finally wins real sympathy for a distasteful role. Fighting through the barrier of unloveliness by sheer force of personality and artistry, she gives the picture individuality.

Due to faults either in continuity or direction, the story is lacking in smoothness. For instance, the opening scenes show the girl arriving home and being received with great acclaim. She is then pictured as aboard the train and this is confusing until her real arrival under totally different circumstances establishes the previous scenes as a dream. The comedy relief, while amusing, is considerably overplayed.

Kenneth Harlan is well cast as the ranger, carrying out the romantic idea of the role admirably. Helene Costello gives a creditable performance as the girl but does not seem as yet quite sure of herself. With a make-up that is none too good Eugene Pallette struggles with the unconvincing role of the girl's father who returns in disguise and seems miscast.

Cast

Ross Cavanagh ..... **Kenneth Harlan**
Virginia Weatherford ..... **Helene Costello**
Mrs. Weatherford ..... **Eulalie Jensen**
Sam Gregg ..... **Will Walling**
Joe Gregg ..... **Lew Harvey**
Redfield ..... **Robert J. Graves**
Edwards ..... **Eugene Pallette**
Pinkie ..... **Harvery Clark**
Mame ..... **Jonn Standing**

Based on novel "Cavanagh, Forest Ranger," by Hamlin Garland.
Directed by W. S. Van Dyke.
Length, 7,032 feet.

Story

After being away from her mother for ten years, Virginia Weatherford returns west filled with rosy hope and is shocked to find that her mother an unkempt woman running a hotel catering to rough men and has become as rough and hardened as the men are. Virginia meets Ross Cavanagh a ranger who takes up for her mother and her influence softens her. Gregg, leader of the cattle barons who resent a government tax on grazing on public lands, sends his son out with the cattle and Cavanagh accepting a challenge whips him in a fight. Later, Pinkie the hotel waiter overhears Gregg plan to send his men to attack Cavanagh and make way with him if necessary. Virginia rides to warn him and he is also aided by a rough character who confesses to Cavanagh that he is Virginia's father who disappeared years before charged with a crime. Finally the attackers are repulsed but this man is killed and Cavanagh keeps secret the fact that he is her father.

"Rugged Water"

Exciting Rescue from Storm-Tossed Vessel Is Big Punch in Paramount Version of Lincoln Novel

Reviewed by C. S. Sewell

Some authors excel in the delineation of character, others in developing action, and the same is true of directors. Joseph C. Lincoln, who wrote the novel on which the Paramount production, "Rugged Water," is based, belongs to the former class, while Irvin Willat is an exponent of the latter.

Like all of Lincoln's novels, this one is a story of the rugged folk who live along the shores of Cape Cod and the entire action takes place in a small village or the life-saving station nearby. Naturally there are several scenes that justify the title and the sequences when the crew go to the rescue of a sinking ship. These are well handled, besides being in many instances pictorially beautiful. Mr. Willat is at his best here. From the point where the hero asserts himself, overrides the authority of the cowardly captain and orders the men out into the raging water, there is plenty of punch. The rescue, with the crew boarding the storm-tossed vessel, is dramatic and realistic, and the same is true of a later scene where the hero rescues the girl's father during a storm, though it loses some of its effect because of the previous scene.

There is an amusing sequence showing the clever village belle forcing the hero into a proposal but not much action or incident before the big climax. The highlights of the story are here, the characters keep the plot in motion but they have not been sufficiently developed to keep you intensely interested in their movements. Lincoln's popularity depends more on the way he builds his characters to make their actions convincing than in what they actually do, and it is this compelling motivation that is lacking in this story, which as a result loses much of its force.

This is especially true of the old captain. He is introduced as a religious fanatic but his physical cowardice, which he cloaks with religion, comes as a surprise, for there has been nothing to establish or explain this angle.

Lois Wilson and Warner Baxter give capable performances in the romantic leads, and Phyllis Haver is capital as the scheming village belle, while the minor roles are all well handled. Walace Beery gives a sterling performance as the old sea captain, but we doubt whether this character in which he "shows the white feather" will appeal to his public who are accustomed to seeing him in roles which while not often sympathetic are always vigorous.

Mr. Willat has excellently established the ruggedness and bleakness of the surroundings and the atmosphere of the life-saving station is convincing. The production details are excellent.

(Continued on page 647)

Daniel Keefe, latest Fox director now wielding the megaphone over the first of the O'Henry series, "Shoes." Mr. Keefe has just been promoted to directorship, having for several years been assistant to Rowland V. Lee.

Robert Kane Picks Higgin to Direct "Invisible Wounds"

TWO years ago Robert Kane said that future directing talent would have to be sought in the writing branch of the business.

"The old directors hold to old ideas and cannot be made to change," said Kane, "the writers have the new ideas and we must develop them as directors."

Kane instanced a number of writers who had been given a chance to direct—and two years have borne out his prophecy: the men are successful directors today.

When Mr. Kane became an independent producer and signed a First National contract, he bought Frederick Palmer's book, "Invisible Wounds," and assigned Sada Cowan and Howard Higgin to the continuity. So impressed was Kane with their treatment, that he gave up negotiations with a famous director who wanted to produce the picture, and now First National announces that Higgins will handle the megaphone.

"I selected Mr. Higgin after giving the matter much thought," states Mr. Kane, "and because the treatment he prepared with Miss Cowan showed real genius. He seems to me the type of writer who has a future as a director, and should make good on his vision of 'Invisible Wounds.' I claim that the finished scenario-continuity writer has the fundamentals of direction at his finger-tips. He should not find it difficult to transfer his vision of the story to the screen. The mechanics of the work of reproduction are his least worry."

And so, suiting action to belief, Kane has given Higgin his chance and production commences about July 20th in New York City. A strong cast, headed by Blanche Sweet, is being assembled for the picture.

Lewis King, younger brother of Henry King, has been appointed assistant to Director Higgin.

Exhibitors and Writers Acclaim New Director

"THE GIRL WHO WOULDN'T WORK," the first directorial work of the young Rumanian, Marcel De Sano, was previewed last week in Hollywood at a special showing arranged by B. P. Schulberg under whose supervision this new Preferred Picture was made.

The performance was attended by a group of California exhibitors and the West Coast representatives of motion picture magazines and newspapers. De Sano's work was generally acclaimed as indicating that he is one of the most significant young directors to be introduced to the industry in many months.

He came to this country atter several years service in the French diplomatic corps, and received his picture training as a scenario and title writer with Universal and Metro-Goldwyn. Two months ago, B. P. Schulberg gave him his first opportunity at the megaphone. His next production to follow "The Girl Who Wouldn't Work" will be the screen version of Wallace Irwin's novel, "Lew Tyler's Wives."

This first picture, however, will serve as the first example of his directing technique. It is adapted from the novel by Gertie D. Wentworth-James that was widely discussed in London last fall. Marguerite De La Motte, Lionel Barrymore, Forrest Stanley, Lilyan Tashman, Henry B. Walthall and others are in the cast.

Rossman on the Air

Producer of "Kivalina of the Iceland" Talks via Radio on Arctic Data

Earl Rossman, who spent two years in the frigid North making the screen-drama "Kivalina of the Ice Lands," which Pathe will release on August 9, is telling radio fans of the experiences encountered in making his picture.

Through the New York studio of Station WOR, Rossman is giving a series of five talks on how he managed to photograph the aurora borealis; how he persuaded the native Eskimos to act out his story before the camera; how he lived in an igloo with the Eskimos and other interesting subjects. He calls his series of talks "Tales of the Arctic, or Making Pictures Under the Midnight Sun."

He has also broadcast over WNYC, the New York City Municipal Broadcasting Station.

Convention of First National

A call for a national convention of First National branch and district managers has been sent out by E. A. Eschmann for Tuesday, Wednesday and Thursday, August 25, 26 and 27 in New York City.

The main feature of the convention will be the presentation to the field force of the selling plans on the new product, though many other features for the betterment of First National service to the exhibitor will be gone into.

A scene in the Educational-Mermaid comedy "Going Great," in which Eddie Nelson is starred

Four Comedy Two-Reelers From Century This Month

FOUR proven comedy successes will be released for general showing during the month of August by the Century Film Corporation. They are two-reel Century Comedies made with such well-known stars as Wanda Wiley, Edna Marion, Al Alt and Eddie Gordon.

The first to reach the screen will be "After a Reputation," starring Edna Marian. This young comedienne has built up such a widespread reputation in Century Comedies, she has been borrowed by the Universal Pictures Corporation to play an important role in one of Universal's forthcoming Second White List Jewels, "The Still Alarm." In "After a Reputation," which was directed by William Watson, Miss Marian was given unusual opportunities to display her ability to draw laughs. It is a hilarious take-off on the adventures of a home-town girl who has stage aspirations. It contains some jazzy back-stage chorus scenes and also is notable by the appearance of Pinto Colveg, the man with the funny face. Matty Roubert plays the principal supporting role. This comedy will be released through Universal Exchange August 5.

The next Century to reach the screen will be "Paging a Wife," starring Al Alt. Charles Lamont, the director, pilots Alt and a strong cast through an amusing series of comic situations which make for good screen entertainment. Included in the cast are such well-known comedy players as Hilliard Karr, Charles King, who has been promoted to be a Century Comedy star in his own right, and Lillian Worth. The comedy has a number of angles, including funny automobile and golf scenes. It is heralded as the best Al Alt comedy ever made. It will be released August 12.

The third Century Comedy for August will be a Wanda Wiley Comedy. It is called "Won By Law," and shows Miss Wiley in an entirely new type of comedy. It is a true situation comedy, with a strong plot and a rapid sequence of amusing situations. It concerns a blase young heiress who can't get a thrill out of life until she is kidnapped by a cave-man from the wooly west. An enforced stay in his mountain cabin makes a new girl out of her.

Popular Bob Reeves has the chief supporting in this comedy. Others in the cast are Lillian Worth and Frank Whitson. It will be released August 19.

The last Century release for August is "Crying For Love," starring Eddie Gordon. Noel Smith directed it. Eddie has the role of an adventurous young bride-groom, with husky Blanch Payson playing the bride. Eddie finds that being the new husband of a six-foot cave-woman has its drawbacks, especially when he takes an interest in smaller and outer brands of girlhood. This comedy is slated for release August 26.

The August Centuries mark the wind-up of that company's 1924-1925 product, and because of the exhibitor's need for strong comedy offerings at this time of the year, have been selected with unusual care. They all are heralded as excellent box-office pictures.

SONYA LEVIEN
This brilliant scenarist has signed a long term contract with Warner Bros.

C. Edward Davenport Will Produce Feature Series

C. EDWARD DAVENPORT announced this week the incorporation of a producing company, the name of which will be made public shortly, and for which company he will make a series of feature photoplays.

Mr. Davenport states that he is associated with Wally Gluck, of New York City, son of former State Assemblyman Samuel A. Gluck, of Brooklyn, sponsor of the New York State Sunday Opening Bill, under which certain forms of theatrical entertainment are permitted, including the presentation of motion pictures.

Some years ago, Mr. Davenport was seriously burned in a studio fire when making a picture for J. V. Ritchey and Arthur Sawyer. The trade press and newspapers at the time published Mr. Davenport's obituary notice. But he didn't die. He lived, and fought his way back through the scars, wrecked tissues and nerves, following the fire. His recent affiliations have been with the legitimate stage, whence he came originally to the screen.

Mr. Davenport was associated with the old Reliance company, Majestic, Lubin, All-Star and others, both as an actor and as director. He produced "Broken Barriers."

The series of "Safety First" pictures, directed by Mr. Davenport for the railroads, are in use by five big railroad systems in the United States and Canada.

With the announcement of the name of the producing company, which will have temporary offices in 1486 Broadway, Mr. Davenport will announce further details regarding stories, stars and players, and studio arrangements.

Maloney Starts New Series

Louis Weiss, managing director of Weiss Brothers' Clarion Photoplays, Inc., announces that, according to advices just received, Leo Maloney has just started production on the first of his series of eight five-reel Western Gems which Clarion will distribute this coming season. The preliminary work for the series has been completed in full. The first picture of the series will be released under the title of "Win, Lose or Draw."

Scenes in "Without Mercy," a George Melford production, with Vera Reynolds, Dorothy Phillips, Robert Ames and Rockcliffe Fellowes, released by Producers Distributing Corporation.

Fox Gives Titles and Dates on First Group of Short Subject Releases

TITLES and release dates for its initial group of short subject productions for the season beginning in August are contained in an announcement just issued by Fox Film Corporation.

Numbering twenty-two, exclusive of the Fox News releases, with pictures from each of its five short reel units, the initial Fox announcement contains an imposing group of short reel films.

There are four of the second series of Richard Harding Davis "Van Bibber" comedies, the first series of which have been hailed as comedy triumphs of the current season; three of the new O. Henry series, which Fox is making from the cream of that great American genius' works; three of the "Married Life of Helen and Warren" laugh-getters from the widely read newspaper stories by Mabel Urner; three Imperial Comedies, which need no introduction to exhibitors, and nine Fox Varieties, one-reel gems of the world we live in.

The four Van Bibber releases mentioned in the announcement are "The Big Game Hunter," "The Sky Jumper," "The Wrestler" and "A Parisian Knight"; the O. Henry selections include "Shoes," "Transients in Arcadia," and "Failure"; the initial Married Life films are "A Business Engagement," "All Aboard" and "The Peacemakers"; the Imperial Comedy trio includes "On The Go," "Sweet Marie" and "Love and Lions."

The nine one-reelers which make up the first group of Fox Varieties include "The West Wind," "In a China Shop," "My Own Carolina," With Pencil, Brush and Chisel," "Cuba Steps Out," "The Sky Tribe," "White Paper," "The River Nile" and "Toiling for Rest."

The Van Bibber "The Big Game Hunter" is the first Fox short subject release for the new season, with August 16 as the date set. In this humorous tale Earle Foxe, starring in the title role, excels anything he has ever done. His antics as a big game hunter and the laugh getting incidents that follow one after another make this first release a "wow" it is said.

"On the Go," an Imperial, and "The West Wind," a Varieties, are the next releases on August 23. The adventures of a group of city cliff dwellers in the wide open spaces is the basis of the humorous laughs in the comedy production. Full of surprises and beauty is "The West Wind," which is a new idea for a picture with the most novel of treatment.

"A Business Engagement," the first of the Married Life of Helen and Warren series to be released, is set for August 30. This picture is a scream which will be appreciated by any couple whose peace is threatened by "business engagements" on the part of friend husband says a Fox official.

"Shoes," O. Henry's tale of Alabama cockleburrs and bare Central American feet, is scheduled for release September 6, with the Imperial "Sweet Marie" and "In a China Shop," a Fox Varieties. The O. Henry story is too well known to need repeating. "Sweet Marie" moves around the misadventures of the suitors of a sweet young thing to innumerable real hearty laughs. "In a China Shop" is a unique subject having to do with the history of making porcelain.

"The Sky Jumper," a Van Bibber, "Love and Lions," an Imperial, and "My Own Carolina," a Fox Varieties, will be released on September 20. If you have ever seen any one trying to learn how to ski, you can easily imagine how funny this Van Bibber is, for it is based on the initiation of Van and his clique into the mysteries of the famed Norwegian sport. "Love and Lions" is one of those inimitable lion comedies which Fox produces so well. The yearning of all the songs that express a longing to go back to the Sunny South are rolled together in "My Own Carolina."

An intimate glimpse of genius is "With Pencil, Brush and Chisel," scheduled for release October 4. Into his marvelous New York Studio, this Fox Varieties takes you to spend interesting minutes with Emil Fuchs, one of America's foremost artistic geniuses. The second Married Life Picture, "All Aboard," is scheduled for release October 11 and the humor and pangs of a couple's parting are shown here in an amusing manner.

On October 18 another O. Henry, "Transients in Arcadia," and "Cuba Steps Out," a Fox Varieties, will be released. The O. Henry release is said to be the most typical of that author's work and brings to the screen in a convincing manner the humor and pathos for which he was justly celebrated. "Cuba Steps Out" takes one to that playground of the Western Hemisphere, which, despite its numerous pleasure seekers, ministers to the needs of the world with its great crops of sugar and tobacco. It is a picture of unusually interesting contrasts.

A Van Bibber, "The Wrestler," and a Varieties, "The Sky Tribe," made up the November 1 releases. The slender Earle Foxe as an adventurer into the land of catch-as-catch-can is claimed to give more laughs per foot than any comedy ever made. "The Sky Tribe" is the result of the daring of the adventurous Miss Elizabeth Pickett into high mesas that rim the deserts of the Southwest, where dwell the Eagle Men, the Pueblo Indians. Truly a picture of rare beauty and intense interest to lovers of the strange and unique sights of the world.

"White Paper," based on the transformation of a tree into a newspaper, the million-tongued crier of modern civilization, is the interesting Varieties scheduled for release on November 15.

On November 22 "The Peacemakers," third of the Helen and Warren series, will be available for distribution. One may easily imagine the humorous situations that can be built around the entrance of olive branch bearers into a quarrel between Helen and Warren, which is the background of this two-reeler.

"The River Nile," a Varieties, and "Failure," an O. Henry, make up the November 29 releases. "The River Nile" is a photographic record of an expedition to the best known river in the world, showing Egypt going ahead today with its work as it did 5,000 years ago in the days of King Tut. "Failure," despite its ominous title, has enough humor sprinkled through it to be clasesd as a comedy rather than a tragedy and is considered by many as O. Henry's greatest story.

Concluding the initial group of releases on December 13 are "A Parisian Knight," a Van Bibber, and "Toiling for Rest," a Varieties. As a "Parisian Knight" Earle Foxe has a fertile field for his inimitable comedy stunts. "Toiling for Rest" shows a band of hardy vacationsits setting out in search of rest in the heart of the Canadian Rockies. This picture gives the thrill of adventure and at the same time is one of real beauty in its scenic setting.

Scenes in the William Fox photoplay version of the John Golden stage success, "Lightin'," with Jay Hunt, Madge Bellamy, Ethel Clayton, J. Farrell MacDonald, Otis Harlan and Wallace McDonald. This is a John Ford production, from a scenario by Frances Marion.

Florence Turner to Play for Columbia Under Tony Gaudio

EXHIBITORS and fans are always anxious to get a little word about the great favorites of the early days. And when they hear that Florence Turner, the famous Vitagraph star of twenty years ago has come back to Hollywood, they will be all the more interested—especially when they realize that one of the pioneers in the screen world, Tony Gaudio, who "shot" her early productions when Blackton was her director, is the man who will handle the megaphone for Columbia in the second of its Waldorf releases, "The Price of Success."

Miss Turner recently returned from England where for the past eight years she has been heading her own company and has scored considerable success in the biggest features made during that period in the British Isles.

"It makes me feel great to get back to the States," Miss Turner told Gaudio after the two had greeted each other and had also recounted some of the interesting phases of the early days of motion pictures when they were on the same lot.

"I am enthusiastic about my treatment abroad as I was given the best consideration wherever I went. But I'm glad to make pictures again in the United States because I feel that there is ample scope for my ability here. I am delighted with the story, 'The Price of Success,' and elated with the part I play in it."

Miss Turner has been given offers to play in a number of big Hollywood productions, and expects to get right back into the swing of picture work here, beginning with "The Price of Success."

Alice Lake heads the cast of "The Price of Success," and a number of well-known favorites have also been included: Gaston Glass, Lee Shumway, Alma Bennett, Speck O'Donnell and Tom Rickets, seasoned troupers who have appeared in some of the best pictures of the year.

Metro-Goldwyn-Mayer Signs Virginia Bushman

VIRGINIA BUSHMAN, of Baltimore, daughter of Francis X. Bushman, has signed a contract with Metro-Goldwyn-Mayer to appear on the screen.

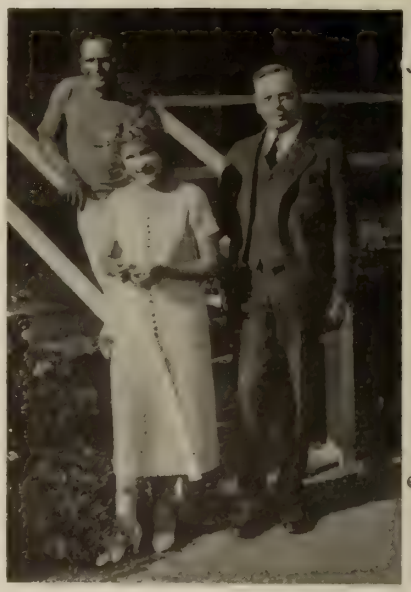
Miss Bushman, who is 19, was given a small part with her sister Lenore, 17, in Monta Bell's "Lights of Old Broadway," adapted from the stage play "Merry Wives of Gotham," when the girls recently left their Baltimore home to pay a visit to their father in Hollywood. Later Robert McIntyre, casting director for the Culver City studios, selected Miss Bushman from among 800 extras without being aware of her identity, and subsequently secured her signature to a contract.

Mrs. Bushman, interviewed at her Baltimore home, has expressed great pleasure over Virginia's success.

"I knew about Virginia's good fortune, of course. She wrote me immediately. Both Virginia and Lenore are very pretty girls and are of the type that screen well. They are enraptured with the idea of careers on the screen."

Mr. Bushman is now playing at the Culver City studios opposite Mae Murray in "The Masked Bride."

Florence Turner, famous Vitagraph star of the pioneer days, with Alice Lake and Director Tony Gaudio, who are to make "The Price of Success" for Waldorf Pictures, which Columbia distributes.



James C. Burger, newly-elected Imperial Potentate of the Shrine, called on Mary Pickford and Douglas Fairbanks recently and talked over old times in Denver, his home town, with Doug, a Denver native.

F. X. Bushman Cast

Will Play Leading Role Opposite Mae Murray in "The Masked Bride"

Francis X. Bushman has been signed to play opposite Mae Murray in "The Masked Bride." Bushman will have the straight role of Richard Grover, second in importance only to that of the star.

Bushman, who began his career in films with Essanay in the early days of pictures, returned to the stage several years ago, but was recently lured back to the screen to play Messala in Fred Niblo's production of "Ben Hur."

Directing "Souls for Sables"

James C. McKay is directing the Tiffany Production "Souls For Sale," suggested from Garlan & Co. by David Graham Phillips. McKay has had an intensive training in various branches of the motion picture business and has heretofore directed a number of excellent pictures. Before joining Tiffany Productions he was associated as an assistant with Herbert Brenon and then with the Cosmopolitan Productions.

"Action Galore" Started

Advices from Lester F. Scott, Jr., on the West Coast announce the start of production on "Action Galore," the third in the series of eight Five Reel Rough Riding Romances featuring Buddy Roosevelt.

The story is adapted from "The Valley of Jeopardy" by Ralph Cummins, which was published in Action Stories Magazine.

The picture is under the direction of Robert Eddy from the continuity by Betty Burbridge.

"Bunker Bean" Finished

News to the Warner Bros.' head offices in New York tells of the completion of production work on "His Majesty Bunker Bean," one of the specials on the 1925-26 schedule. This is Julien Josephson's adaptation of Harry Leon Wilson's widely read and popular novel, with the inimitable comedian, Matt Moore, in the name part, and Dorothy Devore in the leading woman's role.

RIZA ROYCE

A charming stage personality won this New York celebrity a contract in pictures from B. P. Schulberg. Miss Royce has gone to the Coast for her first role in the Preferred Picture, "Lew Tyler's Wives."

Ray in M.-G.-M. Picture

Will Have Role Opposite Pauline Starke in "A Little Bit of Broadway"

Charles Ray, one of the most famous and best loved motion picture actors in the world, has signed a contract with Metro-Goldwyn-Mayer, according to an announcement made by Harry Rapf, associate production executive at the Culver City studios.

Ray will be co-featured with Pauline Starke in "A Little Bit of Broadway" under the direction of Robert Z. Leonard.

"Hurricane Horseman" Arrives

Louis Weiss, managing director of Weiss Brothers Artclass Pictures Corp., announces that he has received the negative and first print of "The Hurricane Horsemen" from Lester F. Scott, Jr., its producer.

This picture is the second of the series of Eight Five Reel Acrobatic Stunt-Thrillers featuring Wally Wales (The Cowboy Prince). Those who have seen the picture fully agree that it lives up to its title which implies fast riding.

Signs for Columbia

R. C. Fox, president of Freedom Film Corporation of Rochester, New York, has signed with Columbia Pictures to distribute in upper New York State a number of their big successes: "Traffic in Hearts," "Her Accidental Husband," and "Pal O' Mine," as well as twenty two-reel westerns featuring Dick Hatton, and Screen Snapshots. The Freedom territory lies east of Buffalo and beyond Albany.

Titling "Wrong Doers"

John Krafft has completed editing and titling "The Wrong Doers," directed by Hugh Dierker, the first of the Bernarr MacFadden series, and is now writing final titles for Johnny Hines' forthcoming comedy feature, "The Live Wire," produced by C. C. Burr under direction of Charles Hines as the initial offering under their new contract with First National.

"Paris After Dark" Announced As Norma Talmadge Picture

"PARIS AFTER DARK" will be Norma Talmadge's next starring vehicle for First National, according to word received yesterday from the Hollywood offices of Joseph M. Schenck.

The announcement that the story goes into production immediately on completion of her current vehicle, "Graustark," confirms the indication that 1925 will be the busiest production year of the star's career.

"Paris After Dark" is an original story by John W. Considine, Jr., for the past several years production manager of Joseph M. Schenck productions, and who recently made his debut as an independent producer. It had been previously titled "Sun of Montmartre," but with its definite selection as Norma's next film the switch in title was decided upon.

Additional news value was given the advice received at the First National offices here from Schenck in the announcement that Samuel Goldwyn had agreed to lend the services of the popular Ronald Colman as Norma Talmadge's leading man in "Paris After Dark."

Sidney Franklin, who directed "Smiling Through," will handle the megaphone. The photoplay will be known as a Sidney A. Franklin Production.

Norma's next vehicle will mark her return to the type of role in which she reigned in public favor before the era of such character roles as she had in "Secrets" and "The Lady." In "Paris After Dark" she will be an impudent spitfire, an idol of the Apaches of the Montmartre. It is a role of fire and dash, in radical contrast to the sweet, devoted characterizations of her recent mother roles.

Roland West, author and producer of several mystery plays and photoplays, such as "The Unknown Purple" and "The Monster," will have production supervision of the new Norma Talmadge film. As the action involves a mingling of mystery and melodrama with comedy and pathos, West was deemed the logical selection for production command.

"Paris After Dark" is scheduled to be put into production about August 15th.

All Warners Stock Company Stars to Appear in Big Special

WARNER BROS. have decided to use every member of their stock company and every one of their stars—with the possible exception of John Barrymore and Lowell Sherman, in "Broken Hearts of Hollywood," one of the productions of their 1925-26 schedule.

Plans now under way and just revealed in information coming from Hollywood call for one of the biggest specials ever made.

Among the stars and featured players appearing will be Syd Chaplin, Monte Blue, Marie Prevost, Irene Rich, Louise Fazenda and Patsy Ruth Miller, to take just a few names from the formidable Warner list. It is even possible that a dog part will be found for Rin-Tin-Tin.

Roy del Ruth will direct the production from the scenario by Darryl Francis Zanuck.

John McGraw, manager of the New York National baseball team ("The Giants"), with Allene Ray, Patheserial star of "Play Ball," written by McGraw.

Lilyan Tashman Signed

A potential star of meteoric appearance has been secured by Metropolitan Pictures in the signing of Lilyan Tashman under a three-year contract.

Miss Tashman has been in Hollywood but fourteen months and in that short period has appeared in fifteen productions including "I'll Show You the Town," "Pretty Ladies," "Broadway Butterfly" and Al Christie's newest feature "Seven Days."

Immediately upon the completion of her work in "Seven Days," William Sistrom, general manager of Metropolitan Pictures signed her to appear in featured roles exclusively in the productions to be released through Producers Distributing Corporation.

"Lovers in Quarantine" Completed

Bebe Daniels has completed her latest comedy under Frank Tuttle's direction, "Lovers in Quarantine," adapted from the play "Quarantine," which evoked hearty laughter for many months on Broadway where it was played by Helen Hayes and Sidney Blackmer.

The star's principal aids in the gaieties that followed her elopement with her sister's suitor were Harrison Ford, Alfred Lunt, Eden Gray, Ivan Simpson, Edna May Oliver, Diana Kane and Marie Shotwell.

Add to "Big Parade" Cast

Word comes from the Coast to the effect that Hobart Bosworth, Claire Adams, Robert Ober and Claire McDowell have joined the cast of "The Big Parade," John Gilbert's first starring vehicle for Metro-Goldwyn-Mayer. Bosworth will have the role of Mr. Apperson, the hero's father and Claire Adams is to play young Apperson's southern sweetheart. Robert Ober has been cast as Conrad, one of the Gilbert's buddies in the picture, and Claire McDowell is to have the role of Mrs. Apperson.

King Vidor is making rapid progress with this Laurence Stallings story and hopes to complete it shortly.

A Galsworthy Original

Associated Pictures Corporation is negotiating with John Galsworthy for an original scenario for Barbara La Marr, who played the leading role in the Sawyer-Lubin production of "The White Monkey," by Galsworthy, for First National Pictures.

This vehicle probably will follow "Spanish Sunlight," an adaptation of the novel by Anthony Pryde, which has been announced as Miss La Marr's next picture, and is to be made on the Coast under the personal supervision of June Mathis.

Completes "The Perfect Clown"

"The Perfect Clown," Larry Semon's second special comedy production for the new Chadwick Pictures Corporation program, has been completed. "The Perfect Clown" is scheduled for release on October 15, but arrangements have already been completed for a special pre-release engagement on Broadway in September. The cast includes Dorothy Dwan, Oliver Hardy, Stuart Holmes, Kate Price, Otis Harlan, Alice Fletcher and Sam Allen.

"The Auction Block"

Hope Loring and Louis Lighton, one of the best known teams of scenarists in the motion picture industry, have started the continuity from their adaptation of Rex Beach's novel "The Auction Block," which will be produced in the near future by Metro-Goldwyn-Mayer.

BETTY BRONSON
Featured in Paramount's "Not So Long Ago."

New Thriller for Walsh

"The Prince of Broadway," the well known Broadway stage success, which will be George Walsh's next vehicle under the Chadwick banner, is well under way in Los Angeles. The story, which is a fast-moving comedy, is said to provide this athletic star with opportunities for a greater variety of his thrilling stunts than has ever before been attempted in any picture. "The Prince of Broadway" will be completed within three weeks and is scheduled for release on September 15. "American Pluck," the first of the Walsh series, with Wanda Hawley, Tom Wilson, Leo White, Frank Leigh, Wilfred North, Sydney De Grey and Dan Mason in the supporting cast, will be released on August 15.

W. S. McNutt Signed

William Slavens McNutt, fiction writer, has signed a contract with Metro-Goldwyn-Mayer to write scenarios, and has gone to the Coast to join the staff of writers now at the Culver City studios.

West and Considine, Jr. to Produce for United

United Artists Corporation announces that Roland West and John W. Considine, Jr., have become associate producers.

Word came in a message from Joseph M. Schenck, chairman of the board of directors of United Artists Corporation, now at Hollywood, to Hiram Abrams, president of the corporation. Messrs. West and Considine have been serving Mr. Schenck as production supervisors for Norma and Constance Talmadge.

The selection also places West and Considine on the executive roster of the newly organized Art Finance Corporation.

This step was interpreted by Mr. Schenck's first move toward transforming United Artists Corporation from the basis of a few pictures a year to a full, all-year releasing schedule.

Changes Titles

First National Pictures has selected the release titles for two of its new productions.

"What Fools Men" is the new title for the picture that George Archainbaud has been directing from the new Henry Kitchell Webster novel, "Joseph Greer and His Daughter." Photography on "What Fools Men" was completed on July 13th. Cutting and titling is now in progress.

"Dangerous Currents" is the title of the photoplay Edwin Carewe is making from Willard Robinson's play "The Sea Woman," on which rapid progress is being made. Mr. Carewe will soon announce his next production for First National.

Tourneur to Direct

Sam Rork has engaged Maurice Tourneur to direct his new production for First National release, "Clothes Make the Pirate," from Holman Day's novel. He expects to star photography this week.

Leon Errol, the musical comedy star who made such a hit with his first screen appearance in "Sally" with Colleen Moore, will be the star of the production. Mr. Rork has signed up several noted screen players to appear with him, notably Dorothy Gish, Shirley Mason, Nita Naldi, Tully Marshall, George Marion and Frank Lawlor.

Begins on Second Macfadden

Casting began this week on the second series of eight Bernarr Macfadden True Story film productions. The Pathe studios in the Bronx will be used by the Macfadden company, which is releasing through Astor Distributing Corporation.

R. R. Riskin has temporarily taken charge of the Macfadden film enterprise, it was stated this week at the office of the True Story Film Company in the Macfadden building, 1926 Broadway. The first picture to be produced under the supervision of Riskin will be "The Danger Line," a Macfadden "true story."

Foster's Rise to Fame

Louis Foster, who handles a multitude of detail work concerning comedy production as an assistant to F. Richard Jones, vice-president and director-general of Hal Roach studios, is one of the individual examples of Roach's policy of giving deserved positions to any employee in preference to seeking new people from outside the studio. Foster started as a property boy with Roach and in three years has progressed through various channels of production work to his present post.

"The Vanishing American" Cast

Casting for "The Vanishing American," the production which marks one of the most ambitious filming efforts ever attempted by Paramount, was completed with the addition of nine players to Richard Dix, Lois Wilson, Noah Beery, Malcolm McGregor and Shannon Day. The eight new names include George Magrill, Gert Woodruff, Bernard Siegel, Charles Stevens, Joseph Ryan, John Webb Dillion, James Corey and James Spencer.

Peggy Browne Is In Town

Peggy Browne is back in New York this week after a protracted stay in Hollywood, where she appeared in a number of Warner Bros. pictures, and is headed straight for the cast of "Riquette," which will be an operetta to be presented in the metropolis this month.

Joins De Mille Staff

Cecil B. De Mille announces a valuable addition to his scenario staff in the person of Douglas Z. Doty, a former editor of Century Magazine, whose signature has just been secured to a long term contract.

Doty recently completed the continuity for Leatrice Joy's next starring picture, "The Wedding Song," which is now being produced under the direction of Alan Hale, and his work so pleased De Mille that he offered Doty a contract. Doty is credited with the scenario work on numerous successful pictures, among them "Broadway After Dark" and "Circe The Enchantress."

To Start "The Bells"

Preparations for the production of "The Bells," Lionel Barrymore's next special for Chadwick Pictures Corporation, are being completed by James Young, who will direct the picture. In "The Bells" Lionel Barrymore will portray the character of Mathias, which was immortalized by the Late Sir Henry Irving on the stage.

Production on "The Bells" will be started as soon as I. E. Chadwick, president of the company, who is now in New York City, returns to the Coast. The production will be released early next fell.

"The Live Wire"

So rapid has been the advance made by Director Charles Hines on C. C. Burr's first Johnny Hines production for First National release, "The Live Wire," that photography will be completed in early August at the rate of progress now being maintained. The filming of the exterior circus scenes, made at Sheepshead Bay, marked the end of the most elaborate scenes. "The Live Wire" will be released as one of its Winner Group of pictures by First National early in October.

Change Title to "Lone Eagle"

With the announcement that production work has started and is well under way on Rudolph Valentino's first starring feature for United Artists Corporation, comes the added statement that the title again has been changed to "The Lone Eagle."

The title change was made necessary, it was explained, because of a conflict with the title of another big feature picture which is being produced for United Artists Corporation release.

"With This Ring"

B. P. Schulberg Productions has arranged a book tie-up with Grosset and Dunlap for a special photoplay edition of the novel, "With This Ring," by Fanny Heaslip Lea, which will be the September release on the new schedule of Preferred Pictures. The production is now being directed by Fred C. Windemere with a cast that includes Alyce Mills, Lou Tellegan, Forrest Stanley, Donald Keith, Martha Mattox, Dick Sutherland and others.

"The Masked Bride"

The first scenes of "The Masked Bride," Mae Murray's new starring vehicle for Metro-Goldwyn-Mayer, have been begun at the Culver City studios under the direction of Josef von Sternberg. "The Masked Bride" is based on a story by Leon Abrams. Francis X. Bushman has the leading role opposite Miss Murray.

JULIA FAYE

This delightful player has been seen in all of the big specials created by Cecil B. De Mille since "Male and Female," and she is featured in De Mille's "Hell's Highroad," a Producers Distributing Corporation release.

"Memory Lane"

John M. Stahl, who will direct "Memory Lane" for First National Release at the Metro-Goldwyn-Mayer studio, has completed his technical organization and camera work will begin this week. Sidney Algier is his assistant. Percy Helburne will be the cameraman, assisted by Eddy Fitzgerald. Charles R. Condon, former head of the Metro-Goldwyn-Mayer publicity department at the studio, is unit manager. "Memory Lane" is a screen adaptation of an original story by Stahl. The continuity was prepared by Benjamin Glazer and the picture will be released by First National. Eleanor Boardman, Conrad Nagel and William Haines will be seen in the leading roles.

Studio Visitors

Will Hays was a recent visitor at the Metro-Goldwyn-Mayer studios, at Culver City, Cal., in company with James P. Goodrich, ex-Governor of Indiana.

"Lost World" Breaks Grauman's Record

The record playing time at Grauman's Million Dollar Theatre in Los Angeles has been won by the First National-Rothacker special, "The Lost World," produced under the supervision of Earl Hudson. It played five weeks at that big theatre, piling up receipts that seldom have been equalled in that city.

Frank Newman gave "The Lost World" an additional fifth week because of the great business done through the first four weeks of the run. The highly laudatory reviews in the newspapers and the high-powered exploitation campaign got the photoplay off to a big start and after that the word-of-mouth advertising received from those who had seen the film drew capacity houses week after week.

Sells Two Series for Japan

Louis Weiss, managing director of Artclass, announces that he has sold his series of Eight Five Reel Rough Riding Romances featuring Buddy Roosevelt and his series of Eight Five Reel Thunderbolt Thrillers featuring M. Kleinerman of New York, for the territory of the Japanese Empire.

According to Mr. Kleinerman there is a great demand in Japan for American action pictures and he states that there is no doubt that his purchase of the right for this territory will be very satisfactory to himself and the producers.

Charles Ray to Start

Having completed "Some Pun'kins" and "The Winner," his first two rural comedy dramas for Chadwick Pictures Corporation, Charles Ray and Jerome Storm, his director, are preparing to start work on the third one shortly. The third story, the title of which has not yet been determined, will be another original written especially for the star. The script is now being prepared at the Ray studios, the Chadwick western production headquarters in California, and the actual photographing will start immediately on Mr. Chadwick's return to the Coast.

Signs New Contract

Cecil B. De Mille has secured the services of Lillian Rich for the next five years.

Lillian signed a contract with the Cecil De Mille Pictures Corporation this week which supersedes an arrangement that had been operative before De Mille entered the independent field and which only recently expired. Her first work at the De Mille Studio will be the feminine lead in Rod La Rocque's next starring picture, "Red Dice," on which Director Paul Sloane is scheduled to start shooting in August.

Constance Bennett Signed

Constance Bennett has been signed by Oscar Price to make two more film productions for Associated Exhibitors' release, following her appearance with Glenn Hunter in "The Pinch Hitter."

Miss Bennett will next appear in "The Clod Hopper" with Hunter and then will assume the featured role in "Peggy." The latter was originally made with Billie Burke in the starring role under the auspices of the old Triangle organization.

Puts on Warner Week

J. E. Courter, owner and managing director of the Courter Theatre, Gallatin, Mo., has decided to put on a solid Warner week from Novembmer 22 to 28. He has contracted to show at that time "Tracked in the Snow Country," "The Beloved Brute," "Captain Blood" and "The Code of the Wilderness." In addition, Mr. Courter arranged to show one Warner picture every week, starting in September.

"Spanish Sunlight"

The first role assigned to Lewis Stone under his long term contract with First National Pictures is a co-featured part with Barbara La Marr in "Spanish Sunlight," the picture which Sawyer-Lubin are producing for First National from Anthony Pryde's new novel. "Spanish Sunlight" will be produced on the West Coast under the supervision of June Mathis who is preparing the continuity.

Napoleon, Marvel Horse, Mix Co-Star in "Lucky Horseshoe"

FINDING a horse to wear the mantle of fame which has been achieved by the celebrated Tony, has, for several years, been an important concern of Tom Mix, Fox Film Corporation star.

For nearly a decade, Tony has labored constantly with Tom in the pictures. Tony is now past twelve, and therefore, for a horse, in the middle age of life.

Several years ago Mr. Mix realized that a worthy successor to Tony must be found and for four or five years he has constantly cast his eye about for an animal that would some day have the keen intelligence and fine resources necessary to inherit Tony's shoes. Mr. Mix spent his odd moments visiting horse ranches and sales stables. Foreman Pat Chrisman of the Mix ranch, and a score and more of cowboys who work with Mix, also have been on the lookout for a bright, promising colt that could be developed into a cowpony of the Tony type.

Colt after colt was examined by both veterinarians and Mr. Mix. Several times it was believed a worthy successor for the famous Tony had been found. Yet some blemish or bad trait was discovered which resulted in the find being abandoned. Ultimately, a promising bay colt was discovered. It was critically examined by the veterinarians and pronounced good of wind and limb. The colt, named Napoleon, gave promise of being very bright mentally and free from the petty, mean tricks so frequently found in young horses. Napoleon was purchased and sent to the corral at Mixville, California. For two years or more Napoleon has been tutored by Mix and the Mix cowboys in the exacting commands of picture-making and now, in "The Lucky Horseshoe," the new horse makes his first public bow for recognition.

Although crude in many ways, Napoleon gives promise of one day becoming a very talented cow horse.

In the meantime, the sedate and dignified Tony Mix will be given a long vacation and a rest, after which he and Napoleon will alternate in Mix photoplays.

Gwen Lee Signed

Gwen Lee, who played the part of the chorus girl who kept her baby in a traveling bag in her dressing room, in Monta Bell's "Pretty Ladies," has bee signed on a long term contract by Metro-Goldwyn-Mayer. Miss Lee made her first appearance on the screen four months ago in "Lady of the Night."

Earle Foxe is starred in the Van Bibber series for Fox Film Corporation.

Mix Starts Third Picture Under Direction of Flynn

FOR the first time since their joint efforts resulted in that greatest of all Tom Mix Pictures, "The Untamed," the celebrated Western star and Emmett Flynn, veteran Fox Film Corporation director, are together again as director and star. Mix, having completed "The Lucky Horseshoe" under the direction of J. G. Blystone, has started on his third 1925-26 production under the direction of Flynn.

Katharine Fullerton Gerould's thrilling novel, "The Conquistador," supplies the stellar Western performer with his vehicle this time, and Eve Unsell contributed the scenario from which Flynn will direct.

The production will be made under the working title of "The Conquistador," which will be changed to a more suitable English title before release.

Olive Borden, beautiful and talented screen actress, has been secured to play the leading feminine role opposite Mix, with the most important character portrayal in the hands of Margaret Livingston. Tom Kennedy and Francis MacDonald will enact the "heavy" roles in this Mix production. Others in the cast, which is not yet completed, are Kathryn Hill, Martha Mattox, Raymond Wells, Gene Paletto, Harry Seymour and J. Kranz.

A Cowboy of the Wild West romances in Spain in "The Lucky Horseshoe" in which William Fox will present Tom Mix and Napoleon, the marvel horse

"Prisoners"

First National Pictures last week bought the screen rights to "Prisoners," the new novel by Franz Molnar, the Viennese plawright, known for his plays, "The Devil," "The Swan," "Fashions for Men," the latter recently filmed for First National release by John M. Stahl, under the title of "Fine Clothes."

Grainger Again Traveling

Hardly stopping to catch his breath in New York after his nation-wide tour of the branch offices of Fox Film Corporation, James R. Grainger, general sales manager of the Fox company, is again making Pullman compartments his headquarters as he visits Chicago, Detroit and Boston for the purpose of closing a number of important contracts with some of the biggest exhibitors of these cities.

Harrison Ford, who recently signed a long-term contract with Paramount to play leading roles. He is seen opposite Bebe Daniels in "Lovers in Quarantine," and in D. W. Griffith's production, "That Royle Girl."

Brandt Pleased at Progress of Independent Producers

ON his arrival at the home office, President Joe Brandt of Columbia Pictures announced that he was greatly pleased at the progress the independent producers are making in Hollywood this season.

"Independent producers on the Coast," Mr. Brandt explained, "are backing up their promises which were made a number of months ago by more than the best of intentions as they actually have pictures made—better ones than ever before in their history, and will make good the promises which were made to the exhibitor.

"On our own lot we have advanced so far with our stories and scenarios that we have only two more stories to complete—and these two are in skeleton form today which means that in a month or so our entire production for the 1925-26 season will be completely under way.

"Our studios are operating under full swing today, three distinct producing units, the Columbia, Waldorf and Perfection productions are being made at the same time. This will mean that the exhibitor will have an opportunity to see independent pictures before he books them, which is keeping the promises made to him.

"Another big factor is the star array who play in our pictures this season. In our desire to give the exhibitor the best, we have obtained the expensive services of a number of very famous stars and character actors who mean money at the box-office because of their reputations and ability.

"Another big factor which will aid our exhibitors is the fact that we have established a special still department to make publicity and exploitation stills of quality.

"Several big exploitation and advertising ideas were also worked upon before I left production manager Harry Cohn, and I expect they will be fully prepared within a few months. I realize the value of direct advertising and although I cannot say at present as to how far we will go with this idea, I expect that we will try to back up the exhibitor in a 'big time' way and help him to do more business with our pictures."

Von Stroheim Will Direct Constance Talmadge Picture

THE "best hated man on the screen," Erich von Stroheim is going to act again.

This was the surprise note accompanying word from the offices of Joseph M. Schenck in Hollywood yesterday that the illustrious director-actor had been signed to direct Constance Talmadge in her next First National starring vehicle, "East of the Setting Sun."

For close observers of cinema affairs this news contains a double significance, for while it is the first time Constance Talmadge has been given a director of the von Stroheim type, it is the first time the amazing director has signed with a producer of the Joseph M. Schenck type.

Schenck's propensity for disregarding expense to get the lavish effects that distinguish Norma and Constance Talmadge's films promises for "East of the Setting Sun" the scope for prodigality characteristic of all of von Stroheim's productions.

This forthcoming First National attraction will be von Stroheim's first appearance as an actor since his memorable portrayal in "Foolish Wives," which he also directed as well as acted in. In the new Constance Talmadge film he will wear the monocle, uniform and all the other accoutrements of the villain which in "Foolish Wives" earned him the title of "best hated man on the screen."

"East of the Setting Sun" is from a serial by George Barr McCutcheon, which is in preparation for appearance in book form. McCutcheon is the author of Norma Talmadge's current romance, "Graustark," which was one of the best-selling novels written by an American. The locale of "East of the Setting Sun" is in Central Europe, in that group of small countries which are now keeping the Continent in ferment by their "bad boy" squabbles over boundary limits. It is a colorful story, well suited to the comedy tinge of Constance Talmadge's portrayals and the Continental touch of von Stroheim's directing.

New "U" Western

"The Thrill Hunter," a two-reel western starring Edmund Cobb is now being produced at Universal under the direction of Ernst Laemmle. In the cast are Velma Conner, William Steele, Ted Henderson, Robert Rose, Fred Burns and Jack Gavin. Fred Humes is cast in the featured role in the "Call of Hazard," another two-reel western being made at Universal. William Crinley is directing. Supporting Humes are Virginia Bradford, Anton Vaverka, Buck Moulton and Morgan Brown.

New Freckled Protege

Junior Coghlan, probably one of the homeliest boys on whom the sunshine of Southern California has dwelt long enough to form abundant freckles has been signed as a regular member of the De Mille Stock Company.

Junior Coghland, eight years old, played so splendidly with William Boyd in early sequences of "The Road to Yesterday" that De Mille has signed him to a long term contract.

Here we have beautiful Bebe Daniels, gorgeously arrayed, with Edmund Burns, her leading man, in a scene in her current Paramount picture, "The Manicure Girl." This is the famous "dream scene." Dorothy Cumming, at right.

Scenes in "Hell's Highroad," starring Leatrice Joy and featuring Edmund Burns, Julia Faye and Robert Edeson. This is the first Cecil B. De Mille personally supervised production released by Producers Distributing Corporation.

Six Producers Dist. Releases Ready; Working on Second Six

THE first six productions on the coming season's program of Producers Distributing Corporation have been fully completed and work on the second six is now in full swing at the De Mille, Hollywood and Christie studios.

The completed productions include "The Coming of Amos," the first starring vehicle for Rod La Rocque from the De Mille studio, "Seven Days," the Al. Christie six-reel comedy featuring Lillian Rich, "Without Mercy," the first George Melford production from Metropolitan Pictures, featuring Vera Reynolds. "Hell's Highroad," De Mille's first Leatrice Joy starring picture, "The Prairie Pirate," the first of Hunt Stromberg's new series of Harry Carey westerns, and Stromberg's first special production, "Off The Highway," featuring William V. Mong, Marguerite De La Motte and John Bowers.

All of these subjects have been made on a lavish scale with exceptionally strong supporting casts. "The Coming of Amos" has Jetta Goudal, Noah Beery, Trixie Friganza, Richard Carle, Arthur Hoyt, Clarence Burton and Ruby Lafayette opposite Rod La Rocque. "Hell's Highroad" has Edmund Burns, Robert Edeson, Julia Faye and Helene Sullivan supporting Leatrice Joy. "Without Mercy" has Dorothy Phillips, Rockliffe Fellowes, Patricia Palmer, Lionel Belmore, Robert Ames, Sidney D'Albrook, Fred Malatesta and Gene Pallette in support of Vera Reynolds. "Seven Days" presents Creighton Hale, Lilyan Tashman, Eddie Gribbon, Mabel Julienne Scott, Hal Cooley, William Austin, Tom Wilson, Rosa Gore and Charles Clary supporting Lillian Rich. "The Prairie Pirate" has Robert Edeson and Stromberg's new find, Trilby Clark, in support of Harry Carey. And "Off The Highway" Chas. Gerrard, Buddy Post, Joseph Swickard, Gino Corrado and Smoke Turner supporting William V. Mong, Marguerite De La Motte and John Bowers in the three featured roles.

The six features now in course of production include:

"The Road to Yesterday," Cecil B. De Mille's personally directed production, which is now in its fifth week of work with Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye in featured roles. It is expected that this big special will be finished by September 20.

"The Wedding Song," starring Leatrice Joy under Alan Hale's direction is in its second week at the De Mille studio with Robert Ames, Gertrude Claire, Charles Gerrard and Rosa Rudami in the supporting cast.

Meighan Signs New Contract

Before sailing Saturday for Ireland, where he will make a picture for Paramount, Thomas Meighan signed a new agreement with Famous Players-Lasky Corporation by the terms of which he will be a Paramount star for several years to come, it was announced yesterday by the company.

"Simon the Jester," Frances Marion's production is in work at the Hollywood Studio under the direction of George Melford with Eugene O'Brien and Lillian Rich in the featured roles supported by Edmund Burns and Henry B. Walthal.

Hunt Stromberg has two productions under way in "The People vs. Nancy Preston," a special feature with John Bowers and Marguerite De La Motte in the featured roles, and "The Man From Red Gulch," starring Harry Carey with Trilby Clark in the feature role under the direction of Henry Mortimer.

"Madame Lucy," Al. Christie's big feature comedy, is in work under Scott Sidney's direction with Julian Eltinge, Ann Pennington, Lionel Belmore, Stanhope Wheatcroft, Evelyn Francisco and Jack Duffy contributing their talent to make this production a worthy successor to "Charley's Aunt."

In addition to this activity, preparations are being made at the Hollywood Studio for the early starting of Stromberg's big western epic, "The Last Frontier," while at the De Mille Studios plans are almost complete for the immediate starting of "Three Faces East," under Rupert Julian's direction and "Red Dice," starring Rod La Rocque under the direction of Paul Sloane.

Scenes in "The Man Who Found Himself," the Thomas Meighan starring vehicle for Paramount release, completed a few hours before the star sailed for Ireland, last Saturday, to start work on his next picture. "The Man Who Found Himself" was directed by Alfred Green, and will be released in September. The girl is Virginia Valli.

Anita Stewart and Bert Lytell in scenes in "Never the Twain Shall Meet," a Cosmopolitan production released by the Metro-Goldwyn Distributing Corporation.

"A Slave of Fashion" Goes Over Big With N. Y. Critics

NORMA SHEARER'S first starring vehicle for Metro-Goldwyn-Mayer, "A Slave of Fashion," has opened at the Capitol Theatre in New York, and has met with enthusiastic approval from both public and critics. Hobart Henley directed this Samuel Shipman story from the screen adaptation by Bess Meredyth. Lew Cody plays opposite Miss Shearer in this picture, and heads a supporting cast that includes William Haines, Mary Carr, Vivia Ogden, Miss Dupont and other popular players.

"If you were to have your choice," writes Mildred Spain in the New York Daily News, "for the ideal starring story for Norma Shearer you couldn't do better than 'A Slave of Fashion.' It's a Cinderella story with Fifth Avenue trimmings. The sub-titles fairly snap with humor and the direction is as smooth at Norma's hair. Norma Shearer, a gal that's good for a twenty-four-hour look, never tires one. Lew Cody is suave and charming as the gentleman who discovers he had a wife on his return home. Vivia Ogden comes in for her share of the laughs as Aunt Sophie, who never missed a beauty sleep. Norma Shearer is certainly a star. 'A Slave of Fashion' is just the picture for you and me."

"Norma Shearer," remarks the Brooklyn Daily Engle, "is making her bow as a full-fledged star in 'A Slave of Fashion' this week at the Capitol Theatre and is demonstrating (as if a demonstration were still necessary) that she deserves her elevation. Miss Shearer has been very much present in previous pictures, but this reviewer cannot recall one in which she was more engaging. Miss Shearer and Cody come off with the principal honors, but Vivia Ogden shines in the small part of the girl's aunt."

"Norma Shearer again proves versatile," observes Geo. E. Bradley in the New York Morning Telegraph, "in a story cleverly directed and sumptuously dressed. The whole affair is extremely well done, in the better class of movie fare, with Norma Shearer proving conclusively her value as a box-office attraction. The writer must admit that Cody is better in a sympatheic role than as the deep-dyed villain of old. 'A Slave of Fashion' will please our feminine movie goers."

"Major Edward Bowes, the managing director of this ever popular playhouse, reports the New York Evening Journal, "displayed his accustomed keen judgment when he picked 'A Slave of Fashion.' It would be difficult to find a film to furnish Miss Shearer with a finer vehicle for attainment to stardom. It is an eye-filling picture throughout—plenty of action, plenty of romance, plenty of everything. You will enjoy 'A Slave of Fashion.'"

"Norma Shearer is far too beautiful and alluring!" testifies the New York Herald-Tribune. "She dazzles the eye. 'A Slave of Fashion' is a good story. Lew Cody is the hero instead of the villain, and William Haines is the villain instead of the hero. An exciting picture!"

Gloria Swanson's Next

Following "The Coast of Folly," She Will Play in "Stage Struck"

Gloria Swanson has lost no time in getting started on her next picture for Paramount, "Stage Struck," which is to be produced by Allan Dwan in the Long Island Studio. She arrived in New York late Wednesday afternoon, began conferences on the story details early Thursday morning and approved a number of costumes before Friday noon.

Actual camera work will start within a week or two. The story is from the novel by Frank R. Adams. The screen adaptation has been done by Forrest Halsey, who did the adaptations on all of the recent Gloria Swanson pictures.

While preparing for the start of "Stage Struck," Mr. Dwan is also supervising the cutting and editing of Miss Swanson's last Paramount picture, "The Coast of Folly," made in California.

Sprinkler System

A new sprinkler system on the West Coast is now being installed at the Metro-Goldwyn-Mayer studios in Culver City, Cal. The sprinklers will protect every office, storeroom and stage from a main supply reservoir holding 600,300 gallons of water.

Constance Talmadge in her forthcoming First National release, "Her Sister from Paris," with Ronald Colman.

MARTHA FRANCIS

This charming player will be seen as "Harriet Kinnard" in "The Scarlet West," a First National release.

New Screen Personality

Splendid Acting by Charming Martha Francis Stands Out in "The Scarlet West"

Reviewers who have caught an advance glance at "The Scarlet West," the Frank J. Carroll production to be released by First National, are talking about a new screen acquisition in the person of Martha Francis. Miss Francis, who plays the important part of Harriett Kinnard in the big Western special, stepped into the role at a moment's notice from her part in real life of society leader and prominent daughter of the South, with a previous experience limited to amateur theatricals.

Unusual interest in the screen debut of Martha Francis will also undoubtedly be felt in the South, as she is the daughter of the late Dr. Dixie Douglas, of Nashville, Tenn., famed during his lifetime as one of the greatest surgeons below the Mason and Dixon line. Miss Francis is a graduate of Ward Belmont, Dixieland's elite college for women, located at Nashville, Tenn. Reviewers declare that she brings to the screen the charm of the South's fair daughters, intelligence and native histrionic ability.

Southern Enterprises Take 1925-26 Century Comedies

CONTRACTS have just been closed with the Southern Enterprises, the Southern theatre organization of Famous Players-Lasky, for the showing of the entire new 1925-1926 output of Century Comedies in all Southern Enterprises houses, it is announced by H. M. Herbel, sales manager of the Century Film Corporation. The contract was closed, on the part of the Universal Pictures Corporation, which distributes Century Comedies, by Ned E. Depinet, Universal sales director, and Dan E. Machalove, assistant sales director.

The contract covers 52 two-reel comedies, including a series of twelve Wanda Wiley Comedies, twelve Edna Marian Comedies, the series of twelve Buster Brown Comedies which Century is introducing this fall as a film novelty, based on the famous Buster Brown newspaper comics; six comedies starring Al Alt, six starring Eddie Gordon and four starring Charles King.

This is the most comprehensive booking ever made between Universal and the Southern Enterprises for Century Comedies, and will place the two-reelers in towns and houses never before included in their representation. It is regarded by Herbel as the first big gun in Century's announced Fall Drive to put that company's two-reelers in second place to none in the comedy field. In this connection, attention is called by Herbel to last winter's announcement by Julius and Abe Stern, the officials of the Century organization: "We have increased our studio facilities and we are now out to make comedies which will surprise the industry next fall."

The extent to which Wanda Wiley has developed in public favor as a comedy is indicated in the fact that the Southern Enterprises officials put a premium on her comedies in booking them for the vast S-E chain. This took the form of extra prices for her comedies and the understanding that they will be featured when shown. This same attitude was taken as regards the Buster Brown Comedies, which are being put out by the Century company as a special series of unusual box-office value, and for which, it is reported, higher prices are being obtained.

The Buster Brown series is now in the making. Several already have been made and previewed, with results immensely satisfactory to the Stern Brothers. The Wanda Wiley comedies included in the Southern Enterprises arrangement are well on towards completion, six having already been completed. They are "Cupid's Victory," "A Winning Pair," "A Speedy Marriage," "Going Good," "Her Lucky Leap" and "Yearning for Love." Those which have been previewed are classed as exceptional Wanda Wiley comedies.

The cities and towns covered by the Century Comedy-Southern Enterprises arrangement include the following: Asheville, Augusta, Chattanooga, Columbus, Gadsden, Greenville, Greenwood, Jackson, Jacksonville, Johnson City, Knoxville, Maryville, Macon, Miami, Montgomery, St. Petersburg, Savannah, Spartanburg, Sumter, Tampa, Sanford, Gainesville, Cocoa, Ft. Lauderdale, Lake Worth, New Smyrna, Ft. Smith, Little Rock, West Palm Beach, Raleigh, Dallas, Houston and others.

To Start "We Moderns"

Colleen Moore in Hollywood; Jack Mulhall Opposite the Star

With the arrival of Colleen Moore in Hollywood, preparations for "We Moderns," the next First National production in which the little comedienne will appear, have been speeded materially. Photographic work is expected to be started this week.

John Francis Dillon, according to a recent announcement, will handle the business end of the megaphone on Colleen's first film offering to be made since she signed her new First National contract. Jack Mulhall will play opposite the star.

A tentative cast for "We Moderns" has been selected and is only awaiting the signature of John McCormick, Western representative for the First National company

Scenes in "Souls for Sables," a Tiffany production with Claire Windsor, Eugene O'Brien, Anders Randolf, Claire Adams, Eileen Percy and George Fawcett, to be released by Truart-Renown.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Hip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
In Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Camille of the Barbary Coast	Underworld dr.		5,600
His Buddy's Wife (Hynter)	Domestic dr.		5,600
Manhattan Madness (Dempsey-Taylor)	Comedy-drama		5,500
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000
CHADWICK PICTURES CORP.			
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		
EDUCATIONAL FILM CORP.			
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000

How to Use This Chart

First—Bookings! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play Date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over- and under-length programs.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Pitcure World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts after the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000

(Continued from preceding page)

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4..	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000

FIRST NATIONAL

Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	5,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,337
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	8,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,496
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,272

FOX FILM CORP.

Circus Cowboy (Jones)	Western drama	May 3..	4,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,902
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,703
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,508
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,100
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	736
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W. Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,751
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,579
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,513
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,950
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,250
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,780
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,360
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,005

METRO-GOLDWYN

Man Life Passed By (Marmont)	Drama	Mar. 1..	6,450
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,080
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,140
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,410
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,010
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,310
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,060
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,720
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,730

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 11..	5,906

PARAMOUNT

The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
...st Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,090
Air Mail (feature cast)	Melodrama	Mar. 28..	6,...
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366

	Kind of Picture	Review.	Feet

PATHE

In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000

	Kind of Picture	Review.	Feet
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama	Mar. 14..	6,878

PRODUCERS DISTRIBUTING CORP.

Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28..	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243
Her Market Value (Ayres)	Drama		
Girl of Gold (Vidor)	Drama		
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		
Beauty and the Bad Man (Star)	Western		
Friendly Enemies (Weber & Fields)	Comedy dr.	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,132

B. P. SCHULBERG PROD.

White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Society drama	6,500
The Sporting Chance	Racing drama	6,500
Lightning	Drama	6,500
Morals for Men	Society drama	6,500
The Lodge in the Wilderness	Drama	6,500
Morganson's Finish	Drama	6,500
Tale of a Vanishing People	Drama	6,500

	Kind of Picture	Review	Feet
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Drama		6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14..	5,900
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr	April 11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000

UNIVERSAL

Omar Khayyam (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western	Jan. 3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Saddle Hawk (Gibson)	Western dr.	Mar. 7..	4,419
Fifth Avenue Models (Mary Philbin)	Drama	Jan. 24..	6,581
Up The Ladder (Valli)	Drama	Jan. 31..	5,922
Let 'Er Buck (Gibson)	Western	Jan. 3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28..	6,759
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28..	5,624
Taming the West (Gibson)	Western	Feb. 28..	5,304
Paul Revere	Hysterical histy.	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan. 3..	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000
The Meddler (Desmond)	Western melo.	May 23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May 30..	2,000
Locked Out	Sweet 16 comedy	May 30..	1,000
I'll Show You the Town (Denny)	Comedy	June 6..	7,400
Nobody Wins	Sweet 16 Comedy	June 6..	1,000
Showdown (Art Acord)	Mustang western	June 6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June 13..	6,618
Speak Freely (Edna Marian)	Century comedy	June 13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June 13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June 13..	2,000
Siege (Valli-O'Brien)	Drama	June 20..	5,426
Gridiron Gertie (Wiley)	Century comedy	June 20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June 20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June 20..	2,000
Dog Biscuits	Sweet 16 comedy	June 20..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Ice Cold	Sweet 16 comedy	June 20..	1,000
Heart Trouble	Sweet 16 com.	July 25..	1,000
Dry Up (Jack Singleton)	Century com.	July 25..	2,000
White Outlaw (Hoxie)	Western	June 27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..	1,000
Rough Party (Alt-Karr)	Century comedy	June 27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June 27..	2,006
Unwelcome (Chas. Puffy)	Comedy	June 27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July 4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July 4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July 4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July 11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July 11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July 11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July 11..	2,000
Little Giant (Hunter-Murphy)	Comedy	July 18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July 18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July 18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July 18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug. 1..	7,500
Milky Way (Puffy)	Comedy	Aug. 1..	1,000
Short Pants	Sweet 16 comedy	Aug. 1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug. 1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug. 1..	2,000

VITAGRAPH

Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Tides of Passion	Drama	May 2..	6,279
Happy Warrior	Special	July 18..	7,865
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. Drama	June 27..	5,700
Happy Warrior	Drama	July 18..	7,865

WARNER BROTHERS

Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July 4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July 25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1..	7,139

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct 18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ATLAS DISTRIBUTING CORP.

Cyrano de Bergerac (Italian cast)	Famous novel	July 18..	

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast	May 30..	5,800

B. C. R. PRODUCTIONS

Kivalina of the Ice Lands	Eskimo life	July 11..	5,700

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967
After Business Hours (Hammerstein)	Domestic melo.	July 4..	5,600

	Kind of Picture	Review	Feet

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Crackerjack (Hines)	Typical comedy	May 23..	6,700

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb 14..	6,300
Red Love (Lowell-Russell)	Indian drama	May 23..	6,300
Fighting Courage (Ken Maynard)	Action western	July 11..	5,000

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July 11..	5,766
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,895

INDEPENDENT PICTURES CORP.

Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B. Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)			6,000
Lights of London (Wanda Hawley)			6,000
Passion's Pathway (Estelle Taylor)			6,000
Unrestrained Youth (Brandon Tynan)			6,000
Passionate Adventure (Joyce-Brook)			8,000
Way Down Upon the Swanee River			6,000
Wolfblood (M. Clayton)			6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama		6,006
A Little Girl in a Big City	Heart int. se		6,890
His Master's Voice (Thunder, dog)	Animal dr.		5,750
Shadow on the Wall	Crook drama		6,050
Police Patrol	Melodrama		5,689
Part-Time Wife	Drama		6,075

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,669
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		
Fear Fighter			
Crack O' Dawn			
Goat Getter			

RED SEAL PICTURES CORP.

Mother Goose Land	Cartoon	Jan. 24..	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21..	1,000
Do You Remember	Scenic novelty	Mar. 21..	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28..	300
Film Facts (Issue D)	Magazine	Mar. 28..	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28..	1,000
Day With the Gypsies	Screen Gem	April 11..	1,000
Animated Hair Cartoon F	Novelty	April 11..	300
Shakespeare (Special)	Life of poet	Apr. 18..	1,000
Film Facts (Issue E)	Magazine	Apr. 18..	1,000
Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,000
River Conway	Scenic	May 9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300
Marvels of Motion	Novelty	May 30..	1,000
Daisy Bell	Song Cartoon	May 30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June 13..	1,000
Hair cartoons	Marcus cartoon	June 20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July 4..	1,000
Hair Cartoon	Marcus cartoon	July 4..	300
Evolution	Timely novelty (feature)	July 25..	4,200

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

WM. STEINER PROD.

Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,179
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden (Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	650

PROJECTION

EDITED BY F. H. RICHARDSON

Cue Sheet Suggestion

Russel Cecil, Projectionist Lewis Theatre, Wynona, Oklahoma, makes the following suggestion regarding cue sheets. Looks "not so bad" to me. What do you think about it?

"I read the story of Brother Pyle—that was the name, if I rightly remember—who said something about making a cue sheet and pasting it in the lid of the box containing the reel. I also noted your criticism on the proposal.

It is true, as you said, that reels may not be, and in fact seldom are re-shipped from the exchange in the same box, and after reading the article I found myself in a rare mood. I was thinking! And here is what my think works doped out: Why not typewrite the cue and paste it on the reel band, something like this: Reel No——. Scene ——. Fadeout at (Cue)————————. Courtesy (Projectionist's name), if he wishes to add his name.

This may easily be pasted or glued on the reel band, near the place where the title and number of the reel is printed or stamped. If it be a new wrapper, then it might be stamped on. Don't you think so?

And now about the cue. Who should make it out? I believe exchanges, in event of a plan such as this being adopted, should require their inspectors to make the original cue, and to change it at any time it may become necessary. But I am sure any projectionist who has any reel interest in his profession will be glad to make a cue.

I have used this plan myself. I make my cue by selecting a scene or title at the proper distance from fade-out point—about four feet is my idea of what is right as to distance. If it is a scene (frame) I mark a cross after "scene," and then describe the scene. If there is a fade in and out I mark F. I and O. "Yes." If it is a subtitle, but no fade, then I mark Sub title. F. I & O. "No."

I place my name at the bottom, merely to see if there would be any letters of commendation or adverse criticism. Have been thinking of having a lot of gummed labels printed as I have described, but concluded to wait and see what you might have to say about the plan. I may also add that as soon as I get the cue, I cut out all the punch marks and other "signal" marks, so often placed there by some jackass of an "operator"—that being what the type of man who thus damages film proudly (and nightly), calls himself.

In my opinion the man who deserves to be known as a motion picture projectionist will not employ such crude methods as punch marks, etc. Some men say: "Oh, it's too much like work to make a cue sheet. I have not got time, and besides I don't get any money for it.

Yes, it is a bit of work, but did any one ever see a really successful man in any line of human endeavor—any man who lifted himself out of the ruck and above the CROWD who did things the easiest way, regardless of what the effect might be? Possibly you may have, but I have yet to see the first one, or even to hear of one.

Well, so long! Hope you don't give my poor effort too severe a criticism. I just had to get it out of my system.

The foregoing comes from a young man. I said his plan looked good, but after all I'm not so certain. The possible trouble, as I see it, would be the mix-up of reel bands when they are amputated in making 1,000 foot reels into 2,000 footers, as is now the common practice in many theatres. When the time comes to separate the reels again, Mr. Doitthe Easyway is done with them and, being Mr. Doitthe Easyway, he don't care Adam about them or what happens to the next fellow who must use them, so instead of being careful to get the right band back on the right reel he just grabs a band, while asking an usher if Lizzie is waiting down below, sticks it on, and—God help the next chap who depends upon the cue.

Now, that is my final reaction to this scheme—which seems to me, aside from the possible mix-up described, to have considerable merit.

Personally more and more I come to the conclusion that all these things will finally be cleared up ONLY through the exchanges. When those birds come to the point—and they seem to be slowly, oh, so slowly arriving—where they will have films THOROUGHLY inspected, and all points in connection with them carefully checked up, handing out reel FINANCIAL PUNISHMENT to any theatre which does not send back the films in the same condition in which they were shipped, except for ordinary wear and tear of course, or the results of accident, a statement of which must accompany the films.

Bluebook School

Question No. 339—Do you consider it practicable to reduce and regulate the current output of a series arc type motor generator (when it is either necessary or unnecessary to burn one of the motion picture projector arcs at the same time, or if one projector arc is used for slide projection, then to burn both projector arcs simultaneously) by means of the field rheostat? In this we will arbitrarily assume that the necessary reduction in amperage will be from 75 to 30, and that the machine is a 75—75 ampere capacity one.

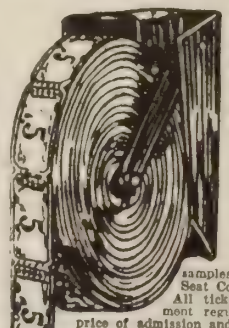
Question No. 340—What is meant by a "field coil," and what does it do? What is the practical effect of increasing current flow through the field coil?

Question No. 341—May a generator have more than two poles, or more than one field winding?

Question No. 342—Suppose you have a motor generator set which is quite old. Its generator commutator has been recently turned up and is in apparently excellent condition, yet the brushes spark excessively and continually and the whole commutator heats unduly. Where would you expect to find the trouble? (Note: This is a "practical question" submitted by the editor.)

Question No. 343—What is the practical effect of additional poles, over and above two, in a motor or generator?

An apology: I guess the heat you chaps kick about got me, too. Some utterly inexcusable repetitions of questions occurred in the last two or three sets of questions. I shall endeavor not to let it happen again.



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He Wonders

X. Y. Zee, whose real name is supplied, but not for publication, Los Angeles, says:

I wonder—when exchanges will thoroughly inspect and repair every reel of film sent out to theatres?

I wonder—when twenty four reels will be the maximum per day of eight hours for an exchange film inspector, instead of from sixty to ninety, as now.

I wonder—when exchanges will clean and polish each reel of film, each time it comes to the exchange, and write on each reel band the dated statement of the exact footage contained on the reel—the two operations performed at one time.

I wonder—when exchanges will send out with each show accurate change-over cue sheets for every multiple reel production.

I wonder—when exchanges will take a tumble and ship on 2,000 foot reels.

I wonder—when exchanges will ship film on really good reels, instead of the lop-sided, bent, broken tin poor imitations of a reel they now use.

I wonder—when producers will supply exchanges with an extra fifty foot of the beginning and ending of each reel of film, so that when the said ending and beginning become "pretty well shot," though in fair shape between, the new stuff can be put in and the picture thus greatly improved.

I wonder—if some machine operators will ever come to an understanding of the fact that film is only LOANED to them, and that some one else must use it when they have done with it, and suffer for all the abuse they heap upon it.

I wonder—if some of those "Aw-what-th'-Ell's-th'-difference" chaps will ever get the excellent habit of scraping the emulsion from titles and trailers when splicing them back on the films after having made 1,000 footers into 2,000 footers and vice versa.

I ALSO WONDER—what these same ginks say when THEY receive a show some other one of those same use-saliva-for cement ginks

have used, who, having no patching light and glass, took the one-in-four chance of making a splice in frame-and-lost.

I also wonder—how many reams of paper it would take to enumerate all the various things which should be but "ain't", but the coming of evening and its cooling breezes have brought the patient out of his spell, and with careful nursing he should soon again be all right.

Well, maybe most of your "wonders" are not so bad; also maybe others have done the same job of wondering some few thousands of times. Personally I think it all possibly may be all summed I WONDER when exhibitors will demand the same careful precision in all things pertaining to projection in their theatres that they demand in other things connected with their business.

That extra fifty feet of film, for each reel is, it seems to me, most excellent, especially as to the last fifty feet of each reel. If when productions were first put into service, such a "spare" lay in the exchange vaults, to be tacked on when, as friend Zee says, the fifty feet nearest the end gets full of rain, etc., it certainly would be a mighty darned fine stunt, or at least it seems so to me. What do YOU think?

Gray Says

Arthur Gray, Boston, Massachusetts, says:

For the love of Mike use a little hot weather discretion, and avoid bunching a group of man-size questions (Bluebook School, he means) into any one series. You place your earnest students in a very unenviable position—half way between determination and desperation. They are tempted to be concise, due to that good ole heat, but hesitate to descend to brevity and platitudes when the subject seems to demand or warrant extended treatment and considerable amplification.

Question 309 is the biggest one question so far asked in the school, and darn it, you knew it, too. Yet answers to 306 and 307 are not so good unless the whys and wherefores are included. Question 308 in a very important one too (If you have a 75 ampere high intensity lamp and are using a full diameter lens, the feature is dense or medium and the comedy and news reel mostly thin, how would you manage to overcome the glare and a flattening of the photography without reducing the projection lens diameter? is question 308.—Ed.) because it deals with a phase of modern projection which has been given far too little consideration and development.

And so on. What's the answer? To cram or to crib? To do or not to do. That's the question. (Pardon reference to Skakespeare in our department, but you've got my angoria in this series—series in June 20 issue, he means. —Ed.)

But—the current issue of the department brings forgiveness and excuses all your faults. My admiration goes forth to Brother Whitt—he of piscatorial ability extraordinary! There's a MAN for you! A true disciple of Isaac Walton. A man of the Great Out Doors! A true sportsman! The salt of earth! One who gives the fish a fair fighting chance, and then thrills to the spirit of fair competition. He may go down to the sea in ships, or down to a brook on foot, but he knows the lure of the whirling reel. His heart is attuned to a true appreciation of that ancient and noble sport which you, friend Editor, are unfortunately immune to.

Gosh darn you, man, I never could see the sport of sticking a steel barb into living flesh and compelling the critter, even though only a fish, to pull for its life against that barb. Nope. I d*o*n*t like to hurt or to kill anything. I'd much rather be hurt myself. If that fish had a hook in YOUR living flesh, and it was which one of you gave in first, then I might possibly see the "sporting or a fair fighting chance." Sometime you catch a live fish, tie your fishline to it, stick the hook in YOUR mouth, throw him in the water and let the fish have some sport playing YOU. Gosh!

There, I've disgraced myself before all of you bad blamed fishermen. Well, g'wan and fish, darn you. Not me.

As to the other—well, Gray, I realize there is a lot in what you say about spreading things around, but it is not always so easy. As it is I haven't been to a show in weeks. Just simply have not had time. I'm doing a big job this summer. You'll understand when you come here—as you have said you would, and I'm looking for you.

However, as to space in the department, I don't care so much how long the answers to questions are now. Correspondence is always comparatively light in summer, so I can use more space for the "School." I will, however, try not to bunch so many really big questions together in future.

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Which Is Which?

From W. C. Budge, Springfield Gardens, Long Island, comes the following letter. (Mr. Budge was a musician prior to becoming a motion picture projectionist.

A short time ago you had an editorial in the department in which you made the assertion that the musician, or to put it exactly correct, the music could be dispensed with, and no great inconvenience would be experienced.

This statement set me thinking. I hope you will read, not one but many times, page 954, June 27th issue of the Moving Picture World. As I have been a part of the "game" in a seat immediately under the screen in a place beside the motion picture projector, I am able to see BOTH sides of such a question as this.

My three years beside the projector have taught me that very much of the junk I project might well be dispensed with, and the audience be better entertained by having the orchestra play; also the manager would save money on his current bills by pursuing this course.

Music Immortal

A great deal of music is immortal. Can you name me just one silent drama that the public will care to see over again? When I traveled with the "Birth of a Nation," many of the audience spoke of the music, instead of the picture. Many persons in the audience will close their eyes and let the music thrill them.

The day will come when the wise director will use the orchestra to direct his ideas, instead of the actors. When such a director comes, he will be a genius, and that is what the silent drama needs very badly today.

God pity the projectionist who has an artistic temperament when he has to watch the screen upon which so much pure JUNK is being shown.

Musical Taste Acquired

Just such a letter as I would expect from a real musician. It is characteristic of the musician—the true musician—that to him music is the alpha and omega of everything. It actually thrills him. He or she can sit and listen, with keenest enjoyment, for literally hours, to an aria which would merely bore four out of every five who listened to it. In proof of the fact, that, while I concede that there is a goodly sprinkling of music lovers in most any average audience, the average person don't care for it, I have sat in the audience at a grand opera and watched the "Golden Horseshoe" box occupants closely. Four out of five did not listen to the opera at all. They conversed, and did other things, merely glancing at the stage occasionally and applauding at the places where the audience in general applauded.

What they in the boxes were doing I think we may assume the audience in general would have done, had there been opportunity. To me, for instance, while I respect the musician, and dearly love soft, dreamy music, or a softly sung ballad, the average orchestra is nothing less than a (deleted) bore. I'm glad when it gets through and shuts up, or the picture comes on.

You say much of the stuff you project is pure junk. Well, yes and no. A lot of it is, but a silent drama does not have to be immortal to supply good amusement, and I, for one, often look at a photoplay, and am well entertained, while I would not care to see it again. The same is true of very many, I think.

You say much music is immortal. True! Also much music is very much worse than junk, or so I think.

You ask if I can name any silent drama

(Continued on page 674)

POWERLITE

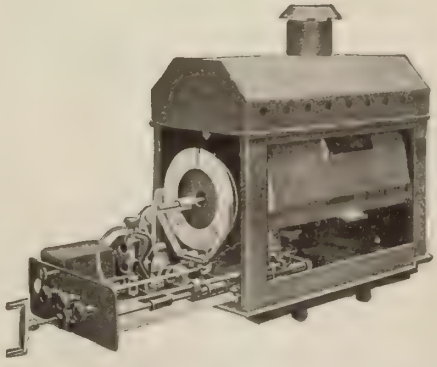
This company has long been fully aware of the value of the reflector lamp but did not feel justified in placing one on the market until a lamp of this type could be offered to the motion picture industry which would fully live up to the reputation we have established for Power's Projectors and Power's Products. In offering Powerlite we feel that a reflector lamp has finally been produced which overcomes the serious defects of the earlier lamps and in addition has a number of important improvements and patented features which will win the strong approval of exhibitors, managers and projectionists.

Control apparatus is very neat and compact and is attached inside the lamphouse, thus eliminating the necessity for extra shafts, gears and control handles. Constructed so that perfect control of the arc is secured and carbons fed intermittently and automatically upon an infinitesimal rise of voltage brought about by the burning of the carbons. Control apparatus is thoroughly protected and it is impossible for the current to reach the motor until the arc is struck regardless of whether the line switch is open or closed. This permits the control motor to be wound for proper arc voltage and to operate positively at full voltage as soon as it is brought into the circuit. The control mechanism forms part of the lamp itself and only the necessary controls project from the rear of the lamphouse.

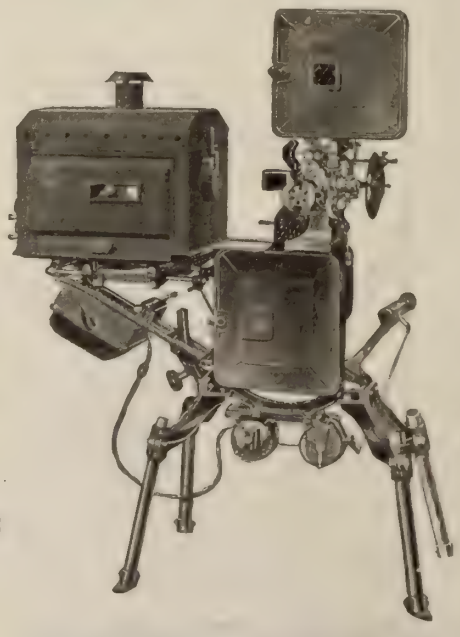
The method of inserting carbons will be found a real convenience to the projectionist. It is merely necessary to press a lever, insert carbons into the carbon holders FROM THE SIDE and release the lever. The carbons are then locked into position ready for operation without the use of tools. Vertical adjustment of the negative carbon and lateral adjustment of the positive carbon have been provided for in a manner which will be found very satisfactory to the projectionist and Powerlite also permits an exceptionally long carbon trim. An improved friction device allows the arc to be struck and fed without unlocking it from the motor feed system.

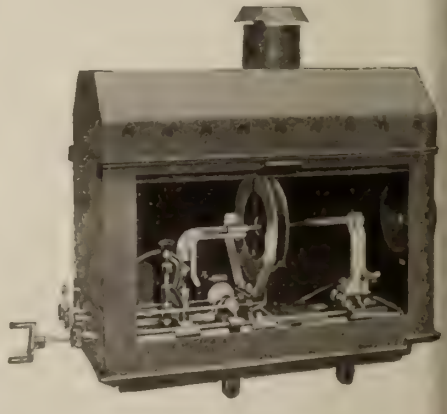
Special attention has been given to the design and construction of the mirror which has been made according to our own specifications. Improved insulated mirror supports and latch allow the mirror to be readily removed for cleaning. A radical departure and a great improvement in lamphouse construction has been made in Powerlite by having the door slide quickly and easily into the top of the lamphouse. This action is similar to that of the door in a sectional bookcase and leaves the interior clear and accessible for the projectionist's manipulation. The lamp slides easily into or out of the lamphouse and this will be found extremely convenient when cleaning or making replacements.

Powerlite can be attached in about five minutes to Power's, Simplex or Motiograph and no lining-up or similar adjustments are required.



LAMP PARTLY OUT OF LAMPHOUSE WITH DOOR HALF OPEN





DOOR SLIDES EASILY INTO TOP OF LAMPHOUSE

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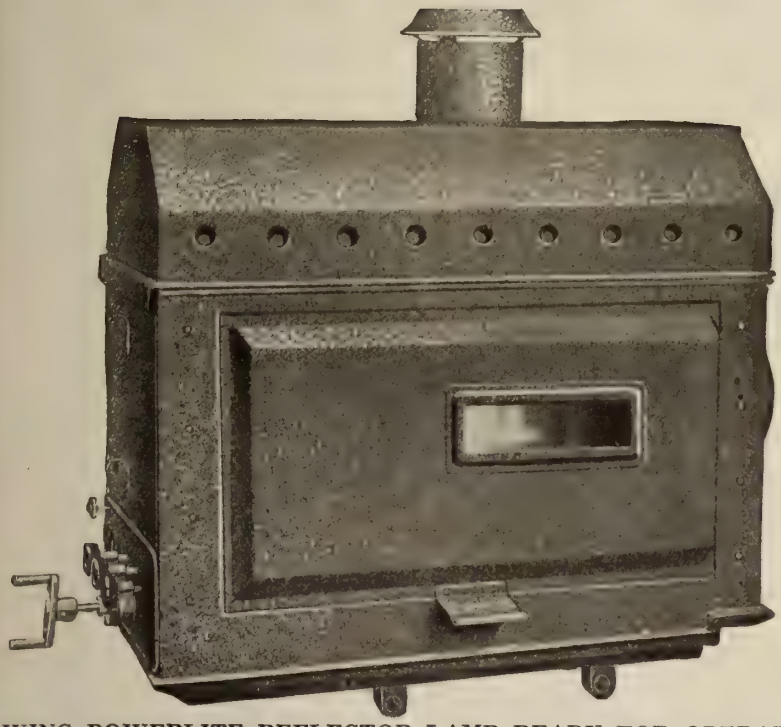
REFLECTOR LAMP



HOWING POWERLITE REFLECTOR LAMP READY FOR OPERATION

POWERLITE REFLECTOR LAMP

Lamphouse

Powerlite lamphouse is of ample capacity and this is extremely important as the reflector lamp requires a certain minimum space in order to secure the most efficient results.

Stereopticon attachment may be easily swung into position for projecting slides, operating in a manner similar to that of the ordinary arc lamp.

Entire lamphouse is finished in black crystallized lacquer and makes a very attractive appearance.

ECONOMIES

Practical tests and actual use in thousands of theares have definitely shown the tremendous economies ffected by the use of the reflector arc lamp. The figres given on this page may therefore be accepted ithout doubt or hesitancy, and investigation will illy substantiate all statements made.

Powerlite Reflector Lamp using approximately 20 mperes actually delivers more light and of a better uality than the ordinary arc lamp using 75 to 80 mperes direct current. This means that an immedite saving is effected of 75% in current consumption lone in addition to the superior results obtained upon ie screen. A house using 75 ampere arcs (ignoring ntirely the fact that two of them are burnt for a porion of the day and taking only one into consideration) aying for current at the rate of 5c per kilowatt and nning ten hours a day for one year, by using Powrlite Reflector Lamp will effect a saving of over ,000 in current.

A large saving is also effected in carbons as the rdinary D. C. arc using from 70 to 80 amperes reuires 7/8 x 12 positive carbons and 7/16 x 6 negative rbons. At least two negative carbons will be used r each positive carbon consumed. Using 1,000 positve carbons per year at $161.00 per thousand and 000 negative carbons at $72.00 per thousand, the nount paid for carbons during the year would be approximately $305.00. As against this 1,000 sets of carbons for the reflecting arc will cost at the most $85 and only one negative is necessary for each positive consumed. Figuring that only 1,000 sets of carbons are used per year (and this estimate is fairly conservative) the carbon saving with Powerlite would be $220.00—a saving of approximately 70%.

The method of carbon support in the Powerlite permits the stubs to be burned extremely short and this of course prevents unnecessary waste. Other economies are also effected through the elimination of condenser breakage and on such items as carbon holder replacements.

Powerlite Reflector Lamp will also be found more reliable than the ordinary reflector lamp and its simplicity and convenience will make a strong appeal to the projectionist.

The economies secured through the use of Powerlite seem so extraordinary and the figures are so startling it may be difficult at first to believe they are not exaggerated. Making reasonable allowances for the size of the house, the number of hours the projectors are operated and other conditions of a similar nature, the figures will be found approximately correct but we will be very glad to furnish further detailed information based upon the current consumed in any particular theatre.

NICHOLAS POWER COMPANY
Ninety Gold St. New York, N.Y.

(Continued from page 671)

that the public would care to see over again.

Yes, several silent dramas have been reproduced because the public asked for their reproduction. There is, I am told, right now, a demand for the reproduction of "Where is My Wandering Boy Tonight" and "Fair and Warmer." I saw "Fair and Warmer" three times when it was running, and I'd like darned well to see it again. I would go to see "Where is My Wandering Boy Tonight" again, or any one of a good many others I could name, were they reproduced and as good as they were originally.

Padding

However, I grant you that there is much JUNK, but as a general proposition I think the GREAT BULK OF "JUNK" CONSISTS IN PADDING. A director has a good or an excellent five reel story. But he MUST make six or seven, or maybe eight reels. He introduces cow-eye poses, close-ups and a lot of stuff which all but entirely ruins what would have been a corking good play, had it been kept down to its legitimate length.

TO MY WAY OF THINKING FOOTAGE PADDING IS ONE OF THE BIG CURSES OF THE MOTION PICTURE INDUSTRY OF TODAY. I have watched the cow-eyed "hero" pose and pose and pose and pose, until I could cheerfully throw a brick at the screen. And the female cow-eye does exactly the same thing. AND a scene which ought to consume fifty feet, is STRETCHED, by peurile and sometimes idiotic nonsensical action, until the fifty becomes two hundred and fifty or maybe even five hundred.

I do NOT hold the music to be non essential. Not at all. What I said, or what I intended to say, was that as between the two, the picture is THE thing the audience pays to see, and is therefore the more important of the two. Also the AVERAGE theatre has an orchestra which could stand some considerable fixing. It is NOT a thing of unadulterated joy or harmonious harmony. In a theatre such as the Capitol, New York City, the orchestra of nearly seventy pieces does play a large part in the entertainment. No doubt of it, but just the same I'll bet dollars to boiled no good onions, that if the pictures were eliminated from the Capitol program and the music retained, the falling off in attendance would be at least twice as great as it would were the picture continued and the music dispensed with. It would, however, be worse than foolish to dispense with either. I have seen, right here in New York City, a little theatre operating on the second floor, without even a piano most of the time, and doing capacity business week in and week out. Try and do that with music alone.

Picture Main Thing

And now what is the gist of all this? Why just this. I have objected to the orchestra leader being given the power or authority to direct projection speed at will, so that it will synchronize with what he conceived to be the best speed for the music. I hold the picture to be the main thing, and that the music should be the thing to suffer from over or under speed, if either must suffer.

Granting that the picture may be junk—and a goodly percentage of the music as rendered by the average theatre orchestra is JUNK, too—still it is the thing that has brought the main part of the audience to the theatre.

I know your viewpoint, and can sympathize with you, Brother Budge. I have no doubt but that you were a good musician. You seem starting out to be a good projectionist. I can sympathize with your viewpoint, but cannot agree with your conclusions.

Oh yes, by the way. When you traveled with "The Birth of a Nation" I think you were a musician. Naturally you heard the comments favorable to the music. A music lover will seek out a musician and tell him of his enjoyment. Did you ever hear of a picture fan seeking out the projectionist and telling HIM of his enjoyment? You did NOT.

Joining the Union

From a certain mid-west city comes the following:

Have been keeping up with the Bluebook School, though I have not tried to send in answers. If you publish this, kindly withhold my name and location for certain personal reasons.

I want to know how to get into the union. I known I am not yet qualified, but am going to keep on studying and trying to perfect myself. Is there any certain age you must be before becoming a member of the union? To what union should I apply when the time comes?

Well, that's that, and now I will tell you something of myself. My father owns the Rivoli Theatre here, and I manage it, which means that I am everything from bill poster to projectionist—at least I am trying to be the latter, though perhaps "operator" would fit better for a while yet.

Simplex Projectors

We have a couple of Simplex projectors, which "buzz" fairly well, considering their age and consequent infirmities. But friend Father-boss is figuring on putting in an entire new "pitcher show." If he does I will have all new equipment, which I certainly will be mighty proud of.

I have one of your Third edition books, and intend soon to have one of the latest Bluebooks.

Many Want to Know

You suggested that I answer by mail, but the number of similar inquiries received of late, asking how to join the union, makes your letter of use in the department, because they show it is time to again explain that matter.

In the first place, you are within the jurisdiction of a union but a comparatively short distance to the south. Inasmuch as I have concealed your name and location, I will transmit the location of the union and name of its Secretary to you by mail.

Men working as motion picture projectionists in a place where there is no union of the I. A. T. S. E. & M. P. M. O. OF THE U. S. & C. are working within the jurisdiction of the local union which is nearest to them in point of miles.

Local unions have almost absolute "local atonomy," and I think that includes the matter of age. In other words a local can set a minimum age limit, though some of them do not. Also some of them do. At least that is my recollection of the matter.

A local union may accept you or may not, with or without just reason, or without giving any reason at all. Many locals are reluctant to admit small town men working within their jurisdiction because they fear the man, if admitted, will seek employment in the city, which he will then have the right to do, and thus further crowd what is possibly an already overcrowded field. On the face of it a union ought to admit any man working within its jurisdiction who can prove himself to be eligible in the matter of character and ability as a motion picture projectionist. However, in practice this operates to set up a possible very bad condition, for the reason stated, hence locals are not to be too much blamed for slowness in admitting small town men. I think it is not impossible that this might be handled by a carefully worked out plan that the competent small town man be admitted, with a proviso that he have the first opening, in his turn, in the city, new members to take the small town jobs and transfer members the same. Oh yes, I hear you chaps poo pooing such a crazy proposal, BUT anyhow suppose you give it a bit of careful consideration. It also is a bit "crazy" to refuse membership to competent men working within your jurisdiction also, is it not?

I don't mean the exact plan I have outlined could be used, but possibly something somewhat along those lines might be found available, and certainly the competent small town man who is working within the jurisdiction of a local, which same local claims absolute jurisdiction over the territory, has a RIGHT to some consideration.

Conditions

In order to join the union you must (A) have been working as a motion picture projectionist within the jurisdiction of the local you apply to for a period of at least six months. You must make application to the union in accordance with its by laws, which same vary in different places. You must pay the sum demanded, and stand the examination given to you by the local examining board, which same way be a very competent examination and may be one which would make a cow of ordinary intelligence smile with derision.

One thing is flat, however, and that is that so long as you work as "Manager," you will NOT be admitted. I'm not criticising the "manager-projectionist" stunt, mind you. It is the necessary thing in many small towns where the possible patronage will not admit of the employment of both, but you will readily see that a labor union could not very well admit either a manager, or a man holding down two jobs.

If I were you, when you get ready to join and think you are eligible, I would make a trip up to the city, find the president of the local which you may do by inquiring of the projectionist of any theatre there), and have a talk with him. In that way, at no excess of cost, as you are not far away, you will get first hand information, and can make application right then and there, if he is willing to take it and thinks you eligible.

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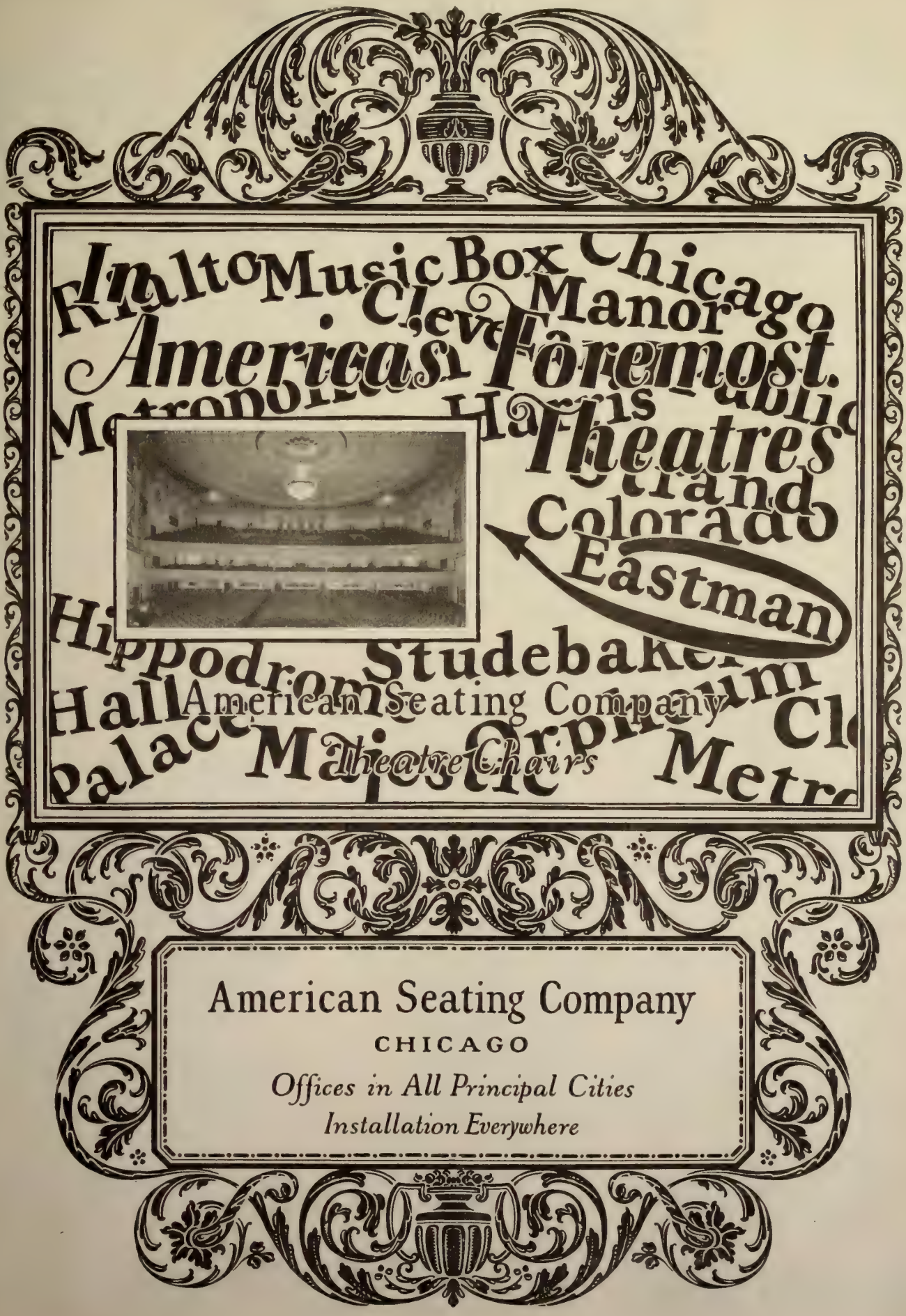

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Bluebook School—Answers 311 to 315

S. Glauber, Brooklyn, New York, had a correct answer to all the last set of questions. They either came too late or were mislaid—I don't know which.

Question No. 311—Suppose you took charge of a new installation, or an old one for that matter, and suspected the projection room leads were too small. How would you proceed to calculate the voltage drop in the circuit, and what voltage drop would you consider as being permissible?

I don't know whether this one floored a lot of you, or whether you just couldn't get up steam enough, notwithstanding the heat, to answer. Anyhow only John Griffiths, Jr., Ansonia, Connecticut; F. H. Moore, Taunton, Massachusetts; C. H. Hanover, Burlington, Iowa; Arthur H. Gray, Boston, Massachusetts; G. L. Doe, Chicago, Illinois, and T. R. Guimond, Mobile, Alabama, came anywhere near replying correctly, and only one, Gray, gave a thoroughly comprehensive answer. Again I must remark upon Gray's reply as remarkable in its completeness. Gray told me last week that what he doesn't know he hunts up, often having much labor in finding the required information. He said to me: "Rich, the man who follows this school as he should, and says he is not helped, either is a fool or a liar." In which I hold him to be absolutely right. No man can possibly read such replies to questions as what follows without learning, ALWAYS PROVIDED HE READS THE REPLY UNDERSTANDINGLY. Merely to read hastily, and without study, is next to useless. But after all, the man who gets the really big benefit is the one who does as Gray does, and DIGS UP THE INFORMATION NECESSARY TO THE ANSWER HIMSELF. Gray says:

When, as in this case, we speak of the wires of a circuit being too small, we mean that they are not capable of carrying the amount or volume of current they are or may be called upon to carry, without causing an unnecessary and undesirable consumption of electric energy—unnecessary because such consumption may be reduced to almost any desired degree by installing larger conductors—the exact effect in reduction of loss being predetermined by calculation through the use of carefully worked out available formulae contained in the "Bluebook," or in any standard book treating of electric wiring.

The voltage drop across a circuit, or across any part thereof, is dependent upon the strength or volume of current flow as measured in amperes, and the resistance of the circuit up to the point at which the measurement is made. This resistance is calculated by applying Ohm's law in one of its forms, viz: E equals I X R, in which I represents the amperes flowing, or which it is proposed to cause to flow over the circuit, E the electromotive force, or voltage, and R the resistance of the circuit, in ohms.

Knowing the number of amperes and the resistance of the circuit, in ohms, we may calculate the voltage drop, or put in another way, we may calculate the number of volts of electric energy which will be consumed in forcing the current against the resistance—in this case the resistance of the circuit wires or conductors.

The resistance of the conductors depends upon (A) the conducting characteristics of the kind of metal from which the wires are made—see Table No. 2, page 72 and page 65 of the Bluebook, (B) its temperature, (C) the area of cross section of the conductors, and (D) the length of the conductors.

The first two factors named (kind of metal and temperature) are often termed the "specific resistance of the metal" and the application of this unit to resistance calculations takes the form of the so-called "mil-foot standard" of resistance—see page 73 of Bluebook. It is based upon the resistance of a certain kind of wire (Commercial copper.—Ed.) at a given temperature, the said wire being one mil in diameter and one foot long.

Knowing the resistance of a mil-foot of wire at a stated temperature, in order to ascertain the resistance of a wire or conductor made from the same metal (all copper wires are made from "commercial copper" of a fixed standard of fineness, the same as the mil-foot resistance is calculated from.—Ed.) we have but to know its length and cross section area in order to make accurate calculations. We have but to multiply the resistance of the mil-foot by the total length of the wire, which would be twice the one-way length of the circuit, and divide that result by the area of cross section of the wire expressed in circular mils, which gives us, as a result, the total resistance of the circuit wires, in ohms. Having this we have but to multiply the resistance in ohms by the current flow, in amperes, to ascertain the voltage drop of the circuit.

For example: The projection room leads in question have, we will assume, a one-way length of fifty feet. The maximum current flow through the circuit is sixty amperes. The wires are No. 4.

Turning to table No. 1, page 70 of the Bluebook, we find No. 4 wires have an area of cross section of 41,740 circular mils.

The mil-foot standard of resistance for commercial copper (page 73 Bluebook) is 10.5 ohms. What then is the voltage drop in this fifty foot circuit, which contains 100 feet of wire?

Using the formula $E = \frac{K \times I \times L}{d2}$, in which E represents voltage drop, K the mil-foot standard of resistance, in ohms (10.5), L the length of the wire in feet (100) and d2 the square of the diameter of the wire (its cross section in c.m.) we have the whole question stated. Substituting figures for letters we have $E = \frac{10.5 \times 60 \times 100}{41{,}740}$, which gives us, as a final result, 1.27 as the voltage drop.

(Note: Gray evidently struck the wrong typewriter key, as he gave it as 41,742, instead of 41,740 as in the Bluebook table. I mention this because I corrected it in the formula, and it might possibly make a slight difference in the final result, though it would be very small.)

If we now multiply 1.27, the voltage drop, by sixty, the flow in amperes, we get 76.2 as a result, which is the number of watts of electric energy lost through resistance of the circuit wires themselves. This energy is registered on the meter, and must be paid for, and now I suppose I am in for an argument, because I shall make the statement that we also pay for the energy consumed in all other parts of the circuit as well, though the question deals with the projection room feeders only, and that is what we are considering.

The operation of a projection arc requires a certain amount of resistance other than that inherent in the arc itself, hence it requires a greater potential drop across the input terminals than actually occurs across the arc.

It makes no difference, or so it seems to me, either in the operation cost or the performance of the arc itself, whether this drop occurs across a rheostat, or is distributed, in part at least, along the circuit wires. In this I of course assume that none of this resistance occurs because of loose or corroded connections, which would tend to introduce irregularities in current flow, or because the wire carrying the current is working above permissible carrying capacity, which would tend to introduce a potential fire hazzard and to injure the insulation of the wires.

Just as long as the wires carrying the current are not overloaded—are not carrying more than the current permitted by the National Board of Fire Underwriters—there is, in my opinion, only two limiting conditions to "permissible voltage drop" as applies to the projection room feeders, and those are (A) in cases where the voltage drop affects the operation of a motor or motors—the tolerance here may be from 5 to 10 or 12 volts—and (B) where the combined drop in the leads and across the minimum rheostat resistance prevents the desired volume of current from flowing through the arc or arcs.

Come on, men! Y' going to let Gray get away with this sort of thing without giving him a run for his money? There are good men in this "school." If Gray can dig up such an answer as this, what sort of excuse are you chaps who have equal capabilities but who crawl back into some ice house and go to sleep? And what have you thousands who do just exactly nothing at all got t' say, Huh? Do you mean to tell me that the relatively few actively enrolled in the Bluebook "School" are the only capable men in this country and Canada—the only ones with ability and energy enough to get in on such a thing as this?

No, I shall not argue with you on the point you have raised, Brother Gray, except to say that I personally do NOT consider it good practice to depend upon the resistance of the circuit wires for arc resistance or ballast. My way would be to reduce the projection room feeder circuit to the resistance which would be economical in any other circuit, and to use my rheostatic resistance ENTIRELY for arc ballast. I grant you there is room for argument here. I would like to hear from Bennewitz, from Dobson, from Fell, Hanover and the rest as to their views on the matter.

Question No. 312—How would you calculate the size wires necessary to carry a given amperage at a given, predetermined voltage drop?

All the above, plus Andrew Coates, St. Paul, Minnesota and P. R. Sedgwick, Winnipeg, Manitoba. (I nearly dropped dead from shock when I saw that Winnipeg had woke up) made good on this one.

Moore says:

There are many methods, but I would prefer to turn to page 74 of the "Bible of Projection," the Bluebook, using formula No. 4.

Which is correct, but just the same, brother Moore, you might have been considerably more explicit in the matter of explanation. What I am getting at is that, while such an answer "gets you by" because it really is correct, still—well, see Gray's reply to 311 and ponder.

Hanover says:

The question may be answered by referring to formula No. 4 on page 75 of the Bluebook, but an added explanation seems proper. If I were going to calculate the matter without the No. 4 formula I would first ascertain what resistance would be necessary to cause the voltage drop decided upon. To do this we have but to divide the voltage drop by the number of amperes to find the ohmic resistance necessary to cause the voltage drop.

For example: if we propose to have a five volt drop at a fifty ampere current flow we have only to divide five by fifty to know that it will require one tenth (.1) of an ohm resistance to accomplish the desired result.

Consulting any reliable wire resistance table, such as Table No. 2, page 72 of the Bluebook, we find that No. 6 wire, which (see table No. 1, page 70 of the Bluebook) is rated at 50 amperes R. C., has a resistance of 0.4002 of an ohm per 1,000 feet, or say .4 of an ohm, which is close enough for our purpose.

If one thousand feet of such wire has .4 of an ohm resistance, then of course one quarter of that, or 250 feet, would have one quarter as much resistance, or .1 of an ohm. It therefore follows that a circuit 125 feet long would have .1 ohm resistance which would cause a five volt drop.

Question No. 113—What is the area of cross section of a wire one eighth of an

(Continued on page 678)

"One Minute While We Change Reels"

IN the early days of motion pictures no one cared much about the technique or quality of projection. When the operator announced—"One minute while we change reels"—the audience was glad of the opportunity to rest its eyes from the flash and glare of the screen. It accepted the annoyances of poor projection without protest.

But it is quite a different story today. The manner in which a picture is presented is as important a matter as the quality of the picture itself.

But projection today is either an asset or a liability. It either attracts patronage or drives it away. The large percentage of unsuccessful theatres that have poor projection is tangible proof that people know the difference between good and bad projection and that they give their patronage to theatres that offer the best.

Good projection is a matter of good business. Besides being an unfailing means of increasing patronage it actually costs less in the long run. If you have faulty projection you also have expensive repairs of machines and reels, less box office receipts, and the good will value of your theatre is nil. But if you have perfect projection, the kind you get from a Simplex projector, you have no repair bills, larger box office returns, a high investment value in your machine, and the reputation of your theatre extends more and more every day.

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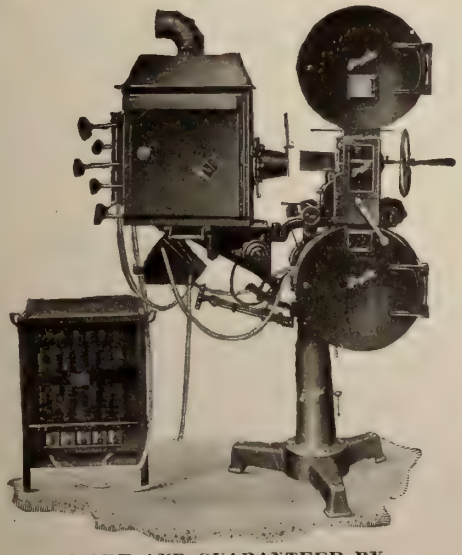

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(Continued from page 676)

inch in diameter? Of a wire 100 mills in diameter?

All the before-named answered correctly.

Moore says:

To find the area of cross section of a wire one eighth of an inch in diameter, first reduce the diameter to thousandths of an inch. There are one thousand one thousandths in one inch, hence in one eighth of an inch there are as many thousandths as eight is contained in one thousand, which is 125, hence our wire is 125/1000 or .125 of an inch in diameter. To find the area of cross section of a round wire, square the diameter in thousandths of an inch, which means multiply the diameter by itself and 125 X 125 = 15,625, which is the area of cross section in circular mils.

Examining table No. 1, page 70 of the Bluebook, we find that the wire lacks the difference between 15,625 and 16,510 c. m. of being a No. 8 wire. Put in another way it lacks 3.5 mils of having the diameter of a No. 8 wire. As to the 100 mil diameter wire by the same rule 100 X 100 = 10,000 c. m.

Doe says:

The rule is that multiplying the diameter of a round wire, expressed in thousands of an inch, by itself—called "squaring the diameter"— give its cross sectional area in circular mils. Frankly I have never been able to quite understand why this should be, apparently it is, so, as the editor so often remarks, that's that!

One eighth of an inch is reduced to thousandths by dividing 1,000 by 8, which gives us 125 as the result. The wire then is .125 of an inch in diameter, which, multiplied by itself, gives 15,625 c. m. as the area of cross section of the wire. That is 885 c. m. less than a No. 8 wire. By the same rule a wire 100 mils in diameter would be 100 X 100 = 10,000 c. m. in area of cross section.

Question No. 314—How would you calculate the voltage it would require to force a given number of amperes through a given resistance?

Guimond says:

By ohm's law, voltage is equal to current flow, in amperes, divided by resistance. It is expressed by the formula $E = \frac{I}{R}$, in which E stands for electromotive force, or volts, I for current flow in amperes, and R for resistance in ohms. Therefore to cause ten amperes to flow through 1 ohm resistance, 10 amperes divided by 1 ohm equals 10 volts pressure is required.

Question No. 315—What is the area of cross section of a wire 1/1,000 of an inch in diameter?

Coates says:

Since one circular mil is the area of cross section of a circle one one thousandth of an inch in diameter, and since we may presume that the wire in question is a round one, and since its diameter is one one thousandth of an inch, it follows that its area of cross section is one circular mil.

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WANTED—Position as projectionist. Am graduate of Detroit Movie Operators School, with two years' experience using Mazda and Carbon projectors. Will work anywhere, but prefer Illinois or Indiana. Will guarantee satisfaction. Answer by letter. Floyd Clark, 664 Woodland Ave., Detroit, Mich.

As to Carbon Sizes

From time to time, averaging maybe a half dozen or so a week the year around, come inquiries as to what are the best sizes of carbon to use for different amperages.

Again I repeat: THE CORRECT SIZE POSITIVE FOR D. C. IS THAT DIAMETER WHICH WORKS AT FULL CAPACITY, AND AT A POINT ABOUT FIVE AMPERES BELOW THE LOAD WHICH CAUSES IT TO START TO PENCIL.

That is the really best and most efficient load, since with it you obtain the maximum crater area to be had with the amperage used, without an unnecessary body of relatively cool carbon adjacent to the crater. Also the crater area is not reduced by "penciling" through overload.

However, experience has amply shown that relatively few motion picture projectionists will take the trouble to make careful tests to determine just what size comes nearest to fulfilling the above specification, and for those who will not, the National Carbon Company engineering department has compiled a table of carbon sizes designed to cover the entire range used in motion picture projection. I think we may safely say that these tables are quite sufficiently accurate for users of National Carbons, except that of course difference in operating conditions, may possibly alter the figures supplied to some extent.

Under ordinary conditions, however, I am very certain the tables will be found entirely adequate, and I would suggest that they be cut out, framed in a "Woolworth" (10-cent) frame, under glass, and hung on the wall of the projection room. Here they are:

NATIONAL CORED AND SILVERTIP PROJECTOR COMBINATIONS
For Direct Current Low Intensity Lamps

Amperage at Arc	Size
25–50	5/8 x12—National Cored Projector 5/16x 6—National Silvertip Solid or Cored Projector
50–65	3/4 x12—National Cored Projector 11/32x 6—National Silvertip Solid or Cored Projector
65–70	7/8 x12—National Cored Projector 11/32x 6—National Silvertip Solid or Cored Projector
70–85	7/8 x12—National Cored Projector 3/8 x 6—National Silvertip Solid or Cored Projector
85–100	1 x12—National Cored Projector 7/16x 6—National Silvertip Cored Projector
100–120	1 x12—National Cored Projector 7/16x 6—Special R-4 National Silvertip Cored Projector
120–140	1-1/8x12—National Cored Projector 1/2 x 6—Special W-5 National Silvertip Cored Projector

NATIONAL WHITE FLAME A C PROJECTOR CARBONS
For Alternating Current Only

Arc Amperage	Size
25-40	1/2" Combination
40-60	5/8" Combination
60-75	3/4" Combination
75-100	7/8" Combination

NATIONAL HIGH INTENSITY PROJECTOR CARBONS FOR GENERAL ELECTRIC AND SUN-LIGHT ARC HIGH INTENSITY PROJECTOR LAMPS
For General Electric Lamps

50 amperes—9 m/mx20	National H. I. White Flame Projector
11/32x9	National Silvertip Cored Projector
75 amperes—11 m/mx20	National H. I. White Flame Projector
3/8x9	Special R-4 National Silvertip Cored Projector
100 to 120 amperes—13,6 m/mx20	National H. I. White Flame Projector
7/16x9	Special R-4 National Silvertip Cored Projector

For Sun-Light Arc (Sperry) Lamps

50 amperes—9 m/mx20	National H. I. White Flame Projector
5/16x9	National Silvertip Cored Projector
75 amperes—11 m/mx20	National H. I. White Flame Projector
11/32x9	National Silvertip Cored Projector
100 to 120 amperes—13,6 m/mx20	National H. I. White Flame Projector
3/8x9	Special R-4 National Silvertip Cored Projector

NATIONAL CORD & SOLID PROJECTOR CARBONS FOR REFLECTOR TYPE ARC LAMPS

Horizontal Trim Lamps, such as
American Reflecting Arc
Helios Reflecting Arc
McAuley Reflecting Arc
Morlite Reflecting Arc, etc.

Arc Amperage	Size	
10-15 incl.	9 m/mx8	National Cored Projector
	6.4 m/mx8	National Solid Projector
16-20 incl.	10 m/mx8	National Cored Projector
	7 m/mx8	National Solid Projector
21-25 incl.	12 m/mx8	National Cored Projector
	or 8 m/mx8	National Solid Projector
	8 m/mx8	National Cored Projector
26-30 incl.	13 m/mx8	National Cored Projector
	9 m/mx8	National Cored Projector
31-35 incl.	14 m/mx8	National Cored Projector
	10 m/mx8	National Cored Projector

Angular Trim Lamps such as
Hahn Goers Reflecting Arc

6-10 incl.	9 m/mx8	National Cored Projector
	8 m/mx8	National Cored Projector
11-15 incl.	10 m/mx8	National Cored Projector
	9 m/mx8	National Cored Projector
16-20 incl.	12 m/mx8	National Cored Projector
	10 m/mx8	National Cored Projector

What Is It?

From Marietta, Ohio, comes word that a projectionist by the name of Deming McCullogh, or McCullough, has invented a device for steadying the film while it runs through the "machine." It also is claimed to eliminate all chance of film breakage.

Just what this may be I don't know. The film runs through a number of "machines," and there is no statement as to which one it is. Presumably, however, since the inventor is said to be a motion picture projectionist, it is the projector, though it may also be the camera, the printer, the perforator or the rewinder, all of which equally are "machines."

Just in what way the film is "steadied" deponent sayeth not. If further and more detailed information arrives we will advise you.

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Leah Du Rond, Register and Tribune-News, Des Moines: "Harry Langdon is the only genuine comedian making short comedies today."

R. Addison Adams, Indianapolis Star: "Langdon is the biggest comedy bet since Chaplin."

Chester B. Bahn, Syracuse Telegram and Sunday American: "The Harry Langdon comedies are one of the three best comedy series in two reels."

Carlton Miles, Minneapolis Journal: "I think the Harry Langdon comedies are the best short subjects this year."

Arthur Sheeman, St. Paul News: "Of the year's events concerning short subjects I think nothing was so important as the extraordinary advancement, altogether deserved, of Harry Langdon. I would place him second only to Chaplin."

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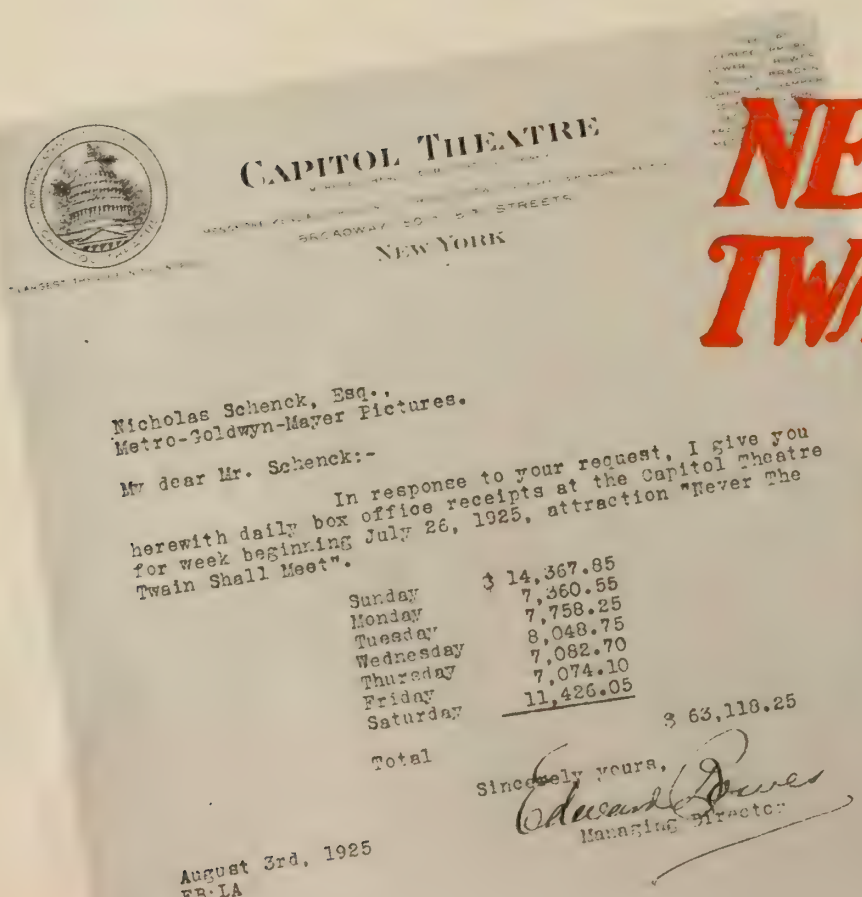
$63,118.25

IN ONE WEEK at the CAPITOL, N.Y.

And In July, Too



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In responce to your request, I give you herewith daily box office receipts at the Capitol theatre for week beginning July 26, 1925, attraction "Never the Twain Shall Meet".

Sunday	$ 14,367.85
Monday	7,360.55
Tuesday	7,758.25
Wednesday	8,048.75
Thursday	7,082.70
Friday	7,074.10
Saturday	11,426.05
Total	$ 63,118.25

Sincerely yours,
Edward Bowes
Managing Director

August 3rd, 1925
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in Calistoga, Calif.	Arthur Pollock says "can we hold it another day. We turned 'em away today. Wire at once and say yes."
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in Mantorville, Minn.	Ministers called off church services so their flocks could look at the picture.
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To Mr. Botsford:

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I think it might be a good idea to take a page ad based on these two important releases, which are an example of the calibre of material used in the Greater Forty.

Walter Wanger.

17

TIMES BOOK REVIEW. JULY 26. 1925

Harold Bell Wright

AT NIGHT after the evening meal is the "Wright hour." Then read aloud to the family Harold Bell Wright's latest and best story. "A Son of His Father". The world's most popular novelist has written a fine, wholesome, uplifting novel of love and adventure in Arizona, telling the story of a man who drifted from the path of his father, and of the wonderful girl who helped him regain the path of contentment from which he had strayed. A book to entertain and inspire the whole family by the man who wrote "The Shepherd of The Hills", "The Mine With The Iron Door", etc. The sale of each Harold Bell Wright novel has averaged 1,000,000 copies. Millions will enjoy this new one. 7,042 newspapers and the leading magazines will carry advertisements telling of Mr. Wright's new book. Be among the first to read the finest novel yet by the man with millions of followers. Ask any bookseller for "A Son of His Father." $2.00 a copy.

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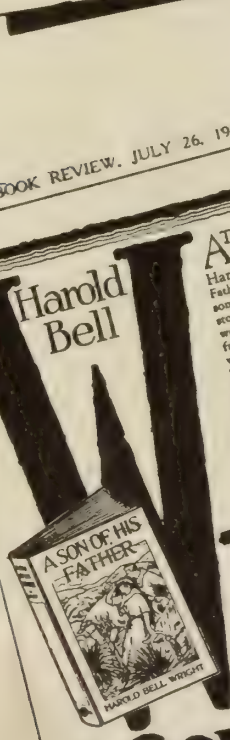

A Son of his Father

TIMES BOOK REVIEW. JULY 26. 1925

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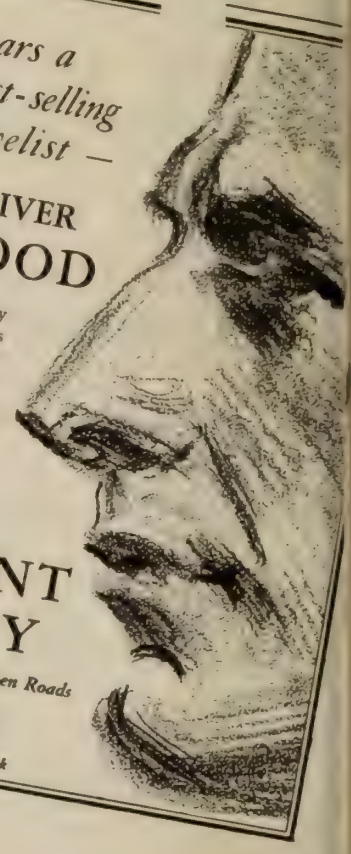

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Story by ROBERT LORD

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ROWLAND V. LEE PRODUCTION

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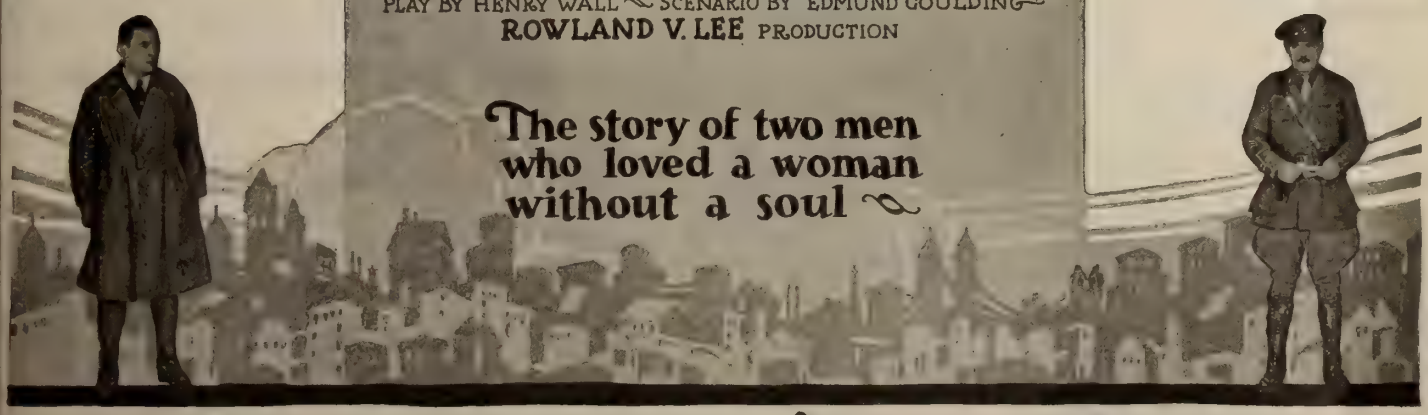
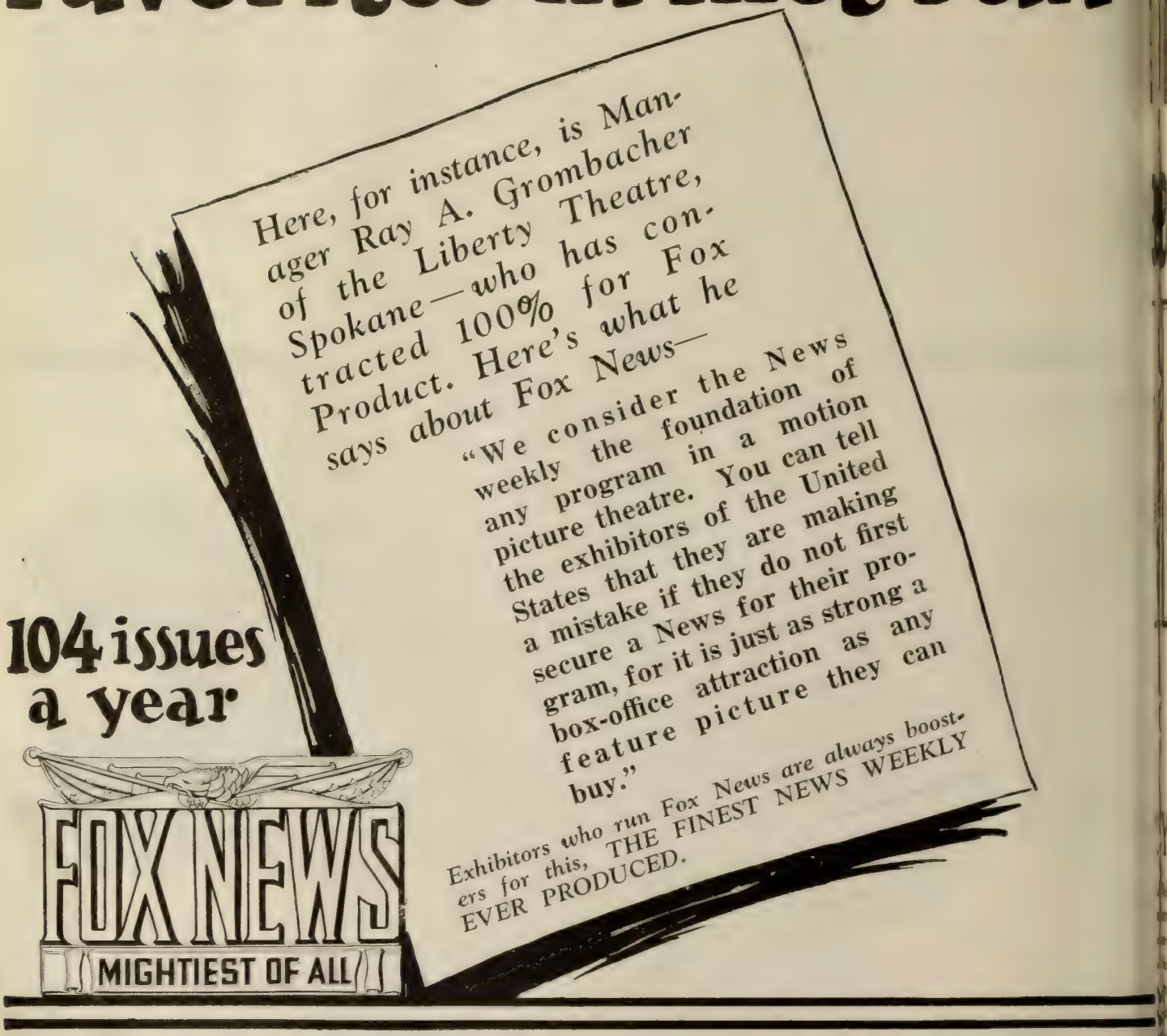


Fox Film Corporation

Favorites in first run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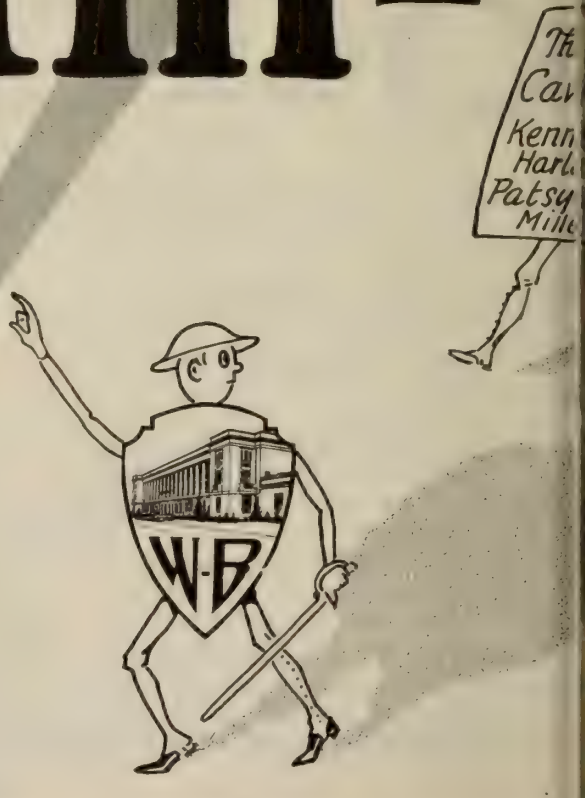
Over-whelm-ing!



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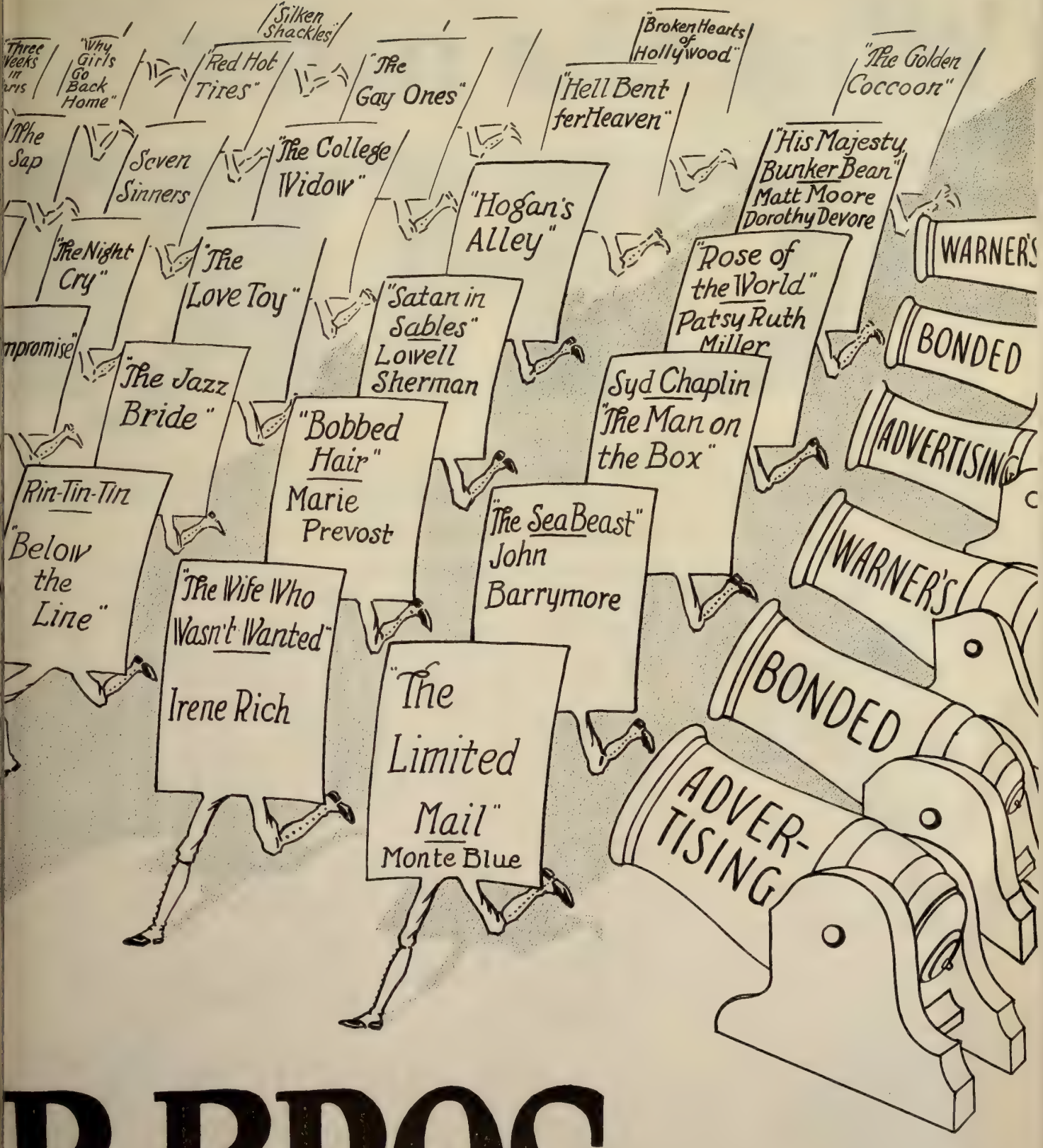

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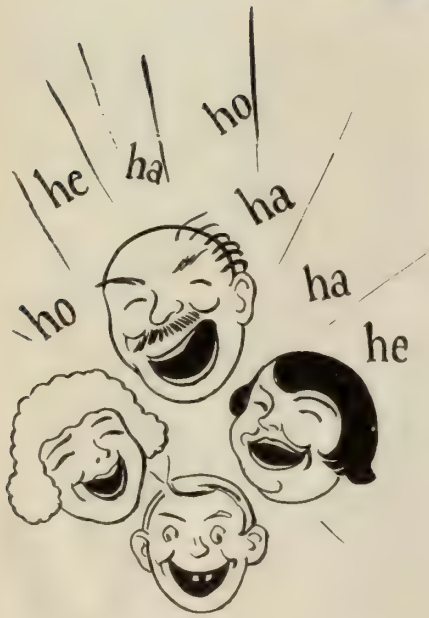
f the Screen.

What the name CHRI



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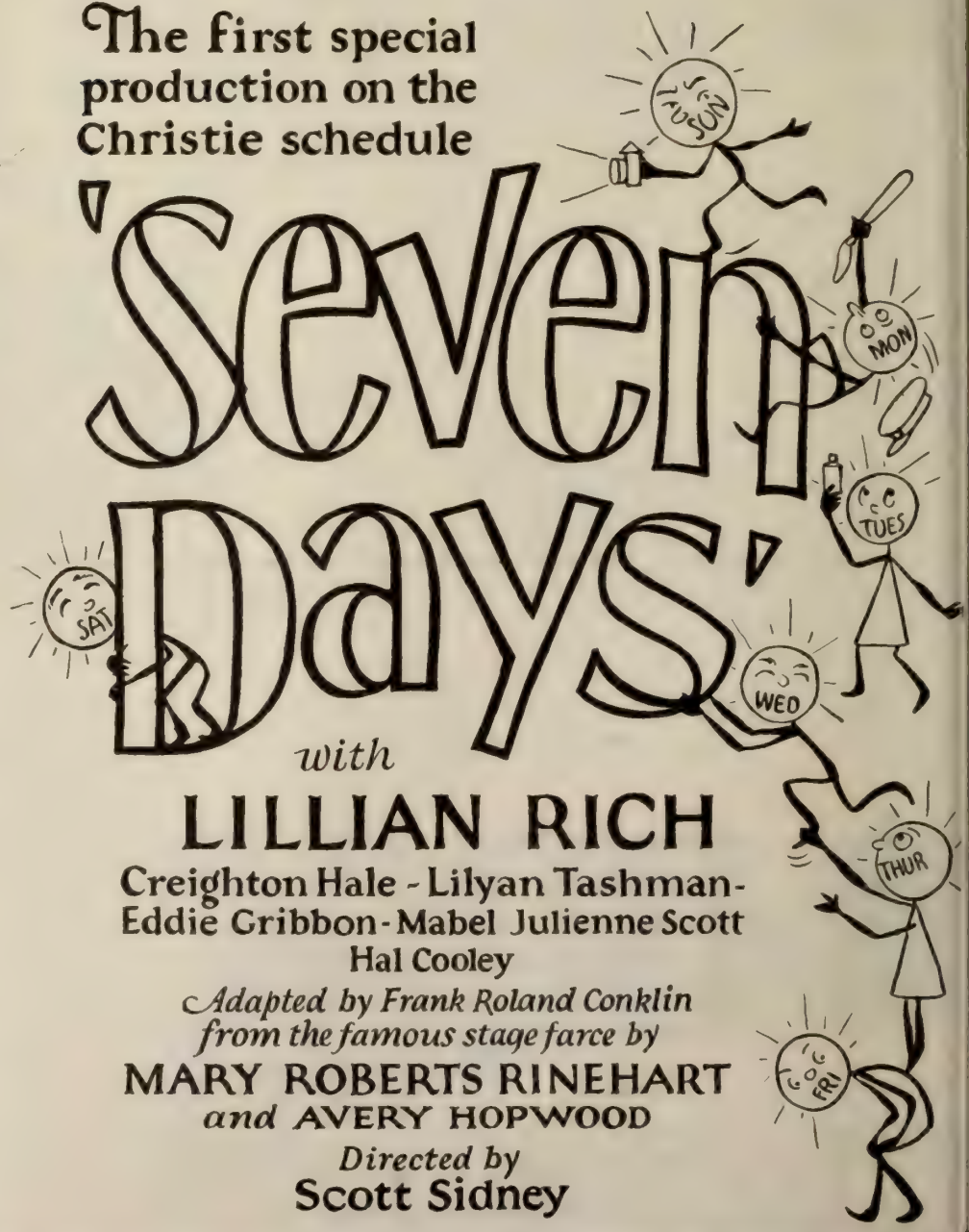
The first special production on the Christie schedule

'Seven Days'



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The men who gave you
"Charley's Aunt"

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COMEDIES

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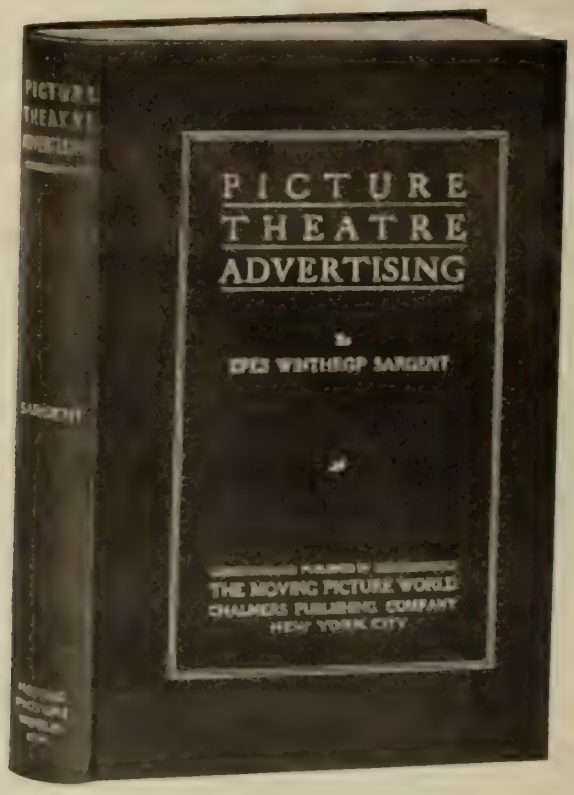

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III. Advertising Features for the House
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XXVIII. Handling Specials and Serials
XXIX. Summer Advertising
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XXXI. Opening a House
XXXII. Opposition

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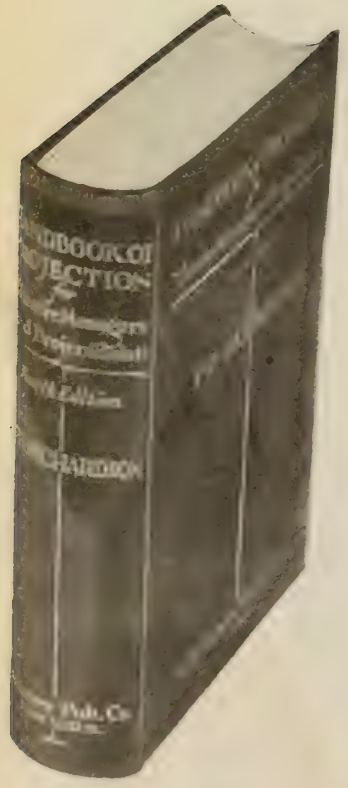

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

WHETHER it was the opening of Greater Movie Season or just "this time of the year"—no matter what the cause, the motion picture bills presented on New York's Broadway this week certainly gave warm encouragement to all who are looking forward to the coming season.

Up and down the avenue—and not a misfit among them. And some really "great" as entertainment.

About this period of the year it is customary to wax enthusiastic over the wealth of picture offerings. But, checking back over the years, it seems to us that this has usually been due to the presence of several spectacles of the "million dollar" variety.

This year the story is different. We are enthusing about plain, ordinary—but how cherished—"entertainment." Even Doug Fairbanks is drawing them to the box office with a picture that does not have to rely on the dollar sign but goes back to the first principles of his popularity.

* * *

"ENTERTAINMENT." How simple to say, how easy to demand—but how hard to get. Take a look at "Kiss Me Again." As simple a plot as was ever told in twenty words. But what Lubitsch has done with it!

Lubitsch is acknowledged a master craftsman. Unfortunately, after giving a man such a label, there is a tendency in this industry to decide when he does an extra good job that he is "shooting over the heads" of the average audience.

We stood in line at Lee Ochs' cozy Piccadilly Theatre twenty minutes the other night, and then sat through "Kiss Me Again" with an "average" audience. And if there is a "fine" point in Lubitsch's work that this "average" audience missed we'd like to know where it is.

* * *

SOMEDAY, when this theatre opening fever reaches the point that someone decides to start a course for directors we are going to nominate Ernst Lubitsch for the Chair of Technique. For fine points, for sheer artistry, for delicate touches that have a world of meaning—whether the vehicle be spectacle or intimate domestic drama—we'll walk a mile to see a Lubitsch picture.

To the credit of Warner Brothers, let it also be added, they let Lubitsch do that which he can do. There's a lot in that.

* * *

ELSEWHERE on Broadway. "Sally of the Sawdust," "The Unholy Three," "The Goose Woman," "The Trouble With Wives." Just entertainment, every one of them. And corking good entertainment.

David Griffith is one who does shoot "over their heads" every now and then—and then for his next effort, gives us a box office sure thing like "Way Down East"—or, now added to the list, "Sally of the Sawdust."

Here is an audience picture if ever there was one. It is David Griffith plus a liberal dash of the original Sennett. Appears as though Griffith is about to set himself right again with low brow box office standards just in time to give Famous a flying start on his new series.

"The Goose Woman"—Universal maintaining the pace that we spoke of last week. "The Trouble With Wives"—a dash of Lubitsch, plus very broad Ford Sterling comedy that the folks down front just ate up.

And "The Unholy Three." Give thanks to the fates that once in a while bring an original idea to the screen. Here is one—delightful in its conception, delightful in its execution.

* * *

The concluding thought. Whether it was the opening of Greater Movie Season—or just "the pictures"—we do not know, but the box office line-ups in average Summer weather taught some sort of a moral. Give the credit to the Greater Movie Season if you want to. For our part, without detracting in the least from the value of that excellent effort, we hand the bouquets to the pictures. First, last, and all the time—the pictures.

Robert E. Welsh

There's Extra MONEY in the Short Subject

Are You Getting YOURS?

Advertising Does It.

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

Europe Watches Independent Fight With Apprehension

By W. Stephen Bush

EUROPE is very much interested, not to say aroused, as it watches the great struggle going on in the States between what is here called "the great combination" and the "independents." Columns of space are devoted to what is described as a contest between giants. Almost unanimously the sympathies of the press seem to be with the so-called independent forces, though there are no passionate outbursts.

In almost every case, however, there is an undercurrent of apprehension in the editorial comments. Nor is the fear confined to editors alone. Indeed the editors only echo the sentiments of the producers of the principal countries on the European continent. There is an uneasy feeling in France, Germany, Italy and all the former parts of the old Austrian Empire that whatever side wins in the States, or even if the great battle ends with a happy compromise, it will be Europe's turn next to feel the effects of American initiative and enterprise and learn by observation and experience what American organization can do by way of intensive selling.

Of course, the Europeans do not put it just this way. In fact, even a hard-boiled optimist will try in vain to detect any note of "Welcome to our fair land" in the comments of our European friends. Quite the contrary.

Listen to the lament of the Bavarian film producers, even if you have never heard of them before. These good people are plainly displeased with the present state of affairs.

"The U. S.," they say, "does not absorb our films, but we take almost their entire output. The Americans want to control the German market just as they have conquered the British, Franch and Italian markets. Their ultimate object is to destroy all European film industries. The Americans intend to annihilate and exterminate the German film industry and their first step will be to establish their own exchanges throughout Germany."

The Bavarian film producers take no pains to conceal their fear of the moral and artistic consequences of this threatening American victory. They flatly declare that German "kultur" will eventually disappear unless something is done in a hurry. A special tax for American films is suggested as a means of keeping back the flood. The rest of the German film producers, while expressing much the same painful prophecies for the future, have gone on record with a resolution against imposing special taxes on American films. A film industry which cannot breathe except with the aid of such artificial respiration as taxes on foreign competitors cannot live long.

The apprehension in the ranks of European film producers has not been lessened by a page "ad" appearing in all the big cities seeking "immediately" suitable quarters for film exchanges.

It does seem as if the statements appearing periodically in the trade press here and in the States that Europe was getting tired of Yankee films were based on nothing very substantial. The situation has not been softened by the plain and honest comments of the commercial attache of the American legation in Berlin. This gentleman, speaking of the efforts of the German government to force an exchange of German and American films as the basis of every permit to import our films into Germany, remarked:

"To enable him to bring in as many first-class American films as possible the German producer makes as many of the cheapest possible films as he can. The cost of the negative varies from $20,000 to $35,000. In these films generally one or at the most two sets are used."

Those readers of Moving Picture World who are interested in future film events may take note of a great feature which will be released in 1931. This most unusual production is being made in France by the strangest director I ever met in a long career of writing. I am speaking of M. Abel Gance and his ambitious undertaking to produce a minute and complete screen biography of Napoleon I.

The plan of M. Gance is to present the world not merely with two or three hours of entertainment, but with a work of monumental size and extraordinary quality. Films dealing with the subject of Napoleon have been common enough from the earliest days of the industry. The efforts to reproduce the great man and his life on the screen have persisted to this very minute.

M. Gance has no intention of competing with any previous effort of this kind. His aim is infinitely higher. He is painting Napoleon for the screen in all his struggles with Fate and for this purpose has divided the life of the conqueror into two periods: The early period when Fate seemed to obey Napoleon and the other period when Napoleon seemed but a toy of Fate. As M. Gance himself puts it: "As General Bonaparte he skirted the edge of the maelstrom; as emperor he was drawn into the very midst of it."

Space here is too precious for a detailed account of M. Gance's labors. The director has planned everthing carefully with a view to thoroughness. There are to be seven parts of the feature, each part to take just one year. One part is half finished, Mr. Gance having commenced work on it last January. All the early scenes have been taken in Corsica around Ajaccio, the birthplace of Napoleon.

I mention this because it indicates the scale on which the enterprise is planned. Three or possibly four different actors will take the part of Napoleon as he appeared in the great phases of his career. The "Societé Abel Gance" has been founded with international capital. It its claimed that the director will have 60,000,000 francs at his disposal. One cannot help thinking of the vast advantage of advertising a film for seven long years.

According to reports given out in Berlin, Paramount has not renewed its contract with the German concern which has heretofore distributed its films. It is not known what arrangements Paramount will make in the future. The agency which has until now distributed Paramount films has made a contract with Cecil de Mille's company. It is supposed to be based on a reciprocity arrangement by which at least a limited number of German-made films are to be distributed by the Producers Distributing Corp. through its exchanges in the States. These German films intended for absorption in the American market are to have the same star for the first three or four times at least. It is also intended to have American actors in the casts of these films.

Italy Is Nature's Film Studio

By Charles Simone

EVERY producer who wants to make better pictures should read the recent report of Commercial Attache H. C. MacLean to the Department of Commerce. The extracts published in the Moving Picture World of July 4, 1925, were both interesting and valuable. Mr. MacLean deserves great praise for the film facts he has so painstakingly gathered and for his correct summing up of the producing conditions existing in Italy.

I know from personal observation, close study right on the premises, and from actual experience that Italy has been but little and poorly used, and that her present state of well-nigh total inertia is directly traceable to the native producers' CAN'T and the foreign producers' WON'T. Some months ago I named Italy, "NATURE'S FILM STUDIO." It is that and more. It is a studio which, viewed from any and every angle, shows its towering superiority over all others. And yet Italy, climatically peerless, photographically ideal, scenically supreme, artistically unrivaled, politically serene and economically sound, instead of being first in motion picture production, is almost at the rear of the procession.

Studios Are Idle

Scores of studios, that but a decade ago hummed with activity, are now padlocked—mute evidence of the film primate which once was Italy's! Directorial brains going to seed and acting talent robbed of an outlet! A big industry that should thrive the most in Italy is, alas! almost moribund. What is wrong? Who is to blame? Where is the remedy? No doubt the World War and its aftermath did much in paralysing film production in Italy. But, more than war, the native producers are at fault, for, despite their undisputed excellence in artistic values, they know nothing and care less for commercial ones. Hence their pictures, except for a scattering few, have been financial failures. Little wonder Italian financiers have tired of losing money for Art's sake and steer clear of film producing propositions!

Last but not least, some of the blame may rightly be laid at the door of American producers, who, through some reason or another, have overlooked the advantages and the benefits that Italy offers them. True, a very small number of American productions have been made in the land of Mussolini; but inconsistent and sporadic efforts do not accomplish anything tangible.

Can Make Big Pictures in Italy

Personally I am at a loss to understand this aloofness of the American producers, especially of those who have already enjoyed a dip in the delightful and profitable producing waters of Italy. They, if any, should know that producing in Italy PAYS and pays right well. Verily it is not philanthropy but good business to produce pictures in Italy. Sixteen years of production and distribution experience together with my inherited and practical knowledge of Italy and Italians enable me to state most emphatically that bigger and better pictures can be made in Italy for less than the cost of mediocre features made anywhere else.

I am strong for home trade, and do not advocate an exodus of American producers. I believe, however, that not more than 90 per cent of American pictures should be made in the United States and that the remainder, particularly spectacular productions, should be staged in Italy with American directors and mixed casts of Italian and American players. "The White Sister" and "Romola" were so produced. Both unquestioned successes, artistically and commercially.

Inactivity Due to American Films

Because of two potent reasons, viz: lack of capital and inability to make pictures of world-wide appeal, the Italians are helpless and cannot lift the picture industry to the heights that Italy demands. Germany is trying to help; but Germany, notwithstanding some luminaries, lacks the experience and the sure touch of American producers. The Italian producers, or, rather, a small coterie of them, attribute their inactivity to the influx of American films, and ask their government to crush this "foreign evil."

Clamoring for governmental protection will be of no avail. There is nothing to protect anyway. When the Italian producer has learned the trick of making marketable pictures he will forget all about "invasion," "evil" and "protection." Just now, instead of crying for protection, he should shout his loudest for the co-operation of American producers. It is America and America alone that can aid in putting Italy solidly on the moving picture map. And Italy, though she may never regain the lost premiership, will, if adequately helped, be certain of second place —second only to America.

Should Send Italy Help

With the exception of capital, American know-itiveness and American commercial wizardry, Italy has everything (the best of everything) to make successful motion pictures, no matter what the theme, the period or the locale. America should not hesitate to lend Italy a hand for the amelioration of producing conditions there and for the general good of the film industry throughout the world. And right here it is well to bear in mind the fact, that, though such a move, America has all to gain and nothing to lose.

The Italian hand is beckoning from across the seas. Who will be the first to heed it? Where and who is the far-seeing American producer ready to grasp this golden opportunity and send a producing unit to Italy to make a series of bigger and better box-office attractions? Much could be written anent the whys and wherefores Americans should do some regular producing in Italy, but, for the present, I shall merely add that, while better pictures for less money may be made anywhere, the American producer is sure of them in Italy. It is essential to first secure the services of a capable and conscientious manager having a sound knowledge of Italy, preferably an American of Italian origin. The American producer, who can appreciate these truths and act accordingly, will make hay while the sun shines. And the sun shines longest in Italy.

M. P. T. O. A. Unseared by Detroit Bonfire; Little Is Accomplished

Faction War Features Personalities—Richey Out—Finance Status Started Invectives —Playdate Bureau Remains Unshaken

By TOM WALLER

THE national directorate session reddened the Detroit sky one night last week with all the brilliance of a conflagration. As such it was regarded then but, with the reduction of the flare to smouldering crisps, its significance is already being likened to a single bale of ignited dry straw, the flames of which possibly scorched the barn door.

No duel of machine gun batteries could have flung faster into one another leaden pellets which in Detroit's case were substituted by writhing bits of scalding sarcasm. For the hour they made what some may have considered good "news" copy. But with the cooling days which have followed the broth has simmered down to a clear consomme, the essence of which is an M.P.T.O.A. none the worse nor the better, excepting, possibly, a few surface scratches.

Excluding indulgences in one another's personalities, the M. P. T. O. A. directors returned to their homes last Friday afternoon, leaving as things of accomplishment on the Detroit record:

(1) The defining of the powers of finance committee and election of an administrative unit.

(2) The authorization by the board for the administrative committee to engage a business manager.

(3) The removal of the M. P. T. O. A. seal from the playdate bureau, but the pledge by the organization to cooperate for the successful functioning of the bureau.

(4) All of the directors, with the exception of Steffes, Cole and Cross, allowing their paid pledges to remain in the organization's treasury.

(5) Approval of Seider's plan for the solution of the contract and arbitration situations.

(6) Approval of Independence Week, starting October 18, and pledge of cooperation with independent producers for its success.

With Allied returning to the fold at Milwaukee, it was generally surmised then that there would be some internal rupture before matters as a whole in the M. P. T. O. A. would be smoothed out under the new program.

Some expected that the outburst would be realized at the first session of the new directorate. The former insurgents were apparently satisfied with the placements they received on executive committees at their closed gathering in New York.

What is said to have inspired the Detroit battle of epithets is now credited to a secret meeting of the old finance committee, following by exactly two weeks the session of the directorate held in the Roosevelt Hotel. This committee meeting is said to have been held in a private suite in the Biltmore Hotel. Cohen, it is said, it also developed at Detroit, then claimed that Louis Sagal as treasurer was automatically a part of the finance unit. Steffes and Cross, at that time, it is also reported, refused to recognize Sagal since this would have made President Woodhull's vote as an ex-officio member a deciding factor for the East. Instead of waiting for the directors' meeting Cross and Steffes are said to have quit the finance committee at that New York confab.

This situation, it is further reported, led to a demand from the middle west for the latest session of the national directorate in Detroit.

When in Michigan the request of Board Chairman Cohen for a report by the finance committee was reached the general question, "Who is the finance committee?" came from all corners of the hall.

The finance committee situation then disclosed itself with Steffes, it is said, claiming Sagal was not eligible and Cohen maintaining to the contrary. Seider interjected that both directors were wrong and that the constitution prescribed that the finance committee was legally composed of only three: Cohen, Commerford and Davis. For parliamentary reasons at the time these three resigned to be immediately re-elected.

The Playdate Bureau also had its innings. The question of its relationship to the national organization and its status in general were touched upon in a series of heated discussions. Whether or not the bureau should be abolished was never put to a vote, the World is informed. The subject which caused a temporary deadlock but which was later alleviated by a parliamentary ruling was the fifteen for and the fifteen against the acceptance of a report being rendered before the delegates on the bureau's activities.

Next in order was the question by some of the mid-western leaders as to the validity of the organization seal in connection with bureau correspondence and administration. Some of the Allied heads are reported to have voted against its discontinuance when it appeared that no strenuous objections would be registered against the move. Cohen, it is said, was one of those who voted for the omission of the seal hereafter in any connection with the bureau, which matter was carried.

The selection of the new administrative committee was made in a unique way. Cohen picked five men to his left and Steffes selected a similar number. These ten adjourned in caucus and reported the following committee which was endorsed: Brylawski, Wells, Cross, Commerford and Davis. This unit will have for its deliberation the naming of a business manager. Their selection, it was pointed out, will be only tentative and before becoming final will have to meet with the endorsement of the national directorate as a whole.

As reported in last week's World the business manager proposition was another move which greatly fanned the political wrangle at Detroit.

In this connection H. M. Richey, the tentative choice of the original finance committee, is definitely out. It is said that one of the main reasons for the break is due to a contract which he submitted. This is described as an ironclad document which made the managerial job one of great exhibitor power. One of its clauses is reported to have demanded a continuous amount of $500 monthly at the disposal of the holder. Among other things the contract is said to have demanded access to all of the organization's books and papers by the business manager.

Thirty exhibitors were in attendance on the first day of the Detroit session. Sixteen of the thirty put in an appearance on the second day. The absentees are reported to have been mostly Allied leaders. Eleven members constitute a quorum, so Friday's meeting got underway and terminated harmoniously. Then the plan submitted by Joseph M. Seider, chairman of the committee on arbitration and contract, for a solution of the arbitration and contract solution was endorsed. Approval was also recorded of Independence Week, commencing October 18, as inaugurated by the Independent Motion Picture Producers Association of America.

Entrance for Aged

The Strand Theatre, Hamilton, Ontario, now has a "family entrance" in addition to its main front entrance as a result of the discovery by Manager H. E. Wilton that quite a few old or infirm people were being denied the pleasure of attending the moving picture theatre because of their inability to walk into a theatre from an automobile or carriage.

Manager Wilton heard from a number of regular patrons that there were old folks at home who would like to come to the show but who did not like the idea of being brought into the main door of the theatre. He therefore hit upon the plan of making a large side exit doorway a special entrance for these people. He then passed the word around that old people could be carried into the auditorium through this entrance and the result has been that many old people have now enjoyed their first movie in years. The side entrance leads directly to seats which are well up to the front.

HEUSTIS WITH NEILAN

Reed Heustis has taken over the coast publicity of Marshall Neilan Productions at the Marshall Neilan Studios in Edendale, Los Angeles. Haustis will work in conjunction with Raymond Cavanagh, director of publicity for Celebrity Pictures in New York.

Shallenberger Quotes "Informant" On Activities of Atlanta Board

W. E. SHALLENBERGER, president of Arrow Pictures Corporation, this week submitted to Moving Picture World information which he quotes as having to do with the activities of the Atlanta Film Board of Trade and "furnished me by a man who was a member of this organization." Although it is not included in his statement, this man is presumably Mr. Bromberg of Atlanta, about whom considerable was recently written in connection with his relation with the Atlanta board. Shallenberger quotes his informant as follows:

First: All national local members were stripped of authority and could only act and render decisions under instructions promulgated by their home offices.

Second: It was the policy of the members of the Arbitration Board to enforce unfair contracts without going into a statement of facts leading up to the signing of the contract by the exhibitors.

Third: The defendant was not given an opportunity to introduce evidence necessary to support his reasons for not going through with the contract that was in controversy.

Fourth: We honestly believe that the functioning of the board was not fair to the exhibitors.

Fifth: All local exhibitor members of the Arbitration Committee were handicapped due to the fact that they were sitting on the board with distributor managers with whom they were dealing each week, and in a measure this brought about coercion on the part of the non-members of the Arbitration Committee, as no local exhibitor, or even an out-of-town exhibitor who was brought to the city to act upon the board, at any stated meeting, did not feel at liberty to find in favor of the exhibitor, due to the fact that the company interested (in practically every case) was one with which he (the exhibitor member) was doing business from time to time.

Sixth: The local membership was stripped of all authority by reason of the fact that they could not, of their own free will and accord, do any act other than that which had the stamp of approval of the Hays organization. The independent membership was in the minority.

Seventh: The local organization consisted of fourteen members and of this number three were independent and eleven national organizations.

Eighth: By virtue of our membership in the local Film Board of Trade we were forced to support claims made against exhibitors and hold up and suspend service, even though in our opinion the claim was illegal, unjust and the contract or contracts were secured through unfair methods.

Ninth: We believe the board was operated contrary to the Federal Statutes regulating such organizations.

Tenth: The Film Board of Trade, as operated, was contrary to "Common Law Principles" and deprived not only exhibitors but film exchanges of their property rights, without due process of law, and was confiscatory.

Eleventh: The membership failed to cooperate 100 per cent and would not live up to what is known as a "gentleman's agreement" and all members were distrustful of one another and were frequently guilty of putting "something over."

Twelfth: Our experience in the findings of the Arbitration Committee demonstrated clearly that when an exhibitor bought or contracted for service for a specific day in the week and for some reason, beyond his control, the exhibitor was forced to close his theatre on that particular day, it was the policy of the members of the Arbitration Committee to ignore the fact that that particular service was bought for a stated day in the week, and endeavor to force the exhibitor to play the product contracted for on some other day in the week, disregarding the fact that some other distributor had service under contract for that day in the week, thus depriving the distributor, who was logically and rightfully entitled to its protection (to play dates); thus depriving distributor from receiving the revenue it was so justly entitled to, thereby favoring some national organization.

Thirteenth: Under a resolution adopted by the local Film Board of Trade (which was prepared by the general attorney of the Film Board of Trade, 469 Fifth avenue, New York) all revenue accruing to the local board was transmitted and deposited direct with the Film Board of Trade in New York, which is in direct conflict with Section Four, Article Three of the By-Laws of the local Film Board of Trade, thus denying the local board supervision of disbursements.

Fourteenth: The local Film Board of Trade, being a Georgia corporation and clothed with power to sue and to be sued, was stripped of all authority in the matter of finances.

Fifteenth: In the event an exhibitor or body of exhibitors saw fit to file suit of complaint against the local Film Board of Trade and its members, our company and three others would have been the only members who were residents of the State of Georgia and authorized by law to do business in Georgia and our assets could have been tied up instantly by attachment or otherwise. Whereas a majority of the membership consisted of non-resident corporations whose home offices were in states other than the State of Georgia.

Sixteenth: Little or no authority was vested in the local membership and no initiative could be indulged in by same, due to the fact that all national members were subject to instructions or home office officials in New York.

Seventeenth: During our membership not a single decision of the Arbitration Committee met with the approval of exhibitor and distributor alike.

Eighteenth: Those who were found against or lost their case before the Film Board of Trade evaded the rulings as far as possible and in this, when it was to the interest of some particular company, they were aided and abetted by the manager of other members of the organization and that particular company was the beneficiary. In many instances exhibitors were taught how to evade a contract that they wished to avoid.

Nineteenth: I know of not less than three cases where exhibitors who had their service held up by distributor members, during the suspension and pending a final hearing, national members of the Atlanta Film Board of Trade continued to serve product despite the fact that letters of deposit had gone out from all exchanges to the defendant exhibitor.

At Waycross, Ga., while the exhibitor was under suspension not less than two exchanges continued to serve this exhibitor to the detriment of all other members.

At DeFuniak Springs, Fla., while that account was under suspension, Pathe exchange having a claim against him, Famous Players-Lasky continued to serve that account to the exclusion of other member distributors.

One distributor member continued to serve various accounts that were suspended, claiming that they had a right to do so under certain franchises and it was our opinion that the franchise was of no more value and had no superior rights over a specific contract for a series or group of pictures.

Jasper, Ala., circuit consisting of four towns was suspended and during the suspension two of the national organizations, Famous Players-Lasky and Fox, and possibly others continued to serve this exhibitor despite the fact that Progress Pictures, Inc., and other organizations were forced to withhold service and return checks sent in by this exhibitor, a settlement of the claim having been made over the telephone without conferring or consulting with the entire membership of the Atlanta Film Board of Trade, thus causing other members to lose revenue and hold up contracts that represented a considerable investment. The national organizations attempted to absorb all playing time and tie up the exhibitors with block contracts for more playing time than the exhibitor had and when the exhibitor failed to absorb the product tendered they were threatened with the Film Board of Trade and were forced to play out unfair contracts to the exclusion of other members who had equal rights.

Twentieth: We resigned because we felt that we were competent to conduct our own business in our own way without being dictated to by officials in New York who had no knowledge of the territory or specific conditions.

In view of the above and many other facts which could be mentioned we, as independent distributors, did not feel that it was to our interest or the exhibitors in this territory to retain our membership in the Film Board of Trade and by withdrawing we put the world on notice that we did not approve of the methods employed by the local board and the edicts issued by the national board in New York, as we did not believe that we could consistently live up to our trade mark as an independent distributor.

W. E. SHALLENBERGER.

Calls It "Silly"

When Shallenberger's statement on the activities of the Film Board of Trade in Atlanta was called to the attention of the Hays office, Courtland Smith, assistant to Will Hays, observed:

"It is too silly to comment on."

Famous Launches in Canada Big Coupon Ticket Plan

A gigantic plan for the co-operative selling of books of coupon tickets is being put into operation by the Famous Players Canadian Corp., Toronto, under a scheme which is known as the "Scrip Book Plan." These tickets will be sold at each of 57 selected theatres of the huge chain of approximately 100 houses owned and controlled by the corporation in Canada, the books of coupons being identical in design for all the designated theatres.

The new feature is being organized by Walter F. Davis, formerly the manager of the Metropolitan Theatre at Winnipeg, who has been appointed an official of the head office at Toronto for the purpose. He has arranged for the launching of the scrip book plan simultaneously in all Canadian cities and it will be one of several important "flashes" for the inauguration of the "Capitol Season of Entertainment" for the fall and winter season of 1925-26. A considerable amount of advertising matter has been devised for the first announcements, these including attractive 24-sheet posters, trailers, newspaper advertising displays, window cards and slips for distribution at the theatres.

The books of tickets will come in two book quantities, the designated number of tickets in each instance selling at stated prices, which will mean a saving to purchasers. The tickets will be recognized as regular admission tickets at each of the 57 theatres regardless of where they have been bought and they are transferable, the scrip books being suitable as gifts to friends or relatives, prizes or otherwise. They will also afford considerable convenience to patrons at theatre entrances.

PARAMOUNT REPRESENTATIVE SAILS

H. J. Lorber, special representative for Paramount, sailed Wednesday, August 5, for Paris en route to Stockholm where he will assist in the installation of modern exchange methods. Mr. Lorber recently returned from France, where he had spent several months on the same mission.

Greater Movie Season Pennant Is Now Flying in 1,500 Towns

Reformers Plan

Another attempt, it is reported, will be made this coming winter to pass a bill in the New York State Legislature to stop Sunday motion picture shows in that state. The Lord's Day Alliance, a well known reform organization which was back of a similar bill known as the Jenks measure that was introduced at the last session of the Legislature, and which got no further than being referred to a committee and a subsequent public hearing that ended up in more or less of a row, will be back of the coming bill.

Between Sermons He Projects Film in Mass. Town

Motion picture shows in Pepperell, Mass., not only are conducted under the direction of a minister, but he is the projectionist as well. The Rev. Robert W. Drawbridge, pastor of the community church, holds a first-class Massachusetts projectionist's license.

Several years ago the residents of Pepperell felt that they would like to have motion picture shows in their midst. Accordingly, projection equipment was purchased and installed in the church.

The Rev. Mr. Drawbridge now says the motion pictures have grown much better and still are shown in the church. He says that all the best subjects are presented, including features, comedies, educational and news reels.

Selling Your Seats

Gets Summer business through letting children sell tickets.
Got a bus card with a good argument.
J. M. Blanchard gets Mayor to endorse Greater Movie Season.
How Hyman surrounded The Marriage Whirl.
Gave away 2,500 bottles of grape drink.
Used stars and bars for Barbara Frietchie.
Hyman Kessler profitably makes his own "weeks."
Fordham (not Ford) has an educated automobile.
Threat of Night Club stirred a town.
M. W. Larmour packs Texas house on a reissue.
How P. R. Toumey cleaned up The Ten Commandments.
A smashing lobby design for The Manicure Girl from D. R. Faunce.
Farewells one serial to open another.
Took classified ad for Introduce Me.
Advertising examples on Learning to Love, Chickie, Quo Vadis, Lost—a Wife, Confessions of a Queen and Sally.
(All this in eight pages in the Selling the Picture to the Public department. Don't miss it.)

Hays Office Reports Movement Gets Underway to Brilliant Start—Chicago Opening Said to Eclipse Others in Magnitude

GREATER MOVIE SEASON is in full swing. More than fifteen hundred cities and towns are flying the pennant this week and will continue their campaigns throughout August, the Hays office reports. Brilliant openings are reported generally in telegrams to the national service bureau that organized the drive from the Will H. Hays office. A salute of guns in Atlantic City; a parade in Chicago witnessed by more people than any like event since the Armistice celebrations; a radio pageant broadcast from New York; a demonstration in Denver that amounted to a get-together of civic officials, theatre-owners and business men on a basis of mutual co-operation; every city with some outstanding achievement by way of emphasising the public importance of motion pictures. So runs the history of the first national Greater Movie Season backed by exhibitor exploitation of an unprecedented nature.

Personal appearances of D. W. Griffith, Carol Dempster, W. C. Field and other popular screen players commenced proceedings at the New York Strand. Special presentations at the Capitol, Rivoli, Rialto and Piccadilly carried the "greater movie" theme; and an intensive newspaper, billboard and front-of-house campaign brought immediate results at all the seventy-five participating theatres throughout Greater New York.

The drive nationally developed as many surprises as an election. Atlanta, for instance, contradicted the general belief that the season's principal advantages were for first-run, down-town houses. "Reports from all theatres here indicate from ten to forty per cent. increase in business over the past three months," Willard C. Patterson telegraphed. "Community and second run theatres show the greatest increase. The most outstanding feature of our campaign was the splendid co-operation from big business concerns and newspapers, showing that the people of Atlanta hold their picture theatres in high regard. Greater Movie Season is a success. Let's have it every year."

From present indications Chicago staged the most spectacular function. The highlight proved to be the "King and Queen of Movies" Contest sponsored by the Herald-Examiner. Thirty-six hundred young men and women entered and all participated in the parade as Ladies-and Gentlemen-in-Waiting to the winners, Bert Douglas and Anne Teeman. More than a million and a half people thronged the line of march—the greatest crowd to witness a parade since the Armistice Day demonstrations, according to one Chicago newspaper. Exhibitors throughout Chicago reported one of the best Saturdays and Sundays in their experience, proving that already the campaign has taken effect.

Under direction of Ralph T. Kettering, everything planned was carried to a successful conclusion. Two contests were conducted simultaneously in the Chicago papers—the essay contest in the Evening American and the "King and Queen" contest in the Herald and Examiner. All the other publications were generous in support. More than 17,920 lines of free publicity were secured in the six newspapers, which at the regular advertising rates would have cost $54,760. The writing and placing of the stories was handled by Louis P. Kramer, chairman of the publicity committee. Credit for the parade, declared to be the greatest thing arranged by any industry in Chicago, goes to Russell Moon of Paramount.

Chicagoans had a second opportunity to pay homage to the movie king and queen and to continue the celebration of Movie Season at Trianon Ballroom when both Mr. Douglas and Miss. Teeman received diamond rings valued at $1,000. The "royal couple" were also awarded paid-up life insurance policies for $1,000 and parcels of Florida real estate. Other prizes to the value of $10,000 were awarded competitors.

"There can be no doubt that the campaign has helped to bring together various factions in the motion picture industry," says Louis P. Kramer, chairman of the publicity committee. "Exhibitors and their executives, who were at sword's point before the start of the campaign, are now working in harmony, having learned the value of unified effort through Greater Movie Season. The campaign has also aided business in Chicago in general. One newspaper handling the Chicago contest has increased its July advertising by more than four hundred columns over the same period of last year, and built circulation instead of losing it as most newspapers do when people are away on vacations. The industry has not only benefited, but has made many friends who now fully understand the value of motion pictures and motion picture theatres."

Three hundred Michigan theatre-owners conducted the campaign simultaneously and according to H. M. Richey, "reports indicate a remarkable public interest. It has been a big job but it will be worth the effort." No less than fifty special window displays were arranged in Detroit. One enterprising Michigan exhibitor in a town of twelve thousand is offering two automobiles as prizes to his patrons; while in Lansing, where the effort behind the national contest is particularly aggressive, twenty valuable local awards have been secured.

Washington, Minneapolis, St. Paul, Oklahoma City, Tulsa and Louisville have de-

(Continued on next page)

Greater Movie Season Pennants Fly

(Continued from preceding page)

ferred their season for two weeks in order to develop full publicity impetus.

Telegraph dispatches from other centers where the season has opened, follow:

Atlantic City—A salute of fourteen guns, one for each theatre, fired by the Janeway Battery Saturday morning, formed the opening shots of Greater Movie Season. This brought thousands on the run to the beach where boy scouts displayed large banners reading: "Atlantic City Welcomes Greater Movie Season Which Opens To-Day." From there the parade moved down Atlantic Avenue. All theatres and most of the exchanges were represented by floats; theatre employees marched together with platoons of militia, scouts, and mounted police. The country for twenty miles around is twenty-four-sheeted; the fronts of streetcars carry one-sheets; and the Greater Movie Season slogan is borne on the windshields of over two hundred jitneys as well. There are fifty thousand visitors in Atlantic City at present and with the intensive three weeks' campaign that has been directed at them, all houses and the two piers are getting extra money.

Wires Tell Story

New Orleans—The season has been launched auspiciously, ably supported by ninety per cent. of the leading theatre owners. The campaign has been sound and practical and without unnecessary trimmings. It is felt that exhibitors have learned much that will prove valuable next year.

Des Moines—"The public is in accord with our campaign and know that greater and better motion pictures are to be shown during the coming season," said A. G. Stolte, of the A. H. Blank Enterprises, whose efforts have been largely responsible for the successful start of Greater Movie Season here. "The present lineup of attractions being booked from August to December promises exceptional business, and we are convincing the public of the sincerity of the Greater Movie slogan."

Dallas—The season opened with capacity audiences all day. Newspapers have given splendid editorial support. While no actual figures regarding box-office increases can be quoted, Si Charninsky of the Capitol, for one, declares himself thoroughly sold on the movement and looks forward to it as a yearly event.

Indianapolis—Greater Movie Season opening on Sunday was a big success at all theatres. In addition to special advertising space, the season was featured in individual displays. The campaign here illustrated so graphically the manner in which public spirit and enthusiasm can be developed by a cooperative drive, that city officials and business men will adapt the working plans for a civic demonstration to be known as Greater Indianapolis week, scheduled for September.

Toledo—All theatres participating in Greater Movie Season have started off to increased business, according to F. E. Walters of the Temple Theatre, who controlled the campaign. The mayor issued a general proclamation which was published in all newspapers. Theatre fronts are decorated and a huge banner is stretched across the main thoroughfare. The Toledo News-Bee, conducting the essay contest, is offering thirteen hundred and seventy three prizes in addition to the three national awards.

Encouraged by the campaign's success, the large theatres intend to carry the season through into September.

Loew Projectionists Strike in New England

As a result of refusal to re-employ Thomas Hayden, projectionist at the Music Hall Theatre in Pawtucket, R. I., a strike has been called in virtually all of the theatres in New England controlled and operated by E. M. Loew, it is reported. The strike is among the musicians, stage employes and projectionists in the Loew theatres at New Bedford, Lowell, Lynn, Fitchburg, Dorchester.

The theatres affected by the strike are Strand, New Bedford; Capitol and Dreamland, Lynn; Majestic, Fitchburg; Rialto, Lowell, and Dorchester at Dorchester.

Albany Zone By-laws to Be Augmented

Exhibitors in the Albany zone have made certain suggestions which are to be embodied in by-laws that will be used to govern the Albany and Buffalo zones in the near future. A draft of the by-laws promulgated by the Buffalo zone, was recently received in Albany, and copies were then sent to the officials and members of the board of directors of the zone, consisting of Louis Buettner, of Cohoes; Uly S. Hill, of Troy; George Dwore, of Schenectady; Rae Candee, of Utica; W. W. Farley, of Albany; Robert Wagner, of Little Falls; L. L. Connors, of Cambridge; Lew Fischer of Fort Edward; and Meyer Schine, of Gloversville.

An expression was asked of each relative to rejection, approval or amendments. As a result, some excellent suggestions have been received for possible amendments. A meeting of the Zone Committee will be called in Albany the latter part of August or the fore part of September to give consideration to the by-laws.

ROCHESTER MAN SUES PARTNER

Alleging that he has been "frozen out" in the management of the Plymouth Theatre, Rochester, and that his partners are conducting the place "improvidently and negligently," Harry Tischoff has brought suit for dissolution of his partnership with Isidore Rubin and Morris Bachmuth, both of Kodak Town. Tishcoff claims that Rubin and Bachmuth failed to keep an agreement to assign to him a third interest in the lease and have failed to consult him in the management of the theatre.

ALBANY PIANIST AVERTS PANIC

What might have been a panic at the Arbor Hill Theatre in Albany, N. Y., one night last week, when an unknown person yelled "fire," was averted by Peter Reilly, the pianist, who kept cool and continued to play on as though nothing had happened although a badly frightened crowd was jamming the exits. One woman fainted but was revived later on and was taken home. Abe Stone, manager of the house, later on offered a reward of $25 for the arrest of the person who had caused the near-panic.

United Artists Gets Big Interest in Foreign Firm

In line with its program of expansion, the United Artists Corporation has reached into Germany and consummated a deal acquiring a large interest in the Internacionale Action Gesselshaft, one of the largest distributing companies of that country.

The deal was completed August 4 by Joseph M. Schenck, chairman of the board, and Hiram Abrams, president of the United Artists Corporation, who agreed to all terms submitted through their representative in Berlin.

Included in the deal is a part in the management of the company's holdings, which comprise six exchanges in Germany, a building in Berlin and sixteen German-made films. The United Artists Corporation is to have representation on the board of directors and to participate in the administration of distribution as well as production.

The disposition of the sixteen German films acquired in the deal waits upon their viewing by Mr. Schenck, who will pass upon their suitability for release in the United States. If satisfactory, they will be released through the United Artists Corporation.

Jersey Directorate Lauds Cohen and Playdate Men

At a special meeting in New York this week the New Jersey M. P. T. O. board of directors passed two resolutions. The first, in part, states: "that we commend the courageous stand of those directors of the Motion Picture Theatre Owners of America, who stood steadfast in their support of the Play Date Bureau and so preserved the cause of the independent theatre owner, producer and distributor."

The second resolution follows in part: "that the work of Sydney S. Cohen, as a theatre owner leader, be commended and that we offer to Mr. Cohen our hearty congratulations and appreciation for his efforts to protect and advance the cause of the independent theatre owner of this country."

Other business taken up was the election of Henry Hecht of Passaic to fill the unexpired term of Henry P. Nelson as a director, and the creation of an associate directorate, including Lee Newbury, Belmare; E. Thornton Kelly, Papasades; J. J. Ungerm, Newark; A. W. Hill, Paulsboro; Lew Pizor, Audubon; L. Morton Lewis, Atlantic City.

Incorporations

The motion picture business continues to reflect the usual midsummer slump in New York State, with three companies obtaining charters from the secretary of state during the past week, for the purpose of engaging in some branch of the industry. The newly incorporated companies included the Dependable Film Corporation, amount of capitalization not stated, with Charles S., Betty and William Goetz of New York City as directors; The Village Follies Attractions, Inc., $100,000, with William Kaufman, Israel Finkel and Ida Shmunis, New York; 45th and Broadway Corporation, capitalization not stated, with David Blum, Irving M. Greenfield and Matie Hammerstein, New York City.

N. Y. Zone Extends Peace Pipe to State Organization, O'Reilly Writes

President Dillon Agreeable to a Conference on Subject of T. O. C. C. Participation in Empire Unit's Activities

FIRST overtures to bring about harmony in the New York State M. P. T. O., have been made by Charles L. O'Reilly, of New York, president of the Theatre Owners' Chamber of Commerce, and former head of the state organization. In a letter to William A. Dillon, of Ithaca, who was elected president of the State M. P. T. O., at Syracuse, several weeks ago, by the Albany and Buffalo zones, and without the metropolitan zone participating in any way, shape or manner, O'Reilly has now come forward with a suggestion that a conference be held between Jules Michaels, head of the Buffalo Zone; Louis Buettner, of Cohoes, chairman of the Albany Zone, President Dillon, Charles Hayman of Niagara Falls, and himself, in order that matters may be ironed out and the break that came weeks ago, be repaired.

Dillon has already replied in a favorable way to O'Reilly's suggestion for a conference, and then forwarding O'Reilly's communication to Zone Chairmen Michaels and Buettner, has received assurance of a desire on their part to co-operate and bring about a unification of the exhibitors in the Empire State.

Outstanding features of O'Reilly's letter and Dillon's reply include:

Assurance from O'Reilly of his personal and loyal support.

Assertion from O'Reilly that ever since the Washington convention there has existed a lack of cohesive effort in organization work.

Declaration on the part of O'Reilly, that steps should be taken to do away with the present system forcing an exhibitor to pay dues to three distinct organizations in order to be 100 per cent organization.

Suggestion from President Dillon that one or two delegates be named from each Zone in New York state to confer with a like number of delegates from the Theatre Owners Chamber of Commerce on matters of statewide importance.

Declaration on the part of Chairman Buettner that the present method of functioning of the Albany and Buffalo zones must not be disturbed and that exhibitors in these two zones are today receiving quicker action and quicker results than ever before.

The letter from Mr. O'Reilly to President Dillon came as a distinct surprise to many of the officers in both the Albany and the Buffalo zones and likewise to the few exhibitors who have been acquainted with the fact that a movement has been launched to once more harmonize matters in New York state, and that the first step was taken by O'Reilly, apparently representing the metropolitan zone, a section which saw fit for several months to absolutely ignore the other two zones and apparently the state association itself.

At the Syracuse convention, at which Dillon was chosen to head the New York state M. P. T. O., Walter Hays of Buffalo, the retiring president, emphasized the fact that the New York City zone had absolutely repudiated its agreement of several months before to meet its share of the running expenses. Hays at that time called attention to the fact that the New York one had never taken the trouble to acknowledge a letter or a wire, and as for forwarding their check, such thing had never occurred. The Albany and Buffalo zones, far from being discouraged through the desertion on the part of New York City, proceeded to elect Dillon as state president, even though the two zones did not represent the state as a whole. O'Reilly's letter apparently concedes the fact that Dillon has been regularly elected, and heads the state organization, and should be recognized as such.

The coming conference, which is expected to restore harmony in the ranks of the exhibitors in this state, will be held in either Albany or New York, probably the former in view of the fact that the state headquarters is permanently located in the Mark Strand building in Albany. The conference will take place the latter part of August or the fore part of September.

MACK D. WEINBERGER
Who has resigned as sales manager of B. P. Schulberg Productions.

Schulberg Sales Post Is Vacated By Weinberger

Mack D. Weinberger, one of the best known figures in the sales end of the motion picture industry, it became known this week has resigned as sales manager of B. P. Schulberg Productions. No announcement of Mr. Weinberger's future plans has yet been made though it is known that his action of this week comes as a result of a desire to broaden his field of operations and is in perfect harmony with the Schulberg organization. J. G. Bachmann, in charge of distribution for the latter concern, is enthusiastic regarding the results obtained by Mack Weinberger in securing nation-wide representation for the Schulberg product during the past year.

Previous to his connection with the Schulberg organization Mack Weinberger held many responsible positions in the sales field, principally with national sales organizations and including a number of years as sales director of the D. W. Griffith enterprises. He is known from coast to coast, both by exhibitors and territorial buyers, and in particular has a specialized knowledge of the Eastern field.

In recent weeks there have been rumors at various times that he had signed for important sales posts with two different national organizations and there is a possibility that the resignation announced this week may have some connection with these whisperings.

AUTO KILLS PRITCHARD

Charles C. Pritchard, Pathe News staff cameraman stationed in Chicago, came safely through the dangers attached to his calling in the photographing of important news stories, only to meet death under the wheels of an automobile while crossing the street in front of his home.

Pritchard had recently finished his work at the Scopes trial in Dayton, Tennessee, and was off duty when the accident occurred. The funeral was held in Chicago.

PICTURE CAMERA EXPORTS SHOW GAIN

One hundred and twenty-three motion picture cameras were exported from the United States during the month of June in comparison with 59 for June, 1924. This was shown in preliminary Department of Commerce figures, which further gave the value of these as $29,271 as compared with $12,192 last year.

For the fiscal year ended June 30, 1925, exports of motion picture cameras totalled 1,140 valued at $289,057, while for the fiscal year 1923-24, 1,039 cameras were shipped abroad at a total value of $342.062.

Conn. Loses Million

The reduction in the state admission tax on amusement places in Connecticut caused a drop of nearly a million dollars in revenue from that source during the fiscal year ended June 30, last. The total revenue from amusements, chiefly theatres, was $298,943.

OFFICIALS OF PATHE EXCHANGE, INC.

From left to right: Pat Campbell, new feature sales manager; Elmer Pearson, vice president and general manager; J. E. Storey, assistant general manager; Harry Scott, general sales manager.

Storey, Scott and Campbell Get Promotions in Pathe Organization

THE continued growth of Pathe Exchange, Inc., and the expansion of its business horizon during the past few years are emphasized in an official statement released this week by Elmer Pearson, vice-president and general manager of the company, in which announcement is made of a newly created office in the Pathe system and three important executive promotions.

The past year has witnessed so overwhelming an increase in the duties and responsibilities of Mr. Pearson, due to the remarkable growth of the company's business during this period, that officials of the company decided to create the new post of assistant general manager. To this important post has been appointed John E. Storey, formerly general sales manager. Mr. Storey will be succeeded in the office of general sales manager by Harry Scott, who has been serving as feature sales manager for the past two years. The post of feature sales manager will be filled by "Pat" Campbell, special feature representative. The promotions became effective on Monday, August 3.

To fill the important position of assistant general manager, the Board of Directors and company officials selected the logical man in J. E. Storey. He has been with Pathe over so extended a period of years and has been so closely associated with the firm's personnel and administrative activities that he is admirably qualified to assist Mr. Pearson.

COLUMBIA SALESMAN ROBBED

Milton J. Goldbaum, Southern Illinois salesman for Columbia Pictures Corporation, was held up by two bandits on a road near Harrisburg, Ill., early on July 31. He reported that the highwaymen took two diamond rings valued at $3,000, a suit case containing his clothing, $150 in cash and a Ford sedan belonging to the picture company. The machine was later recovered.

CHANGES IN F. P.-L. MANAGERS

Owing to the request of M. C. Hughes to be relieved of duty as Paramount branch manager at Pittsburgh, on account of illness, there have been several changes made in the exchange personnel by George W. Weeks, general manager of Paramount's department of distribution.

Mr. Hughes is succeeded by J. E. Fontaine, Cleveland branch manager, who in turn is succeeded by E. H. Brauer, branch manager at Columbus. Carl Weeks, salesman in the Columbus exchange, has been promoted to branch manager at Columbus.

Mr. Hughes has been in poor health for nearly a year.

State Rights Sales

W. E. Shallenberger, president of Arrow Pictures Corporation, announces the completion of arrangements with Edward A. Golden, president of Golden Distributing Corporation, 57 Church street, Boston, Mass., under the terms of which Mr. Golden's organization will market in the New England territory the Twenty-Four First-Run Pictures which make up The Golden Arrow Franchise.

Coming and Going

General Sales Manager James Grainger of the Fox Corporation left this week on an important trip to the Coast.

Colvin Brown has returned to New York after a tour of F. B. O. exchanges.

Richard E. Rowland of First National has gone to the Coast.

Al Boasberg has returned to the F. B. O. headquarters after a western sojourn.

Mr. and Mrs. M. E. Commerford, with their daughter, Muriel, and Mr. and Mrs. William Cadoret sailed for Europe this week.

Alice Lake is in New York from the West.

H. Goerz, manufacturer, has arrived in Manhattan from Germany.

Bruce Johnson, First National's foreign manager, has returned from a visit abroad.

Charlie Chaplin arrived in New York this week to attend the premiere showing of his latest picture.

$4,000,000 Chicago House Underway by B. & K.—L. & T.

PLANS for a $4,000,000 movie theatre at Washington boulevard, Crawford and West End Avenues, Chicago, are just announced by Balaban & Katz. The structure will be the first to be erected by the recently organized company owned by Balaban & Katz and Lubliner & Trinz.

A miniature movie theatre, where children may be left under the care of attendants to view pictures especially selected for them while their parents enjoy the big features upstairs, will be an innovation.

The building will be situated 125 feet east of Crawford avenue and will extend 332 feet north of West End avenue. It will front 165 feet on Washington boulevard. A "jeweled" tower will rise seven stories above the street. In addition to the children's theatre, a completely equipped kindergarten, nursery and playroom will be maintained.

The new house will be in Spanish Renaissance architecture with immense lobbies, carved pillars, mural paintings, highly decorated promenades, lounges, rest rooms and cosmetic parlors finished in the elegance of that period. Orchestra pits and organ consoles on elevators, a gigantic freezing plant and a new form of indirect lighting from hidden coves will be notable items. A stage larger than any now in use in the Balaban & Katz theatres will be installed. Construction will begin this fall.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Buettner Opens Closed House To Aid Fire Sufferers' Fund

Big hearted Louis Buettner of Cohoes, N. Y., as square as a die, became the idol of the hour last week when he donated the entire proceeds of the Majestic Theatre on Wednesday night to the stricken families who have lost everything through a fire that swept over one section of the city a few days ago. While others were passing the hat and seeking contributions from this and that source, Louis Buettner stepped forward with the announcement that he would reopen his theatre, ordinarily closed throughout the summer, and give every cent that came through the ticket window to the fire sufferers.

Maybe the announcement didn't score a hit. Dozens stopped as they left the theatre and personally thanked Mr. Buettner for the opportunity that had been given them to contribute and at the same time enjoy an evening's pleasure. More than one man shoving a bill through the wicket for his seats, told the cashier to keep the change.

It was only last week that Mr. Buettner and his partner, L. J. Shearer, bought the Majestic outright, a house of 1,000 seats which they had been leasing for ten years. As a general thing, Mr. Buettner has been closing the theatre each summer, saying that he is money in, but this year things have been different. Such crowds flocked to the recent Saturday night showing of the fight pictures that Mr. Buettner has decided to run the theatre each Saturday night from now until September, when it will reopen full blast for the fall and winter season.

Of course, if appendicitis really came from the food one ate, something might be said concerning the bride's first efforts. But that theory was long ago dispelled and as a result John Garry, manager of the Empire in Glens Falls, now back home following an operation for appendicitis, can lay the attack to almost anything. Mr. and Mrs. Garry returned only recently from a honeymoon. He was stricken rather suddenly, for at 10 o'clock in the evening he telephoned the amount of the day's receipts to C. H. Buckley in Albany and four hours later was on his way to the hospital.

Remember the days when the words "mopping up" had an altogether different meaning from the present? Yet they fit in pretty well with the business William Smalley did in Cooperstown with "The Ten Commandments," for, as Mr. Smalley says, he literally mopped up the section.

L. L. Elliott of Hudson has a German police dog, who could probably get a job behind the bat with almost any baseball club. Mr. Elliott divides his time between his theatres and his kennels, taking both fun and money out of both. He does his own training just as he does his own buying. One of the dogs has been taught to catch the swiftly pitched ball, while others leap hurdles that would seemingly defy even a deer.

It looks as though some of the wealthy exhibitors around here are to take a flier in Florida land values. W. W. Farley of Albany, who recently sold his holdings in Schenectady and Catskill to Famous Players, and who is generally able to write his check for anything in six figures, is back from Florida and once more away on a ten days' vacation. William Shirley of Schenectady, who recently pocketed a check for something over $100,000 for his holdings in Farash Theatres, Inc., of that city, is also said to be interested in Florida possibilities.

What's doing? was asked Lew Fischer, of Fort Edward, the other day as he strolled along Park Row. "Not a thing to report," replied Mr. Fischer, "other than the price of film is still too high." It is perhaps unnecessary to add that Mr. Fischer booked no pictures during his stay.

Thrills on the screen these days are as nothing to Uly S. Hill, managing director of the Strand interests in Albany and Schenectady, whose car did a flip flop the other day just outside of Albany, while Mr. Hill was doing his level best to avoid a collision. Down the embankment went the Hill machine, turning completely over with father and son inside. The boy managed to climb through a broken window, first yelling to his dad if he had been injured. Mr. Hill scrambled out, uninjured with the exception of a cut in the palm of one hand from broken glass. The pair had been on a fishing trip and one in which the son at times proved a better angler than the father.

Literally as well as figuratively, Tony Veiller of the Lincoln in Troy received a jolt on the jaw the other day. Eight times did the dentist jab his gum with alleged pain-killing dope, after which he scraped the bone and then finished both the operation and Tony by handing over a bill for $25.

Jake Golden of the Griswold in Troy, busy as ever, trotting back and forth from New York or figuring out new schemes to catch the attention of the people in the Collar City, is having his house reseated and newly carpeted. Mr. Golden is going to indulge in the advantages of the Greater Movie Season, but will not start the ball to rolling until August 8, owing to an agreement to start at the same time as the Lincoln and Troy.

(Continued on next page)

"WHO SAID IT'S HOT?"

Clara Horton is reading a summer month issue of the Moving Picture World, but that's the only thing in the picture to show it was taken in July. Miss Horton, who recently completed a part in "The Wheel" for Fox, calls this refuge her "Eskimo bath" and has made it quite a fad in Hollywood. It's a good place to wear summer furs, too, she says.

Scenes from "Love Sick," a two-reel Century Comedy featuring Constance Darling and the Century Follies Girls. Arthur Lake plays opposite Miss Darling. It is a hilarious take-off on "puppy love."

News of the Albany Territory

(Continued from preceding page)

Bill Benton of Saratoga Springs, mecca of the racing world this month, you have the right idea! With thousands of men and women from the bigger cities in town, you couldn't afford to run any old kind of pictures, simply because that you are affording one of the few means of entertainment during the evenings. Here's the way Mr. Benton will stack up for August: "The Ten Commandments," "Lost World," "Graustark," "Marriage Whirl," etc. No wonder the visitors remark on the Spa's up-to-dateness.

Mrs. A. E. Walton, who runs the Happy Hour in Lake Placid and is entrusted with the bookings for the exclusive Lake Placid Club, has arranged for a presentation of "The Iron Horse" at the club during the latter part of August. Motion pictures are shown at the club under almost ideal conditions and attract the elite of the country.

Well, Meyer Schine, if what we hear along Film Row is so, the World offers its heartiest congratulations to yourself and the bride-to-be. Some of the exchange managers came back during the week and announced that Mr. Schine would next month forsake the ranks of bachelorhood, and in announcing the fact passed around the cigars.

From now on, if Abe Stone worries about business, and it is a question whether or not he does, for he always has a smile, the worry will center around but one theatre, for Mr. Stone has given up his lease of the Delaware in Albany and is confining his entire efforts to the Arbor Hill Theatre.

Film Row had a new visitor during the past week. George Cohen, with theatres in Newburgh and Poughkeepsie, and who ordinarily books out of the New York City exchanges, showed up for a nice chat as well as a little luncheon with his old friend, Charlie Walder, who handles the Fox product in Albany.

Oscar Perrin isn't going to take any vacation this summer, declaring that he has always been more tired when he gets back from a vacation than when he started. Of course the mere fact that Mr. Perrin is at the present time looking after three theatres, not forgetting extensive improvements under way at the Leland in Albany, may have something to do with it. At any rate, the Leland blossomed forth last week with a brand new carpet that was so thick it was almost luscious.

The Rose in Troy, ordinarily a 10-cent second or third run house, bloomed forth last week with the first run in Troy for the Gibbons-Tunney fight pictures, and charging 10 cents at that! It goes without saying that the house was packed from top to bottom with a whole lot of people who read the newspaper advertisements journeying in from Green Island and Cohoes. The Rose is giving away candy on Friday nights and advertising its amateur nights fully as large as the biggest pictures shown.

The beads of perspiration were certainly standing out on Ben Stern last Sunday morning as he endeavored to handle the crowds at the Lincoln in Troy, while Walter Roberts was in much the same shape at the Troy Theatre with "The Desert Flower" playing to the best Sunday night thus far this summer. Mr. Roberts took the next night off and had his fun at the ringside, where he spends each Monday night.

Fred Hathaway, who is connected with the Robbins houses in Utica, has a little extra vacation money this summer, amounting to $25, which came his way as an additional prize from Universal for extra work done on the third and fourth episodes of the "Great Circus Mystery."

When the American in Troy reopens it will try out the drawing power of a serial, something rather new for a Strand house in this part of the state. "Play Ball," the Pathe serial, was booked during the past week and will be shown during August.

Nate Robbins of Utica is grinning from ear to ear these days, having been named as one of the chief factotums of the New York Theatrical Enterprises, which, in other words, is the Famous Players, as they have taken over the Robbins group of houses.

These rainy Sundays are certainly tough on Julius Boxhorn of the Mark Strand in Albany. When Mr. Boxhorn was living in New York City the hardest day of the week was Sunday, and as for a little trip out into the country, it couldn't be thought of. After coming to Albany, Mr. Boxhorn purchased a Ford, and on a Sunday—providing it doesn't rain—he journeys out to some one of the historic spots and spends a day communing with nature.

Ormond Roberts of the Hudson Theatre in Albany, together with Mr. Hill and Mr. Buettner, served at a special meeting of the Arbitration Board during the past week when several matters were cleaned up that had been hanging fire for some little time past. It was Mr. Roberts' first appearance on the board.

Harry Lux is coming down from Utica for the annual outing of the Albany Film Board of Trade on September 14, a date which incidentally means a legal holiday being declared along Film Row. He will find many other fellow exhibitors present, for the tickets are going like wild fire. The exchange managers, salesmen, Albany Zone committee and Film Board of Trade have them for sale. 'Nuff said.

Osmyn Brownell of Carthage, formerly connected with the Colligan Theatre and later the Hippodrome and Strand theatres in that village, has just received word that he will be accepted as a student at the Paramount Theatre Managers Training School, and will leave for the Big Town on August 14.

Buffalo, N. Y.

An Erie, Pa., paper tells the world that George E. Eichenlaub of that city has been selected to draw plans for a proposed theatre in Buffalo, but does not give the name of the house or its site. The story says: "It is reported in certain quarters that the new theatre may be the central hub of a new chain of theatres in western New York and Pennsylvania operated by a new organization functioning as a separate unit from the older groups, with an independent policy of booking feature films and vaudeville attractions."

Union stage hands have asked for a wage boost in Buffalo. Increases of $7, $12 and $22 a week are fixed for three classes of stage help. The electrical and property departments are to be independent of the regular stage crew. In Syracuse union projectionists have asked for an increase from $44 to $49 and $47 to $52 weekly. It is reported that exhibitors will offer a $2.50 boost as a compromise.

"Nothing that we have heard about," was the way Walter Hays, vice-president of the Mark-Strand interests, disposed of the story in a theatrical weekly that the Fox Film Company was dickering for the Mark-Strand chain of houses in New York State.

Keith's Theatre in Syracuse has definitely embarked upon a new combination policy and it is rumored that the Temple, the Keith house in Rochester, may follow suit.

Manager George T. Cruzen of the new Palace Theatre, Lockport, N. Y., put over a good stunt when he presented J. E. Pool, a native of the Lock City, in the exact costume used during the making of "The Lucky Devil."

William A. Dillon of Ithaca, N. Y., president of the M. P. T. O. of N. Y., Inc., is planning with B. R. MacMillan of the staff of the Cornell Medical College to make a moving picture of Congressman Carence MacGregor, chairman of the Committee on Accounts of the 68th Congress, who is now at Cornell taking a summer course in economics. Mr. MacGregor is a real friend of the exhibitors, he having been prominent in aiding the elimination of the admission tax. Mr. MacGregor's home is in Buffalo.

Lewis Stone, famous screen star (seated), has affixed his signature to a contract with First National Pictures for a term of years. Al Rockett, representing First National, at left, and Freddie Fralick, Stone's business manager, at right.

Contributions to this department are solicited from all exhibitors.

Detroit

George E. Guise, for seven years general manager of the Charles H. Miles theatres in Detroit, has resigned, effective immediately. The announcement followed Miles' announcement that he planned to immediately erect six large theatres in various sections of the city, including one in the downtown section.

Mayor Bert Silver of Greenville, one of the oldest exhibitors in Michigan, paid Detroit a visit last week. This was his second visit to the Motor City in ten years.

The opening date of the new Roosevelt Theatre has been set for August 17. This is a new combination vaudeville and picture theatre located at Gratiot and May avenues. It will be run in connection with the Cinderella and De Luxe by George W. Sampson.

The front of the Imperial Theatre, 7030 Michigan avenue, was destroyed early one morning last week by a bomb which police say had been "planted" in the ticket office. Besides damaging the theatre, the explosion broke windows in nearby stores and homes. The management can offer no reason for the outrage.

The Strand Theatre, owned by E. S. Brewer at Owosso, has passed into the hands of Angell and Codd, who operate houses in Niles, Adrian and Owosso.

Harold Shuckert, who operates a chain of theatres in the Thumb district, is up and around after a serious automobile accident that fractured his ankle and badly bruised his head.

Massachusetts

Sunday film shows at Ware is the subject of a lively controversy and the matter probably will be put up to the voters for a decision.

Herbert W. Johnson, theatrical manager of Boston, and Elizabeth M. Marliavo, also of Boston, have taken out marriage intentions.

A. T. Proctor of Springfield is visiting his brother, F. F. Proctor, head of the Proctor Theatres, in New York City.

Mr. and Mrs. Joe Cook of Boston are the parents of a daughter, born July 23. Mr. Cook is manager of the Hollis Theatre.

"Don Q" will open the Colonial Theatre in Boston on August 17.

Monte Blue, Eddie Gribbon and Millard Louis in "The Limited Mail," a Warner Brothers picture.

Canada

During Stampede Week at Calgary, Alberta, Manager John Hazza of the Capitol Theatre gained considerable notice for the theatre by transforming the front into a "Bronco Filling Station." This consisted of an elaborate false front representing an old-time western hostelry with hitching rail, porch and other details. Facilities were provided for the feeding of horses at the hitching post, thus carrying out the idea of a bronco feeding place, and various typical western outfits of cowboys and Indians set up their camps temporarily in front of the theatre.

It was here that Earl Haig, who was a visitor in Calgary during the Stampede, donned his new regalia as a Sarcee Indian chief and partook of flapjacks on horseback, the flapjacks being served at the time by the ranchers from Willow Creek, who had camped outside of the Capitol. Pictures were taken of Earl Haig as he enjoyed the impromptu breakfast on his horse in front of the Capitol's front and these were sold far and near as souvenir postcards of the Calgary celebration. The theatre front was also featured in a special edition of a local newspaper.

The unusual news comes from Manager Pete Egan of the Strand Theatre, Calgary, Alberta, that one of his ushers, Fred Tickell, has passed with high honors in the vocal examinations at the Toronto University of Music. Arrangements are being made for "personal appearances" of the usher in singing features at the Strand.

J. M. Franklin, manager of the B. F. Keith's Theatre, Ottawa, Ontario, secured personal distinction recently in connection with a movement in Scotland to erect a national memorial to Erskine Nicol, famous Scotch artist. Cabled and other reports mentioned some of the outstanding paintings of the artist, who has now been dead some years, and reference was made to the fact that the only known original Nicol painting in Canada was owned by Mr. Franklin of Ottawa.

Famous Players Canadian Corporation, Toronto, has secured the Russell Theatre at Ottawa, Ontario, under a special arrangement, whereby the company will book certain attractions into the Ottawa house regularly throughout the season. Little has been done with the Russell Theatre for several years past, but Famous Players will now undoubtedly give the house a new lease of life.

H. M. Thomas of Winnipeg, Manitoba, western general manager for Famous Players Canadian Corporation, has returned from a two weeks' visit to New York City where he visited leading theatres and various exchanges in search of ideas. On his return to Winnipeg he supervised the finishing touches to the Metropolitan Theatre which is reopening August 3.

When the war memorial in St. John, N. B., was unveiled a few days ago, Manager W. H. Golding of the Imperial Theatre conducted a ceremonial in the theatre which coincided with the formal ceremony at the park where the statue was being unveiled. At a signal, the performance at the Imperial was stopped, the orchestra rose to their feet and the "Last Post" was sounded simultaneously with the sounding of this call at the park, followed by the playing of the National Anthem in the theatre, the audience remaining standing. The incident was commented upon as a mark of community spirit on the part of the manager.

Arkansas

Eli Whitney Collins and W. L. Mack will commence the construction of a new $75,000 theatre at Jonesboro, Ark., in the near future. It will be named the Strand.

D. W. Strong will erect a new $10,000 theatre building at Pine Bluff, Ark., in the near future.

Patsy Ruth Miller, featured in "Rose of the World," by Kathleen Norris, a Warner Brothers picture. Rockcliffe Fellowes plays with Miss Miller.

Oklahoma

Tom H. Roland, the popular manager of the Empress Theatre at Oklahoma City, Okla., is being extensively talked of for nomination and election as mayor of Oklahoma City at the next election, and afterwards as governor of the state. Tom Boland is a go-getter and a winner in all of his undertakings and has never been beaten for anything that he went after. If he can be induced to run he will be a most formidable candidate.

John and Pete Sinolpulo are fast making their Orpheum Theatre at Oklahoma City, one of the best vaudeville and first-run picture houses in the Southwest, as nothing but first-class attractions and first-run pictures are booked and nightly there are capacity houses.

Incorporation: Ritz Theatre, Inc., Tulsa, Okla., capital stock $250,000; incorporators Ralph Talbot, Harry Castle and Willah Wave Talbot.

Ralph Noble, manager for the Palace Theatre of the Southern Enterprises, Inc., at McAlester, Okla., won first prize of $100 for his recent exploitation of "The Thundering Herd," a Paramount picture.

Connecticut

Well, well, if we haven't gone and discovered another lady exhibitor in New England. There's plenty of 'em, a'right, but they're too modest to let anyone know about it. So once in a while we just sort of stumble on them, accidental like. Miss Julia Smith is manager of the Strand Theatre in Waterbury, Conn., an up-and-coming picture house, conducted in such a way as to give ample evidence that Manageress Smith knows the business as well as knowing how to get it, too.

Morris Rosenthal, manager of Poli's Majestic Theatre in Bridgeport, has been vacationing at Myrtle Beach. Mrs. Rosenthal plans to pass the remainder of the summer there.

Alfred Straus is reported to have taken an option on the lease of the proposed half-million dollar theatre to be erected in Derby. Mr. Straus conducts a number of theatres in Southern Connecticut. The plans for the new playhouse now are being revised, but it is expected actual construction work will be started during this month.

Chicago

Another community theatre is nearing completion in Chicago and will be ready for opening in September, according to W. T. McCarthy, president of the M. and H. Theatres Corporation, which is building it at 5823 West Division street on the far West Side of the city. The new house will be known as the Ambassador and will seat 2,500, with 1,800 on the main floor and 700 in the balcony. It will combine a Spanish and Italian scheme of architecture and have a large stage with ample orchestra room for a symphony organization under a well known leader.

The M. and H. Theatres Corporation was originally organized with a capital stock of $500,000 and it is reported to have about 2,500 stockholders. Last week the company was given permission by the Secretary of State to increase the capital stock to $1,000,000. The officers are W. T. McCarthy, president; George Drallmeier, secretary, and Joseph Wassell of the North Austin Trust Company, treasurer.

Norman E. Field, general manager of Jones, Linick & Schaefer, celebrated his fifty-first birthday and twenty-fifth year with the circuit last week with a dinner for five of his fellow workers. Will Rosenblum, manager of the Rialto, for twenty-three years in the service of the organization; George Moore, manager of the Orpheum, twenty-two years with the circuit; John G. Burch, with eighteen years to his credit;; Ralph T. Kettering, publicity manager fifteen years, and Sigmund Faller, the general auditor, headed the gang with twenty-six to his credit, making a total of 129 years for the half dozen veterans in the service of the organization.

Claude D. Raber, George C. Bunge and Karl Gruenwald have organized the Broadway Film Laboratories with headquarters at 6227 Broadway. The new organization has a capital of $225,000 for the production and manufacture of moving pictures, according to the records.

Charles Pyle will open his new theatre at Danville, Ill., on September 7. He recently added the Victory at Kokomo to his circuit and soon will take on other houses.

W. H. Heasman of the Colonial at Danville, Ill., has returned from a sojourn on the West Coast and Ted Schlanger of the Gregory theatres is down Florida way hobnobbing with the real estate millionaires.

The many friends of Ralph Kettering of Jones, Linick & Schaefer will be surprised to hear that he intends to leave publicity work for the firm with which he has been connected for seventeen years and take up other work. During the past week he was at Peoria, Ill., helping the boys there get ready for Movie Week.

The Clark Theatre on North Clark street, under the management of Elmer Rutishauser, has been closed for a few weeks while being overhauled and redecorated. A new organ will be installed.

Lou Houseman, manager of the Adelphi, is laid up with a badly sprained ankle.

Marcus Heiman, president of the Orpheum Circuit, denies the rumor that the company will increase the dividend of the common stock. Market manipulators have been trying to boost the price of the stock, and Heiman said the circuit is not involved in any merger or consolidation that might be used for that basis by the stock promoters.

Charles Harned, who managed the Vadakin Theatre at Bethany, Ill., will open another picture theatre in the Bishert building in that town and expects to have it ready in the early fall.

The policy of the Randolph Theatre under Manager Harris has been changed. Prices have been reduced to 35 cents and the program pictures have been changed to conform with the new house policy.

Irene Rich, Warner Bros. star, photographed at her Beverly Hills home with her blue ribbon wolfhounds.

St. Louis

The Palace Theatre, Creal Springs, Ill., has been purchased by M. Whitehead. W. P. Walker is the former owner. Walker has taken over the house at Vienna, Ill.

Joe Desberger is installing a Typhoon cooling system in his Washington Square Theatre, Quincy, Ill.

S. E. Pertle plans to open his new house at Bushnell, Ill., soon.

"The Iron Horse" will be the opening vehicle of Dominic Fresena's Capitol Theatre, Taylorville, Ill.

Ferris Brothers are again in charge of the theatre at Lovington, Ill.

The Dixie, Wynne, Ark., is under the management of John Collins. He also has the Majestic, Paragould, Ark.

Visitors of the week included: Oscar Wesley, Gillespie; Sam Taylor, O'Fallon, Ill.; C. W. Mourning, Jerseyville, and Chester Gruber, Collinsville, Ill.

CLARA BOW

plays the most colorful role of her career as the Apache girl in "Parisian Love," a Preferred Picture presented by B. P. Schulberg.

Pittsburgh

Plans for the erection of a new picture theatre in the downtown section of New Kensington have been announced by Samuel Haimovitz, general manager of the Columbus Amusement Company. The new theatre will be located on Fifth avenue above Tenth street, and work will be started within a few days. The house will have a frontage of twenty-five feet in Fifth avenue, will extend back a width of 25 or 40 feet, where it will widen out to the full width of the building or 50 feet. The main room of the new theatre will be 120x50, with 40 feet for a foyer and lobby. Plans call for a capacity of 650, with a possible increase to 1,500 as soon as existing leases in parts of the building expire. The approximate cost of the new theatre will be $35,000 at present. Haimovitz also announced the suspension of the State Theatre, also operated by the same company, on September 1, the lease having been transferred the past week.

Bart Dattola has his plans completed for a beautiful new picture theatre to be situated on the site of his present Alhambra Theatre, close to the proposed new theatre to be erected by the Columbus Amusement Company. Mr. Dattola's new house will occupy, besides his present site, Forty-five feet additional frontage adjacent to the present theatre building on Fifth avenue. The frontage will be seventy feet and the depth 120 feet. It is estimated that the new house will cost a quarter of a million dollars to build, and will seat 1,600. Construction will begin in a few months when leases expire.

Manager Gerald Gallagher of the Cameo in downtown Pittsburgh announces that the house will be closed during August 17 to 21, inclusive, during which time a triple shift of workmen will make every minute count in completely transforming the decorative scheme of the house both inside and out. Mr. Gallagher promises many interesting changes and wants the exhibitors to come in and look the house over when the alterations are completed. Several other changes will be noted at the Cameo. The prices will be raised to 40 cents instead of 30 cents as at present. An orchestra, under the direction of John M. Boyd, will furnish the music. Young men will act as ushers, instead of the young ladies who are now doing the work. The Cameo will play the Universal-Jewels, with a complete change of bill each Saturday.

F. L. Watson and W. D. Ray, newcomers to the picture theatre business, have taken over John Hando's Garfield Theatre at 5139 Penn avenue, Pittsburgh, the new owners having taken charge on July 25. Mr. Hando contemplates a visit to his old home in Austria before his return here to look for another theatre.

N. Rosen of the Model Theatre, Butler street, Pittsburgh, has his own male quartette now, the latest member having been born on July 18. Singing performances are given daily at Mr. and Mrs. Rosen's home on Morningside avenue, and as mother and son are doing fine the World extends its best wishes.

Recent exhibitor visitors to Film Row included: C. B. Pascoe, Somerset; Mr. Murray, Cambridge Springs; the Figard Brothers, G. L. and W. R., of Six Mile Run; William Lamproplos, Latrobe; B. E. Cupler and Nat Walken, Washington.

Samuel Haimovitz, president and general manager of the Columbus Amusement Company, New Kensington, has returned to his duties after a week's business trip to New York City.

Johnny Harris, Jr., took care of things at the Majestic Theatre, Butler, the past few days, while the resident manager, M. M. Wear, was recovering at his home in Charleston, W. Va., from a minor operation on his leg.

Seattle Exhibitor News

Frank Edwards has recently put into effect a 15-cent policy in his Winter Garden Theatre. This is the first time prices have been over 10 cents since Mr. Edwards took over the house several years ago. He has made a signal success of his undertaking and reports that the new policy is working out splendidly.

Film Row, film theatres and film folk of Seattle and the surrounding territory all had their part in the colorful Knights Templar conclave in Seattle this week. Noticed in the line of march in their various commanderies during the big parade were Frank Graham of Centralia, Mr. McMillan of Palouse, Clarence Farrell of Ellensburg and Ray Grombacher of Spokane. There were probably others. If we have overlooked any names it is only because the entire parade was such a gorgeous pageant that it was virtually impossible to see everybody!

John Hamrick, owner of Blue Mouse theatres in Seattle, Tacoma and Portland, is an ardent fisherman. He returned from a week-end trip with fifty-eight fine trout, caught by himself and Mrs. Hamrick, who also is an adept at the sport. A feast was declared and the entire Seattle staff dined on speckled beauties on Monday. John refuses to tell us where he goes. He says it is a hundred miles away. We don't mind his keeping the secret, but we're awfully fond of trout, too!

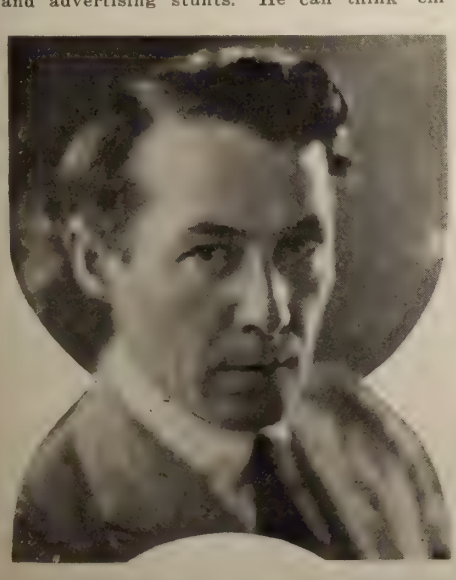
Hal Daigler, manager of the Capitol Theatre, Minneapolis, is spending his vacation in Seattle with Mrs. Daigler. Hal has a host of friends in Seattle, where he was prominent for a number of years as manager of several leading houses.

G. E. Dickinson of the Ellensburg Theatre, Ellensburg, Wash., was in Seattle this week lining up new product.

Ed Dolan of Aberdeen and Hoquiam was also in, and we met Adrian Cormier of the Twin City Amusement Company (Centralia and Chehalis). We presume all the rest of the boys were in during this big week, and we hope they all enjoyed the parade.

Ned Edris, manager of the Tacoma Blue Mouse Theatre, entertained all the city's orphans at a huge matinee party to see "The Silent Pal." He had the co-operation of newspapers and automobile companies. The youngsters were given souvenirs and eats and the party was a huge success.

Herbert Sobottka, manager of the Colonial, Tacoma, Wash., is a hound for exploitation and advertising stunts. He can think 'em up faster than he can use them. Recently when the city opened some new water mains, polluting the entire water supply with a strong creosote taste, Sobottka hastened to arrange with a local spring water company for an ample supply of pure, fresh water. He then placed a sign in his lobby, "Puritas water free inside," and ran in his ads the announcement that the Colonial was the only theatre in town "serving drinks" of pure fresh water in its foyer. Twenty gallons were consumed the first day, proving that this one stunt alone was worth the effort.



Henry B. Walthall, one of the splendid players featured in "On the Threshold," a Producers Distributing Corporation release.

A recent press announcement in commenting on the new 1,800-seat theatre costing $500,000 to be erected in the Broadway district by Jensen & Von Herberg states that this company plans the erection of a series of five elaborate residential section theatres, of which the new Broadway is to be the first. The house is to occupy the entire block on the west side of Broadway between Mercer and Republican streets. It is to be of Spanish design, with special attention paid to courts, sunken gardens, rare shrubbery and enclosed automobile courts. The house will probably handle first runs, being operated along the lines of Grauman's Egyptian.

Kansas City

The comedy in the Prospect Theatre, a suburban house of Kansas City owned by Jay Means, flickered out the other night and amused men, women and children filed out. A few doors away the crowd stopped. A government raid on a drug store was in full progress. Even as in the comedy, coatless men with revolvers strapped around them hurried in and out of the store. The next day when Mr. Means went down to an exchange to see about his films for the night, he jokingly was told that his rate would have to be doubled in view of the fact that the exchange manager had passed by and seen him "standing them up."

Work was begun last week on a new picture theatre at the southeast corner of Twelfth street and College avenue, Kansas City, for George A. Maloney and H. H. Barrett, who have leased the building for five years from Gary M. Baltis. Mr. Barrett also operates the Colonial at Thirty-ninth street and Woodland avenue. Fireproof, the new theatre will be of Spanish design with exterior finish of two-tone tan brick and tile roof. A tower will rise at either front corner. The theatre will be 60 by 115 feet. The opening is expected to be about October 1, with a name yet to be selected for the house. Interior features will include a lobby, 44 by 10 feet, a balcony capable of seating 350 persons, a blower fan cooling system and stage, with space at one side of the stage for an orchestra. The two exhibitors will pay an annual rental of $3,900 for the theatre. The house will cost $30,000 and seat 1,100.

Charles Raymond, new manager of the Newman Theatre, Kansas City, recently taken over by Paramount, lost no time in slipping in a boost for Greater Movie Season when he was called upon to speak before the Advertising Club of Kansas City at a luncheon at the Hotel Baltimore the other day. Entertainers from the Mainstreet Theatre also were on the program and a film was made of the luncheon. The importance of motion pictures in civic life and the future outlook of the screen were analyzed by Mr. Raymond.

Earl H. Roraback, manager of the World-in-Motion Theatre, Kansas City, last week leased the Grand Theatre, formerly a legitimate house. The house, which seats about 2,000, having three balconies, will be reopened soon as a picture and vaudeville theatre.

Among the out-of-town exhibitors in the Kansas City market last week were: F. G. Weary, Farris Theatre, Richmond, Mo.; Laurence Brenninger, Cozy and Crystal, Topeka, Kans.; J. R. Burford, New Burford, Arkansas City, Kans.; Charles Sears, Sears Circuit, Nevada, Mo.; F. W. Meade, Meade Theatre, Kingham, Kans.; Blaine Cook, Perkins Theatre, Holton, Kans.; Ed Peskey, Penn Theatre, St. Joseph, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.

NEIL HAMILTON

This sterling actor is supporting Betty Bronson in "The Golden Princess," which Clarence Badger is producing for Paramount.

Long has the name of the Star Theatre been familiar with theatre patrons of Ottawa, Kans., but it soon will be wiped out, the name of the theatre, which is owned by C. A. Whitney, to be changed to the Royal. The theatre is being remodeled.

"Well, well, this is not so hard to take after all," mused Theodore P. Davis of the Liberty Theatre, Parsons, Kans., as he received $50 as second prize for the best exploitation of Universal serials in the entire country.

Texas

Jeff Custer will open his new theatre at Slaton, Texas, in the near future. It will seat about 700.

A. Martini has opened his rebuilt Dixie Theatre at Galveston, Texas. The house is strictly fireproof.

Charles Lagadinos has taken over the Joyland Theatre at Stamford, Texas.

Abe Silverberg has purchased the Folly Theatre at Houston, Texas.

T. H. Hodge will erect a new theatre building at Winters, Texas, soon.

P. A. Preddy is erecting a new theatre building at Robstown, Texas.

Joseph Stanzel has let a contract to remodel his Opera House at Hallettsville, Texas.

Senter & Senter will erect a new theatre in the oil fields near Holliday, Texas, in the near future.

Fire did $1,500 damage to the Mission Theatre at Dalhart, Texas, last week.

Omaha

A. H. Blank, big theatre operator of Omaha and Des Moines, announced in Omaha a few days ago that he plans to build a big picture theatre in Paris soon. He is working out the plans now for a big new theatre at Twentieth and Farnam streets in Omaha, and immediately when that is well under way he expects to begin building in Paris.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

RACING LUCK. (5 reels). Star, Monty Blue. This one surely got the laughs and many patrons stopped to tell how good it was. Subtitles were especially good, and the explosions of mirth when Monty took his first driving lesson were reminiscent of a July 4th celebration. Step on the advertising, if you buy this, and you'll have no cause for regret. Tone okay. General appeal. Yes for Sunday, no as special. Draw rural class, town of 300. Admission 10-30. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

RACING LUCK. (5 reels). Star, Monty Banks. A fast moving comedy that pleased the majority. Laughs were plentiful throughout the picture, which does not have a dull moment. Helen Ferguson is very satisfactory as the sweetheart and is easy on the eyes. The kids ate this one up, and the grownups were as pleased in a less demonstrative way. It is good exercise for the children's lungs if that sort of applause is allowed. Moral tone good. Sunday yes, special no. Guy C. Sawyer, Town Hall, Chester, Vermont.

F. B. O.

ALIMONY. (7 reels). Star cast. People thought it fair and if it hadn't been for hot spell might have done some business. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

BANDIT'S BABY. (5,291 feet). Star, Fred Thomson. A knockout western. Not quite as good as "That Devil Quemado," but all right. Thomson makes good with us. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. Plenty of action, but no story. Failed to catch the thread. Tone, Fair. Sunday, no. Special, no. Appeal, seventy-five per cent. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

BY DIVINE RIGHT. Star cast. This was too stilted and sugary sweet to please. People walked out on it and the result was loss. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

CHEAP KISSES. (6,438 feet). Star, Cullen Landis. A good program but named badly for a drawing card. "Cheap Kisses" doesn't mean anything to the passerby, and the stars as yet haven't attained much individual draft. Tone, okay. Sunday, yes. Town of 3,600. Admission 10-20. William Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. This one was a dandy. Lots of action all the way through and that is what my people want. We played this to a packed house on the hottest day this year. That's a test for any picture. Tone O. K. Appeal 90 per cent. Yes for Sunday. No as special. Draw merchants and farmers, town 400. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

GALLOPING VENGEANCE. Star, Bob Custer. An excellent western program offering that went over with a bang. Patrons even complimented us as they passed out and asked when we were going to show Bob again. The man who played the villain in this feature assisted greatly in putting this picture over as he was "some" villain and his every appearance caused the audience to shudder. Moral tone somewhat rough. Audience appeal—strong wherever westerns are liked. Draw general class, town about a thousand. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HUMAN TORNADO. (4,472 feet). Star, Yakima Canutt. Very poor western and this boy is starting to fall back into the ham-and-egg class here. Canutt used to be a drawing card here but he will have to do better and if he is champion cowboy of the world patrons want to see some good broncho riding as he certainly can't act. Tone good. Appeal none here. Yes for Sunday, no as special. Draw farmers and railroaders, town 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

JIMMIE'S MILLIONS. (5,167 feet). Star, Richard Talmadge. Very good program offering in six reels that would have pleased much better with one reel less in the production. A somewhat loosely put together story but Dick's presence saved the day. Fair tone and appeal. Yes for Sunday, no as special. Draw general class, town of about a thousand. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LILIES OF THE STREETS. (7,216 feet). Star, Johnny Walker. Here is a real picture and one that will go over; well directed, and the acting is all that could be asked. Boost this picture to the limit, as people all like this class of picture. Good tone, excellent appeal. Yes for Sunday and special. Draw farmers and railroaders, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

LULLABY. (7,179 feet). Star, Jane Novak. People here told me this picture was a wonder and it pleased the majority very well. Owing to very hot weather the result at the box office was unsatisfactory. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

MAILMAN. (8,475 feet). Star cast. This picture pleased a hundred per cent. Wonderful scenes showing the U. S. Navy in action. Play this by all means. Excellent tone. Yes Sunday and special. Draw average Americans. R. V. Chapman, Belvedere Theatre, Grove Hill, Alabama.

MASK OF LOPEZ. (4,900 feet). Good Saturday night picture. The kids eat the Thomsons up. Film was cut up, rainy and jumpy. Tone O. K. Appeal seventy-five per cent. No for Sunday or special. Draw small town class, town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

RANGE TERROR. (4,738 feet). Star, Bob Custer. The best Custer today and a nice western picture that pleased our western fans. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five per cent. General class town of 3,600. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

SMOOTH AS SATIN. (6,043 feet). Star, Evelyn Brent. A good crook story. I consider this the best of Miss Brent's starring vehicles for F. B. O. Tone O. K. Good appeal. Questioned for Sunday. No as special. Draw better class, town 5,333. Admission 10-30. C. W. Davis, Broadway Theatre (500 seats), Reidsville, North Carolina.

THUNDERING HOOFS. (6,915 feet). Star, Fred Thomson. Did a fair business and was generally liked. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

WHITE FANG. (5,800 feet). Star, Strongheart (dog). Just a program picture, very badly directed, and just when you expect the dog to do something, the scene changes. The fact that this is a Strongheart picture will put it over but don't promise much because it is not there. Good tone, fair appeal. Yes for Sunday, no as special. Draw farmers and railroaders, town 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

ON TIME. (6,030 feet). Star, Richard Talmadge. Went over fairly well. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

First National

ABRAHAM LINCOLN. (9,759 feet). Star, George Billings. A wonderful production that should be seen by every American! While a historical subject, it was so cleverly directed that it held the interest of the audience from start to finish and Billings' characterization of the martyr President was absolutely perfect. There is only one fault with the picture; the photography was poor in many places. Excellent tone, very strong appeal. Yes for Sunday and special. Draw general class, town about a thousand. Admission on specials 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ABRAHAM LINCOLN. (9,759 feet). Star cast. The greatest picture we have ever shown. Pleased everybody, old and young. In spite of a carnival and extreme hot weather, we showed to three good houses. We could not say too much for this one. Tone, fine. Sunday, yes. Special, yes. Appeal, extra good. Farming class town of 600. Admission 10-25, 15-35. Goodrich Brothers, Strand Theatre (225 seats), Callao, Missouri.

DANGEROUS AGE. (7,204 feet). Star cast. This story deals with the ever-present problem of American home life, the dangerous age when romance leaves the heart of the husband and wife and they seek other fields but, of course, it all ends well and they see the error of their ways and live happy ever afterward. A good cast with Lewis P. Stone and Cleo Madison in the leads. A worth while picture and bound to please. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

MAKING OF O'MALLEY. Star, Milton Sills. A mighty fine production that pleased immensely and drew fine the second night. Title seemed to be attractive and Sills proved a drawing card for the first time. Step on this and you need not worry about it not pleasing. Joe Hewitt, The Strand Theatre, Robinson, Illinois.

SELF MADE FAILURE. (8 reels). The tragedy made you laugh and the comedy made you want to cry. Ben Alexander good. Hamilton rotten. Tone O. K. Appeal hard

Constance Talmadge and Ronald Colman in the coming First National picture, "Her Sister From Paris."

Universal

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. Fair program picture that pleased the majority but business was below the average. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

DRIFTING. (7,334 feet). Star, Priscilla Dean. Had several fair comments on this picture and it went over passably. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

EXCITEMENT. (4,912 feet). Star cast. Not considered much of a production here and it flopped badly. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

FOOL'S HIGHWAY. (6,800 feet). Star cast. This was considered a good picture ture and it went over passably. City of 110,-Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

FORTY HORSE HAWKINS. (5,148 feet). Star, Hoot Gibson. Even Hoot couldn't entice them in with the thermometer around one hundred. A fair program picture, City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

I'LL SHOW YOU THE TOWN. (7,400 feet). Star, Reginald Denny. The best picture Reginald Denny ever made and he is on his way to the front. Tone good. Very good appeal. Good for Sunday. Yes as special. Draw neighborhood class, city 325,000. Admission 10-20. L. R. Markum, Dream Theatre (500 seats), Indianapolis, Indiana.

LADY OF QUALITY. (8,640 feet). Star cast. Was considered a good picture and if it hadn't been for hot spell might have done some business. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

LAW FORBIDS. (6,262 feet). Star, Baby Peggy. Did a very nice business. Not a big picture by any means, but seemed to please the majority. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

RIDE FOR YOUR LIFE. (5,510 feet). Star, Hoot Gibson. Nothing to rave over but Gibson just managed to pull through. City of 110,000. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

RIDIN' PRETTY. Star, William Desmond. A piece of cheese. Failed to please the mere few patrons fooled in on it. Tone, questionable. Sunday, no. Special, no. Appeal, none. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

SADDLE HAWK. Star, Hoot Gibson. Good name, but can't say picture is unusual. Just an ordinary western. Hoot is okay for Saturday with the country folks. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SMOULDERING FIRES. Star, Pauline Frederick. This one is a peach. Pauline is excellent in this one and so are Laura La Plante and Malcolm MacGregor. A good story with an interest that lasts to the end. Never had a kick and got lots of compliments. Good tone. A hundred per cent. appeal. Yes for Sunday and special. Draw merchants and farmers, town 400. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

TAMING OF THE WEST. Star, Hoot Gibson. This is one of Hoot's best, and that's saying a lot. He is irrepressible, and in a class by himself. The fans are for him, and it would be hard to get a better Saturday picture. Tone, good. Sunday, no. Special, no. Appeal, ninety per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

WESTERN WALLOP. Star, Jack Hoxie. Just another western that pleased a Saturday attendance. Print good. Tone O. K. Good appeal. No for Sunday or special. Draw all classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHITE TIGER. (7,117 feet). Star, Priscilla Dean. Was considered a very good picture by the majority, and despite very hot weather went over fairly well. City of 110,-000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Vitagraph

BAREE SON OF KAZAN. (6,800 feet). Star, Anita Stewart. This is a picture that should be boosted to the skies. Pleased a good patronage. Would like at least one a week similar. Tone, extra good. Sunday, yes. Special, yes. Appeal, one hundred per cent. Middle and working class city of 23,-000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. The majority was enthusiastic about this picture and a number of people were anxious to tell us how much they enjoyed it. Despite very hot weather it did a nice business. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

FEARBOUND. Star cast. Considered a very good picture here, and did a fair business. City 110,000. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

FLOWER OF THE NORTH. Stars, Henry B. Walthall, Pauline Starke. This is a very good picture and appeals to any audience who want to get away from that sex stuff. I had several compliments on this one. Tone O. K. Appeal 85 per cent. Draw town and country class, town 400. Admission 10-25, 15-35. A. H. Higley, Rushmore Theatre (250 seats), Rushmore, Minnesota.

GREATER THAN MARRIAGE. Star, Lou Tellegen. A splendid production. Well done and pleased. Good patronage. Tone, extra good. Sunday, yes. Special, questionable. Appeal, ninety-five per cent. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

SCHOOL FOR WIVES. Star, Conway Tearle. As usual, a very good picture from Vitagraph. Star and supporting cast very good. Print new. Good tone and appeal. Yes for Sunday and special. Draw all classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Warner Brothers

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. Very good comedy, suitable any day, any audience; but print was in such bad shape that they did not know what half of it was about. Good tone. Appeal 90 per cent. Yes for Sunday, no as special. B. Jaffe, Norwood Theatre, Birmingham, Alabama.

FIND YOUR MAN. (7,300 feet). Star, Rin-Tin-Tin (dog). Fair picture that did not compare favorably with or please like the old Strongheart pictures did. Tone O. K. Appeal 75 per cent. Yes for Sunday, no as special. Draw small town class, town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

ON THIN ICE. Stars, Tom Moore, Edith Roberts. Fair entertainment. Tone O. K. Yes for Sunday, no as special. Draw small town class, town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

There are a lot of theatres running so close to release date that they argue "The old picture reports don't do me any good—why bother to send in tips?"

Boys—don't feel that way!

Figure it that a few minutes a week on your part will help thousands of exhibitors.

For the sake of the game—
SHOOT IN THE TIPS!

Comedies

AMATEUR DETECTIVE. (Fox). Star, Earle Fox. The last of the Van Bibber series. This was far inferior to the others. Of the entire series of eight the first and the last ones were not much, but the other six were some of the BEST short subjects we have ever played. Of the entire series, "The Spanish Romeo" was a hundred per cent. perfect and we hope that the next series will be as full of pep as this one was. The moral tone was O. K. and the audience appeal for the entire series was strong. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CAVE INN SHEIK. (F. B. O.). Star, Jimmie Aubrey. This was not up to Aubrey standard but it went over. Print good. Fair appeal. Draw all classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DESERT BLUES. (Educational). Star, Cliff Bowes. A good one reel comedy that pleased all who saw it. Some very comical incidents in this little subject. Tone O. K. Good appeal. Yes for Sunday. Draw general class, town about a thousand. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HOLD TIGHT. (Educational). Star, Lige Conley. The first part of this comedy hasn't got a laugh in it but the last part makes up for the first. Draw merchants and farmers, town 400. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

KID DAYS. (Universal-Snooky). Very good one reel comedy. I think the animal comedians are all good. Good tone and appeal. Yes for Sunday. Draw small town and farmer class, town 600. Admission 10-20, 10-30. Henry D. Batchelder, Galt Theatre (175 seats), Galt, California.

LOVE GOOFY. (Educational). Star, Jimmie Adams. Just a fair comedy, pleasing to the majority. Draw general class, town about a thousand. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ONE OL' CAT. (Educational-cartoon). An animated cartoon subject that pleased a hundred per cent. This is a novelty that can be added to any program and will create much favorable talk. Fine tone, strong appeal. Yes for Sunday. Draw general class, town about a thousand. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RED PEPPER. (Educational). Star, Al St.

Fill In Tear Out Send Along

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title .....**Producer** .....**Star** .....

My report .....

.....

Audience appeal.....**Suitable for Sunday?**.....**A Special?**.....

Signature of Exhibitor.....

Theatre .....**No. Seats**.....**Town** .....**State** .....

John. Good comedy with some wonderful trick bicycle riding by Al. Plot thin, as in nearly all comedies, and the laughter was provoked by the antics of the star. Good tone, fair appeal, yes for Sunday. Draw general class, town about a thousand. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Serials

RIDDLE RIDER. (Universal). Star, William Desmond. I just started this serial and it went good the first night. It is full of action and mystery and that's what we want in serials. Draw farmers and merchants, town 400. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

Short Subjects

AESOP'S FABLES. (Pathe). The best cartoon on the market. Always good. Tone O. K. Fair appeal. Yes for Sunday. Draw better class, town 5,333. Admission 10-30. C. W. Davis, Broadway Theatre (500 seats), Reidsville, North Carolina.

EMPTY STALL. (Universal-Fast Steppers). Star, Billy Sullivan. This is a good short subject. Just started using these shorts and they're all right. They sure help. Draw merchants and farmers, town 400. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

FOX NEWS. A very good News, with good photography. C. W. Davis, Broadway Theatre (500 seats), Reidsville, North Carolina.

GO-GETTERS. (F. B. O.). Star, Alberta Vaughn. Not as good as "Fighting Blood." These are too draggy, and all about alike. Good tone, yes for Sunday. Draw farmers and railroaders, town 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

NEPTUNE'S NIECES. (Pathe-Sportlight). Bathing girls and the underwater scenes were very good. Print new. Tone O. K. Appeal good. Yes for Sunday. Draw all classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PACEMAKERS. (F. B. O.). Stars, Alberta Vaughn, George O'Hara. They are better than comedies; brings 'em back better than serials. Good tone and appeal. Yes for Sunday. Draw better class, town 5,333. Admission 10-30. C. W. Davis, Broadway Theatre (500 seats), Reidsville, North Carolina.

Independents

ACROSS THE DEADLINE. (State Right). Star, Leo Maloney. A dandy western picture. This pleased our western fans. Tone, okay. Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 3,600. Admission 1020. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

AFTER A MILLION. (State Right). Star, Katherine McDonald. A program picture that seemed to please. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

BARRIERS OF THE LAW. (Independent). Stars, Wm. Desmond, Helen Holmes. A very good picture of the melodrama type. Should please those who like this sort of entertainment. Print new. Good tone and appeal. No for Sunday or special. Draw all classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BILLY THE KID. (State Right). Star, Franklyn Farnum. Just picture—that's all! City 110,000. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

BRINGING HOME THE BACON. (Artclass). Star, Buffalo Bill, Jr. Oh boy, oh joy, this is the kind that makes 'em grip their seats. His pictures are all good to date. Tone, good. Sunday, yes. Special, questionable. Appeal, one hundred per cent. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

DANGER AHEAD. (State Right). Fair stunt picture; some mystery worked in and the usual Talmadge stunts. Good tone. Fair appeal. Yes for Sunday, no as special. Draw small town and farmer class, town 600. Admission 10-20, 10-30. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

DRUMS OF JEOPARDY. (Truart). Star cast. Not considered very good here. Showed up badly at the box office. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

EMPTY HEARTS. (Banner). Star, Clara Bow. Was considered a good picture, but owing to hot weather business was poor. City of 110,000. Admisison 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

FAST AND FEARLESS. (State Right). Star, Buffalo Bill. Went over fairly well. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

HARD HITTIN' HAMILTON. (Artclass). Star, Buffalo Bill, Jr. This little picture did a very nice business despite the fact that the star is not well known here, nor was the picture anything great. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

HIDDEN MENACE. (State Right). Star, Charles Hutchison. A lot of exposed film but same old stuff, no difference. Tone, okay. Sunday, no. Special, no. Appeal, fifty per cent. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

HUTCH OF THE U. S. A. (State Right). Star, Chas. Hutchison. (8,312 feet). Went over fairly well. Fair production. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

JAZZ BOUT. (Independent). Star, Benny Leonard. Another action subject and the best of the series. Print good. Fair appeal. Draw all classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MADEMOISELLE MIDNIGHT. (State Right). Star, Mae Murray. People told me it was a good picture, but it had no drawing power and flopped badly during its run. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

MARRIAGE MARKET. (Columbia). Star, Jack Mulhall. A good program, as are most of the Columbia pictures, but this one did not draw. Hot weather kept women away. Men folks want action on hot nights. The marriage question is overworked just now. Tone, okay. Sunday, yes. Special, no. Poor appeal. General class town of 3,600. Admission 10-20. William A. Clark, St., Castle Theatre (400 seats), Havana, Illinois.

MIDNIGHT SECRETS. (Rayart). Star, George Larkin. A reporter story, full of action and very good. Print good. Good tone and appeal. No for Sunday or special. Draw all classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MOCCASINS. (State Right). Star, Bill Cody. Just a picture that did as well as the rest of them during the hot spell. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

TRUTH ABOUT WOMEN. (Banner). Star, Hope Hampton. People liked this picture and it went over fairly well. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

TWO FISTED SHERIFF. (Arrow). Star, Yakima Canutt. I did not see this but reports were very good. Good appeal. Draw all classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WALLOPING WALLACE. (State Right). Star, Buddy Roosevelt. Just a western program that did fairly good business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Stan Brown Makes the Children Agents For the Sale of Summer Ticket Blocks

SPLITTING sales with church and welfare organizations has been modified into a Summer stunt by Stan Brown, of the Strand Theatre, Milwaukee. He writes that he has gotten the idea off to a fine start and that it is growing weekly. In essence it is merely to permit children to sell tickets and retain half the profits. In addition, the members of the "club" are given a weekly morning performance at the theatre.

This scheme is devised to get patrons for a downtown house in the hot weather, but it can be adapted to the neighborhood houses, perhaps with a smaller percentage to the children, though it pays to give them as large a share as possible.

Simply Handled

The idea is very simple. On July 3, the first vacation period, the Fourth coming on Saturday, a special performance was given at the Strand at nine o'clock. Admission to this was by card, the cards being distributed to adult patrons the early part of the week. They were also given to such children as applied at the box office. The text read:

This ticket admits one child to our Free Children's Matinee
Friday, July 3rd, at 9 A. M.
Let the Children be our guests on this day.
Special comedy show.
We're going to tell them a plan to make some extra vacation money.
Let them enjoy this treat before starting their Glorious Fourth Celebration.
We'll take good care of them.

Telling the Idea

Meanwhile circulars had been prepared giving the idea, the copy reading: To Milwaukee Parents. Teach your children self-defense and thrift. Let them join the Strand Theatre Juvenile Thrift Club and earn their pocket money for the entire vacation season beside enjoying a special matinee performance every Saturday morning at nine o'clock.

For particulars read the following outline. You will find the proposition absolutely fair and square.

Every Saturday morning from now until Aug. 30th a free performance will be held at 9 o'clock for members of the Strand Juvenile Thrift club. Each child who attends and brings the sum of one dollar will be presented with four tickets (valued at two dollars) good for any evening performance to the Strand Theatre any time between now and Sept. 1st. The children will receive certificates entitling them to sell the tickets in their neighborhood. The certificate will also serve as admittance to the following club meeting performance when they may reinvest their dollar profit for four more tickets on which they may make another profit of 100 per cent. By a weekly reinvestment of the original dollar a child may easily earn a profit of eight dollars, beside seeing a special performance every week.

If you are willing to give your child this opportunity sign the attached coupon which will be accepted as an admission ticket to the next Saturday morning performance.

Parental Consent

The lower portion of the circular was a form to be signed by the parent. It ran: I hereby signify my approval of the Strand Theatre Juvenile Thrift Club and have given my child the sum of One Dollar ($1.00), the child to receive Four Tickets good for admission at the Strand Theatre at any performance before September 1st, 1925, and a certificate entitling the resale of them for Two Dollars.

Signed.....

This slip had to be presented along with the dollar, but once on file the renewal of the certificate given each week was sufficient.

Kept Up

Mr. Brown gave the youngsters an informal talk, telling them how to approach a possible purchaser and warning them against importunity.

Of course, not all persons were purchasers, but they heard about the show at the Strand and probably many of them decided later to drop in. And most children experienced little difficulty in selling four tickets and their success has added others to the club until it promises to reach a membership of one thousand.

There is no book keeping involved and no risk, since the tickets are paid for in advance, and if the child sells only two of the four tickets there is an even break, and the family can use the other two.

The idea in its present form works well for Mr. Brown. It can be changed for Winter work, and it can be adapted to suit.

Good Argument

L. L. Pollock, of the Kettler Theatre, West Palm Beach, Fla., got an idea that he would like a card in the busses which run from Palm Beach to the Number Two town. He also had the idea that he did not want to pay a fancy price.

He argued with the bus line that if his Paramount pictures drew the crowds attracted by cards in the bus the bus would get extra fares, so he gets a card each week at the cost of a single pass to each bus. That's better than paying for the cards and it is an argument that can be offered any interurban line.

A First National Release

HAND PAINTED POSTERS ARE COMMON IN LOS ANGELES, BUT NORTH BEND IS DIFFERENT

That's a none too large town in Oregon, and these hand painted 24-sheets for The Desert Flower got more attention than would a circus parade in a larger place. The drawing is crude, but it is spirited, and specially painted posters for only a two-day run is going some. Naturally, they made for better than usual business at the Liberty Theatre.

Blanchard Hustles For Greater Movie

If all the managers got behind Greater Movie Season the way J. M. Blanchard, of Sunbury, Pa., did, the season would have been a walloper. Mr. Blanchard, who has been located there for so many years that he is a part of the town, got the Mayor to give his official endorsement to the movement in the form of a semi-proclamation. The meat of the letter is found in this paragraph:

"Because of the prominent place motion pictures hold in the public regard, their qualities of entertainment and their educational influence I hereby urge the citizens and commercial bodies of Sunbury to participate in Greater Movie Season that screen-art may continue to advance to our personal happiness and industrial good."

With this for a starter, Mr. Blanchard ran it as an advertisement and then got the newspaper to give him a column story, three-fourths of which ran on the front page with a turn to the inside. It carried a single column head between the two three column splashes, and was the only single to rise to the top of the front page.

With such a start he naturally got a lot of stuff about the Strand's attractions in later stories. He sold the paper on the idea in order to sell them extra press work for his own shows. The paper knew that was what he was after, but since it could make it news, it was willing to use extra press stuff.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

With the theme of "Marriage Whirl" as an inspiration, the biggest stage number with that First National-Corinne Griffith attraction was programmed as Modern Love Lyrics and embraced a group of five selections introducing singers and the ballet corps. Besides this there were three additional incidents on the musical program, and the Mark Strand Topical Review, rounding out a show of two hours and four minutes. The feature picture was one hour and twenty-six minutes long, while the Review was its accustomed eight, leaving thirty minutes for the stage presentations.

Offenbach's "Orpheus" was the overture selected to start each deluxe performance, of which there are four each day. The Mark Strand orchestra put this over under two soft orange Mestrum floods from the projection room, augmented by two Mestrums of the same color from the dome. Purple beaded draw curtains closed over the production stage and were lighted by floods named above in addition to side spots of rose pink and amber. Foots of small stage soft blue, and foots and borders of large stage same color. Overture eight minutes.

Harry Reser, noted recording banjoist, followed the overture, appearing on the apron of the large stage in front of the orchestra. Lights remained as for the overture, with the addition of a white spot on the soloist from the dome. His numbers were "Pickins" and a medley of popular tunes, with "Tell Me More" as an encore. Six minutes.

Stage presentation No. 3 was the Mark Strand Mixed Quartette of tenor, soprano, basso and contralto, in the "Good Night" Quartette from Flowtow's "Martha." They appeared on the apron of the production stage, before gold draw curtains. Costumed concert style and lighted by white spots from the sides and overhead. Moonlight blue floods on the musicians from the projection room. Four minutes.

Following the Mark Strand Topical Review, with its especially scored and timed music, was the Modern Love Lyrics presentation, in full stage. The set was rural back drop with set cottage center stage and prop tree to the right. Flower boxes at windows of cottage and settee to the left. Transparent window of house lighted from inside by amber open box lamp. The selections: "I Love You Truly," by mixed quartette, assisted by dancers; "The Love Nest," basso and soprano; "Love Sends a Little Gift of Roses," premiere danseuse; "I Love Thee," tenor; "I Love You," ensemble. Twelve minutes.

Fenced His Cats

Most Southern Enterprises theatres have used the black cats for Charley's Aunt, backing them with phonographs and laughing records, but John B. Carroll, of the Victory Theatre, Tampa, Fla., put his cats on back fences to make them more realistic.

He had as guests the inmates of the Old People's Home, a local bus line supplying the transportation, and he gave them a wonderful time. Also he got unusually good business.

Used Radio

Midweek in the run of Are Parents People? Frank H. Ricketson, Jr., of the Rialto Theatre, Denver, gave a radio demonstration, the KOA program for that evening being sent out from the theatre stage with the artists and announcers in full view of the audience.

It not only got a large audience, but all sorts of publicity through the radio columns, and verbal advertising from those who saw the show.

Stars and Bars

Making a belated showing of Barbara Frietchie at the Rialto Theatre, Chattanooga, Tenn., J. L. Cartwright made his lobby decoration the old flag of the Confederacy.

Through the News he invited all veterans and their wives to be the paper's guests, whether they fought for North or South, and the response was large.

A section of the six sheet, mounted on compoboard, was used for a lobby painting.

NuGrape Is The Dixie Favorite
CLAIRE WINDSOR
HERE ALL NEXT WEEK "THE DIXIE HANDICAP"
NuGrape IS THE DIXIE FAVORITE
and see that Great Picture.
"THE DIXIE HANDICAP"
A love Romance of Old Kentucky
HERE ALL NEXT WEEK
THEYRE OFF THE BIG RACE
SEE THE MOST EXCITING RACE OF YEARS
"The Dixie Handicap"
CLAIRE WINDSOR · FRANK KEENAN · LLOYD HUGHES
A LOVE ROMANCE OF OLD KENTUCKY
ALL NEXT WEEK

A Metro-Goldwyn Release

TWO LOBBY STUNTS WORKED IN LOEW'S VENDOME THEATRE, NASHVILLE, ON THE DIXIE HANDICAP

The drink stand dispensed 2,500 bottles of the beverage, the stock being donated by the company. The tie-up also included the bannering of the trucks used for delivery to the trade through that section. The miniature race track balanced this display, but the horses apparently were not animated. The hookup was arranged by C. D. Haug, Metro-Goldwynner.

A First National Release

A HIGHLY GIFTED CAR FROM ERIE, PA., THAT MADE A HIT

Thomas J. Fordham entered it in an Elks Parade early in July and he did a packed business that evening in spite of the weather. If you can use the S. R. O. sign in July, it's a good stunt. The car had a hidden driver who worked the stunts.

Got Packed House With a Trick Car

Getting into the local events is always good, but if you can get in with a stunt that beats the others, then it is well worth while. Thomas J. Fordham, of the Strand Theatre, Erie, Pa., got a S. R. O. in July with a trick Ford that had everyone talking.

He fixed up an old car so that it might be driven from the rear seat and then masked in the driver with scrim. Apparently the car ran without direction. This, in itself, would have been ample, but that was only the starter. The car shimmied. We admit that most Fords do that, but this shimmy was more pronounced. Better still, it squirted water; apparently from the radiator, and it blew confetti from the exhaust.

As it went down the street, with its imitation of a whale, it got no end of attention and a lot of people came around to the theatre after the parade to ask how it was done.

The discs on the wheels were mounted to remain stationary as the wheels revolved, so that the message always was legible. The front wheels, as well as the body of the car were painted in gay water color and suggested the camouflaging used during the war.

With His Supreme Moment for the attraction, Mr. Fordham did a turnaway business. He does not say anything about renting out the car, but we think he could book it with a circus.

His Own Weeks

Nyman Kessler, of the Atlantic Theatre, Atlantic, Mass., is not worrying about greater movie seasons and all that sort of thing. He rolls his own for the summer months, and by careful booking he can get any style "week." His most successful was his recent Comedy Week with Going Up and The Love Nest for one program and five short comedies and a serial chapter for the other.

"Making it a "week" gives many times the emphasis that the bare announcement of the program would give. It entails a little more writing for the program copy, but it pays him dollars a word for the extra effort.

Don't get the idea that weeks are silly. Even if your patrons laugh a little at the idea, they are impressed none the less, and it means real money to you.

Night Club Idea Intrigued a Town

Using the idea worked in Butte on The Rag Man, Ed Corcoran, a Paramounteer, got Appleton, Wis., all stirred up with the announcement posted in a vacant store that it presently would be opened as a night club.

Nothing like that ever had happened in staid Appleton before, and the police authorities posted a special policeman to see that the hooch and other furnishings were not moved in.

Ministers even denounced the invasion of this new invention of the Devil, so Corcoran let it run until a few days before Raymond Griffith was due and then changed the sign to explain that The Night Club would open at the Fischer Theatre.

As there is no night club in the play of that title, the police and the moralist were left flat with nothing to prohibit. It helped business a lot.

Helpful

Because the Marion Star had arranged with Lt. Harding, one of the world flight aviators, to give a lecture on the trip in its new auditorium, it tied in the Rotary Club to help put it over.

G. H. Poster, of the Marion Theatre, acting on the suggestion of Paramounteer W. H. Wright, offered the paper ticket prizes for its model plane contest, on condition that it got some of the publicity for The Air Mail, which was the following week attraction at the theatre.

The newspaper welcomed the co-operation and loaned the planes for a ballyhoo for the picture. The theatre gave a season pass, one for six months and a single ticket to each of the 25 entrants.

Took a Drive

There is nothing suggestive of the old fashioned buggy ride in Paths to Paradise. To the contrary nothing less than ninety miles an hour is wanted, but Earl Settle, of the Palace Theatre, Muskogee, Okla., used the buggy and got a lot of attention for the play.

The vehicle was tenanted by a loving couple, but to avoid offense the "girl" was assistant manager Herbert Scriven, who made a very personable young woman, while her sweetheart was James West, the house artist, in an old dress suit with a high hat. Both the horse and carriage were liberally bannered.

A Paramount Release

GETTING APPLETON, WIS., PREPARED FOR THE NIGHT CLUB

This shows the vacant store taken by the Fischer Theatre with the announcement that it would be opened as a Night Club. The town was all agog until it was announced that the club would be moved to the theatre for a showing.

Slate Show Boards Lessons in Love

J. L. Cartwright, who recently took over the Rivoli Theatre, Chattanooga, Tenn., worked out a clever lobby idea for Constance Talmadge in Lessons in Love.

He took the educational idea, and his main board was decorated with a heart carrying the heads of Constance Tlamadge and Antonio Moreno. Below was: "Enroll now in our Love School. Tuition Adults 25c. Children 10c. Lessons 11 A. M. 1-3-5-7-9 P. M."

On the slates was jazz copy. One showed a fractured heart with "Oh, Constance, Constance, how could you? It's all busted." Another was "How about this petting business? Do girls get away with it and never pay up? I wonder." "Another, with the s in reverse was, "Oh boy! Those eyes. Those lips. Those nose."

They all carried the suggestion of vivacity and people stopped to read them all.

A First National Release

A SCHOOL OF LOVE SOLD LEARNING TO LOVE

The "lessons" were on slates in the lobby of the Rialto Theatre, Chattanooga, Tenn., and the cleverness of the text helped sell the idea of a snappy comedy. The idea was worked out by J. L. Cartwright, who has recently come into the management.

Special Paintings Supplement Cutout

Building up a cutout with natural foliage is old, but D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., painted a couple of street scenes for a cutout on Old Home Week that gave many times the original value to the cutout.

He worked up the cutout showing Meighan standing in the automobile bowing to his enthusiastic townsmen. This was placed in the centre of the lobby. By itself it was just a piece of advertising matter.

But Mr. Faunce set the stage with a pair of side pieces showing the sidewalks on either side of the street with the welcoming crowds. This made the cutout into a production, and was ten times as impressive. The stills were worked into the design, and the last touch was a huge "Welcome" on a banner above the cutout.

Apart from 5,000 special cards the campaign otherwise was standard but business edged up to a nice figure.

A Paramount Release

SPECIALLY PAINTED SIDE PIECES TO SUPPORT A CUTOUT

Note the street scenes painted to carry out the suggestion of Tom Meighan coming down Main street during Old Home Week. The stunt made the cutout much more convincing. Devised by D. Roscoe Faunce for the Strand Theatre, Birmingham, Ala.

He Courted Arrest for Charley's Aunt

Scores of managers have used a female impersonator for Charley's Aunt; indeed that angle has become almost as standard as the laughing cat. It remained for Vincent Stoll of the Empire Theatre, San Antonio, Texas, to make the most of it.

Practically every community has a law against masquerading in the costume of the opposite sex. This is seldom invoked against advertising perambulators, but is designed to prevent a more serious effort to deceive.

But the law is on the books, and Stoll decided to get all he could out of it. To make certain he could get it over, he interviewed the Chief of Police and arranged to be arrested, but not until the ballyhoo had been worked up to a proper pitch.

He took the part of the impersonator himself, and rode up and down the streets of the business section several times without challenge. His car was a 1901 model and it was driven by a man with a grotesque facial make up.

When the stunt had properly sunk in, Stoll gave the high sign to a policeman posted a few blocks from the theatre. This official halted the car and arrested the manager, who argued the matter volubly, gathering a crowd. Suddenly he broke away and headed down the street toward the theatre, with the policeman in full chase. In accordance with the plan, he was not caught until he had reached the theatre lobby, where another argument ensued, the crowd having grown tremendously during the chase.

The laughing records in the advertising cats were turned on, to help the excitement along, and Stoll submitted to arrest and was taken inside the theatre, a large part of the crowd following him in, after the necessary pause at the box office.

Still in his masquerade, Stoll was taken into court where, when asked to give his name, that he might be arraigned, he announced that he was Charley's Aunt, playing an engagement at the Empire Theatre.

Naturally he was dismissed with a warning and he hurried back to get photographed for the newspapers, along with the officer who made the arrest. He got a three column cut and a quarter column story on the front page.

He used 300 cards with "Ha" and "He" pendant from the lobby front, had all sorts of cats and seven story banners on the theatre's corner sign and also on a new building. The latter stood squarely across the main street at one end and the banner could be read ten blocks away.

Borrowed a Band

E. E. Pollock, of the Kettler Theatre, West Palm Beach, Fla., knows the keen desire of the Florida realtor for publicity.

One of the concerns maintains a really good jazz band of fifteen pieces. Pollock borrowed it for a day, added it to The Last Man on Earth and did an average two day business on the single day.

It was a lot cheaper than hiring a band for he would have had to advertise in either event.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

News, Comments of the Week and Guide to New Material

SEND YOUR SUGGESTIONS

WE are powerless to give publicity to the achievements in your activities in presentation work unless you let us know what is happening. Suggestions, new ideas, comments and news items are always welcome. After all, presentation producers have much in common, much which is of particular interest to producers, and a letter or a story will be given as much space as we have available. This Department cannot be limited to one territory. It it world-wide in its scope. Your current programs and stories should be mailed to reach us by Tuesday of each week to insure publication in early issues. We want to hear from everyone who is interested in this particular work. .

CREPE PAPER NOVELTIES

A FIRM specializing in the manufacture and retailing of crepe-paper, have prepared a set of sketches of costumes which can be made of this material. The sketches include color schemes and a variety of subjects such as nationals, symbolical and storied characters. These costumes are inexpensive to make and can form a vital part of a costume or fashion show. The paper from which they are made includes all standard colors with eight new shades. There are suggestions for making beads of sealing wax, wigs of crepe paper, and other valuable suggestions.

ZURO TO LEAVE RIESENFELD

IT is reported that Josiah Zuro, who has been identified with Hugo Riesenfeld, as his presentation director at the Rivoli, Rialto and Criterion Theatres, New York City, has resigned, and will devote his time to the work of producing presentations for motion picture theatres not controlled by Famous-Players. Mr. Zuro has become a prominent figure in New York musical circles thru the medium of his Sunday Symphonic Society, and more recently thru the commission he has received from the city of New York to conduct the series of municipal opera which is to be shortly presented in one of the large stadiums

THE SEASON BEGINS

THE official opening on August 2nd, of Greater Movie Season marks the commencement of another year of activity in the motion picture theatre. It is gratifying to observe from reports received from various sections that there is a wholehearted effort being made on the part of theatre managers and producers to make this season's programs really count for something. We are very hopeful as to the future. Theatre managers and producers have a definite idea as to what real presenations are. They have signified a willingness to add these features to their programs. The presentations, prologues and special musical features are of value and when properly exploited can be made a profitable adjunct. But be sane, withal, in the matter of production costs; keeping watch on the cost will insure a long season and not spasmodic productions.

MARKET CREATED

THE Service Bureau idea which was advanced a couple of weeks ago has proved to be a valuable source of information of the exhibitor who is interested in presentation production work. One manager told us that his greatest trouble in the past has been in the long delays he has had in getting comparative prices before he placed his order. Another informs us that the cost system as outlined has materially cut down his regular budget. This is the kind of reaction we wanted, and it proves that we are in a position to render a service of value in a market we know to exist.

WENGER'S OPERA SETTINGS

JOHN WENGER has been the recipient of many commendations for his artistic settings on the series of Municipal Grand Opera productions recently inaugurated by New York City. Mr. Wenger is one of the representative artists which the presentation and prologue field can truly claim as its own, and the patrons who weekly view his scenic work at the Presenfeld-houses in New York and pleased with the added recognition his art has achieved.

NEW GLOSSY TRANSPARENCY

A GLAZED-finish tarlatan has been put on the market which will not only lend itself to artistic treatment in ballet costume make-ups, but has been claimed by those who have used it to be better and cheaper than scrim for transparent effects. The material is 45 inches wide and in all colors. A preparation of gelatin is applied to the thin muslin in its manufacture which gives the glossy effect.

TREATMENT FOR PALM LEAVES

AN attractive decorative treatment for palm leaves when used in spots adjoining the proscenium or in niches about the house, is obtained by painting the leaves with bronze or silver paint. A coating of shellac or white varnish can be added and before it sets, metallics in silver, bronze, green, or vari-colored can be added. When the job is dry, the painted surface will take a beautiful lighting treatment, the metallics adding an irregular surface which will cause the palm leaves to appear studded with jewels.

ORCHESTRA PIT ELEVATORS

THE installation of elevators for the orchestra and organ are a valuable feature of the newly constructed motion picture houses. One of the established theatre equipment construction firms have perfected an elevator whereby either the orchestra or the organ can be raised or lowered in an efficient manner without conflict with the other. The controlling device can be at the leader's stand or back stage on the switchboard.

BERNIE TO RIALTO

BEN BERNIE, the jazz impresario at the Rivoli, will travel down Broadway to the Rialto Theatre at the end of his fourth week at the Rivoli, to make way for the full orchestra necessary to the proper musical interpretation of the "Ten Commandments" booked for a limited run at the Rivoli. It will be an excellent test as to the popularity of Bernie, and the drawing power of this particular kind of attraction. The Rialto stage is being extended to give ample room for the program innovations to come.

Big First Run Presentations

CAPITOL THEATRE
New York City

Featured Picture: "The Unholy Three"
(Metro-Goldwyn-Mayer)

Music

Capitol Grand Orchestra, David Mendoza conducting, offered as the overture "Maritana" (Wallace). A special number, the Sextette from "Lucia di Lammermoor." . . . Donizetti is rendered by the Brass Sextette of the orchestra.

Capitol Male Quartette

Painted drop hung in one depicting a Southern scene with a corner of a large colonnade veranda with rambling vines at right. A foliage border merges a cluster of branches and attendant undergrowth at left. In center the roof and upper section of a hut of the servant quarter is visible. Quartette is highlighted with amber from the right and blue from the left. The drop is toned blue from right, green from left, with magenta brought in back of the drop to tone the sky area. This is gradually taken off as blue is brought in and the blue dimmed down as green is brought up for finale.

Divertissements

(a) "The Little Toy Soldiers"

Gambarelli and Capitol Ballet Corps of six present one of the best dance novelties recently seen. The setting consists of a black plush and hung in two with colorful set pieces on profile grouped in conventional manner. A cannon, cut from a flat piece, is right. A pyramid of cannon balls left; two sentry houses right and left of center with a flag pole between them at center. Canary flood with amber and white tone the performing area and highlight the set pieces. Characters enter through the sentry house wearing wide striped blue uniform blouses and black uniform caps. Gambarelli is dressed in a white uniform of similar color. There was much comedy injected in this number.

(b) "Caprice Viennois"

A duet based on the well-known Kreisler composition was rendered in a very artistic setting which consisted of a drop hung in one with a large circular opening in center, back of which was the outline of a double-tiered fountain; streamers of white were attached to the pans of the fountain, upon which a water effect played, giving the effect of water falling from the fountain. The background was a formal foliage outline against a deep blue sky. Two singers sat in front of the fountain in the center and were highlighted with green from the left. The foliage border was visible at the upper left hand portion of the circular opening.

(c) Yurieva and Svoboda

These two talented Russian artists presented a dance interpretation of "Waltz" by Chopin. A transparency over a fabric background tinted magenta with a yellow moon box placed at lower left with a drop, and a green topped saffron birch tree placed in front of the transparency at left center of the stage. A foliage border hung in one. The artist worked in a violet spot. The background gradually changed from magenta to blue during the action of the dance.

Finale Second Act

The finale of the second act from "Forza Del Destino." . . . Verdi was given an effective interpretation by Hazel Simonson, Salvatore Solte and Ensemble of Twenty-five. The organ played the introduction. The curtains were drawn, revealing a section of a church with a five-panel stained glass window occupying one-third of the area center, in front of which was silhouetted an altar surmounted by a large cross and candles. The Ensemble was divided into two groups. At the rise they were discovered kneeling in an oblique line from the corners of the platform, bearing the altar. Each member was garbed in an ecclesiastical robe of black with a white tunic bearing a red cross on the breast. They carried long candles surmounted with amber tips lighted. Two soloists entered from the left clad in similar garb. The entire set was subdued with the exception of the highlights back of the window at center, which brought out the colorful treatment of the ecclesiastical design of the window. A blue from left highlighted the various characters of the Ensemble and a white spot identified the soloist at center.

The Prologue

The Prologue to the featured picture was very simple but an effective bit of coloring. A scrim hung at the curtain line, with black background. A flame effect masked down to cut the lower part of the back drop was brought in. Presently a magnesium pot was worked, the smoke being highlighted with green from right, a character in a tight-fitting costume appeared back of the smoke at right center and engaged in several gyrating movements, being highlighted with green as the main titles of the picture were brought in on the scrim. The lights dimmed down, closing in at the screen.

MARK STRAND THEATRE
New York City

Featured Picture: "Sally of the Sawdust"
(United Artists)

Music

A "Prelude" is played by the Mark Strand Symphony Orchestra, with Carl Edouarde conducting.

The Prologue

Joseph Plunkett has arranged a very effective prologue for the featured picture. At the opening of the action the orchestra pit is flooded with amber. A character appears in circus garb through the opening carrying a circular plaque announcing the circus. Two spots are brought up on two mechanical figures placed right and left of the proscenium. A clown on a revolving disc is at right and an elephant holding a ball with its trunk is left. The brass section of the orchestra, wearing circus band caps, rise and play the introduction to the prologue in true circus fashion. Curtains are drawn, revealing the interior of a circus tent; back drop painted to represent a circus tent is hung as a cyc. Various circus accoutrements are placed around the stage to dress. A scrim is hung at the curtain line. Canary and amber tone the performing area, which is full stage, and a rose tone is brought in at the sides of the tent, with an amber strip back of the scrim to highlight the characters working at center. The action opens with a selection by the quartette dressed respectively as a clown, ringmaster, canvassman and trainer. After their number "Monty and Carvel" enter from up center and do an acrobatic and balancing act. They are followed by "White and Manning," the sensational acrobatic dancers, who present several excellent flips. A comedy entrance is given the male member of this team, who enters wearing a large fur coat and small straw hat. The girl is dressed in white. For finale an effect of falling balloons in greens, blues and yellows is operated on the cyclorama.

COLONY THEATRE
New York City

Featured Picture: "The Goose Woman"
(Universal-Jewel)

Music

The Colony Melody Masters, with Chas. Eggett conducting, present a popular Potpourri. The well-known voice which has been billed as The Mystic Voice is also introduced during the showing of the pictorial when some scenic shots with accompanying titles are introduced during the news features. The singer sings "Rose of Picardy."

Roy Smeck

An instrumental novelty is introduced featuring this talented "Wizard of the Strings." A repeat set is used depicting a Southern Sea exterior. A cut wood drop in one with palm drop on net is hung in two. A blue sky drop is hung back of this, with a moon box at center. Magenta is brought in from right and green and blue from right and left highlight the set. Blue border with mixture of red is brought in. This treatment is carried out also in the foots. A set tree constructed of profile with a rock piece is used to dress. The artist is seated at right upon a bench over which is a colorful drape, and is highlighted with green and amber. He plays several popular selections on the guitar, banjo and ukulele. His program consists of "Can't You Hear Me Calling, Caroline?" "Alabamee Bound," "Gypsy Love Song," "Hayseed Rag."

"A Fisherman's Fantasy"

A dance divertissement with two characters is given an artistic setting. Blue foots and borders are brought up and the curtains open, revealing an exterior; a set tree made of profile is placed at right center, with a practical tree with pink flowers at left center, before which a small section of a stone wall is placed. Foliage banks are used to mask and dress right and left from the center opening. A set platform is placed and masked with a few rock pieces. Blue cyc to back

Amber from sides with magenta and greens to tone are used in the lighting treatment. The male member of the team is discovered at center with a fish pole. He pulls in his "catch" and the lady dressed in diaphanous costume enters as they go into their number.

Mlle. Annette Royak

We commend the management for this artistic stage setting of the new school. Three-step platforms are placed on the right hand of the stage in terrace formations with a single column, the base of which is on the lower platform right of center, the capital being masked in the border. A Venetian lamp with a red tone is hung right center. A red drapery is hung on the left in two, with the ends caught up at center and off left. A cut arch border is hung back in three; back of this is the blue cyc, upon which a star effect is hung. Singer stands left of center and is enveloped in a rose and blue tone from the bridge. The blue foots and borders tone the setting.

RIVOLI THEATRE
New York City

Featured Picture: "The Trouble With Wives"
(Paramount)

Ben Bernie and His Orchestra in Spain

This is one of the most attractive settings that has been given the Ben Bernie Orchestra during his four weeks at the Rivoli Theatre. A very colorful scenic treatment which not only embraces the stage but is carried out in the orchestra pit. At right a flat is placed representing a side of a house with a balcony with an arched opening in which are hung lavender draperies. At left another flat with a window outline is placed with a painted Spanish shawl filling the opening. Set trees with green foliage tops and large red fruit hung among the leaves is placed right and left of the proscenium in the orchestra pit. There is a profusion of foliage pieces and bay trees gilded set in formal order about the pit. At center an electric fountain is placed, with small play of water being worked. The orchestra chairs are grouped about the fountain. As the stage and curtains are opened a setting consisting of a drop hung back and two flat pieces set on angles represent a Spanish house. There is an opening up right with a platform, back of which two characters were seen. Three set trees are given an even grouping to dress the setting. Two garden benches are placed, one right and the other left. The orchestra are dressed in black Spanish costumes with gold braid trimmings. Festoons of gold leaves are hung along the orchestra rails. The general lighting emphasized the colorful scenic treatment, with greens, reds and blues predominating. The following program is offered:

a. La Paloma
b. "Marcheta" Victor Schertzinger
   Virginia Johnson, soprano
   Tandy MacKenzie, tenor
   Kapa Davidoff, guitarist
   Albarado, mandolinist
c. Senor Ben Bernie and His Orchestra
d. Dance of the Senoritas
   Maria, Fedora, Elza, Paula and Janet
e. The Tango
   DeLima and Marita
f. Senor Bernie and His Orchestra
g. Grand Finale
   "My Spanish Rose"
   Ben Bernie and the Ensemble.

PICCADILLY THEATRE
New York City

Featured Picture: "Kiss Me Again"
(Warner Bros.)

Music

The orchestral interlude was "Habanera" (from the opera, "Natoma") (Victor Herbert), with Fredric Fradkin conducting. Mr. Fradkin gives a violin rendition of "Kiss Me Again" (Herbert) as the theme song to the featured picture.

Novelty Radio Demonstration

We are pleased that the Piccadilly is inaugurating a newer form of stage attractions, and an auspicious number is introduced which has achieved a popular response. In conjunction with one of the leading radio companies an attractive stage setting consisting of a large model of a radio, occupying the entire lower part of the proscenium opening is placed. This is constructed and painted to represent a mahogany radio with the various dials and accessories. On the upper half of the opening a black drop is hung, upon which is traced in silver metallics the outline of a loud speaker. Amber highlights the model of the radio and a white spot from the projection room defines the loud speaker. A powerful amplifier is placed back of the drop and at the opening a guest announcer speaks through the microphone which is connected to the amplifier. The first number is introduced and then the center section of the radio model is slowly raised, revealing a setting which represents a radio broadcasting station. A small piano is placed left; a settee right center, table extreme right, with a lamp placed upon it; a microphone on a standard is set at center and a piano lamp placed at left center. A mirror is hung on the wall up center. Two candelabra brackets are placed right and left center. During the broadcasting part of the program the announcer introduces the following: Richard B. Gilbert, Herbert Spencer, Mlle. Rose and Mario Alverez. At the conclusion of the last number in the studio the center panel is again lowered. The announcer then introduced Les Stevens and His Orchestra. The orchestra begin their music and the drop with the loud speaker outline upon it is taken away, revealing an orchestra of 11 pieces in alignment on the top of the radio model. A black fabric is used to back, and hanging at center above the orchestra is the large amplifier disc treated with silver metallics and highlighted with a white spot from the projection room, giving it a glistening appearance. The orchestra, dressed in tuxedo, are highlighted in white. They present four numbers in an excellent fashion.

CHICAGO THEATRE
Chicago

Featured Picture: "The Desert Flower"
(First National)

Overture,—"Grand Opera Gems"
   Chicago Theatre Orchestra
   Nathaniel Finston, Musical Director
"Memories of Chopin"
   Bits from Chopin's immortal melodies
Mr. and Mrs. Jesse Crawford at the Twin Organ playing "Knee Deep in Daisies"
Harmonious Moments
   Introducing Mario and Lazarin

STRATFORD THEATRE
Chicago

Featured Picture: "Stop Flirting"

"Because of You"
   Roy Dieterich, tenor
Beaterice Morrelle Sextette
   A superb setting, musically placed to interpret the mood of opera
"Our Singing School"
   Doris Gutow at the organ
Joyner and Foster
   Assassinators of grief, introducing the famous "Razor Dance"
"Seeing Chicago"
   Frank Libuse and the Capitol Theatre Ballet
   Stratford Theatre introduces
"The King and Queen of the Movies"
   Introducing the winning contestants of the recent Herald and Examiner "Greater Movie Week Contest"

CAPITOL THEATRE
Chicago

Featured Picture: "Siege"
(Universal)

Capitol Grand Orchestra
   Albert E. Short, musical director
   Edouard Perrigo conducting
(a) "Morning, Noon and Night in Vienna" (Suppe)
(b) A Caricature on Classic Music, by Frank Libuse
"Sometime"
   The Girl, Pearle Frank
   The Man, Howard Baker
   The Violinist, Carl Uterhart
   The Dancers, Margaret Ball, Fern Anderson, Betty Rhoer, Dorothy Hild
De Carlos and Granada
   A South American Dance Divertissement with the support of the Argentine Orchestra
Banks Kennedy at the organ playing "The Baby Looks Like Me"
An Episode from the Garden of Adam & Eve
   With Corey and Vincent
Hilarity
   (a) Miss Margaret White
   (b) Mr. Frank Libuse

TIVOLI THEATRE
Chicago

Featured Picture: "Zander The Great"
(Metro-Goldwyn-Mayer)

Overture—"The American Indian"
   Tivoli Theatre Orchestra
   Direction H. Leopold Spitalny
"Berceuse" from "Jocelyn"
   Miriam Klein, soprano
   Ben Simon, violinist
   Jarislov Gons, celloist
   Alfred Manning, harpist
Milton Charles at the organ playing "Back Home in Illinois"
Laughs of the Day
   Musical Accompaniment
   Boyd Senter, assisted by Jack Russell

(Continued on page 731)

A Moving Picture World Presentation

Detailed information relative to the production of the pres entation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harr iman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon re quest.

"IF TODAY WERE 1425"
A Jazz Novelty
A Moving Picture World Presentation
Devised by Colby Harriman

WITH the introduction of jazz orchestras in programs, particularly at this season of the year, the general trend is to achieve novelty both in the presentation of the orchestra and the attendant numbers. The usual idea of introducing the orchestra with a glittering setting and the characters in garish costume creations has lost its appeal, and the presentation suggested this week was born of the query made practically in jest by a very well-known musical director who said, "I wonder what jazz would have done to the Middle Ages."

There is always a wealth of comedy to be derived from situations arising from a modern interpretation of the costumes and habiliments of remote periods. The Middle Ages "when knights were bold and ladies fair" is perhaps one of the most colorful periods we have in our records. While chivalry, romance, ballads and the more stately musical compositions, limited as they were in their scope at that time, ruled, and this impression has been carried on down through the intervening centuries, it provides an ideal comedy base.

The producer can practically go the limit with this number. It requires a very spirited modern program, good singers, clever dancers garbed in the costumes of the Middle Ages, slightly exaggerated in design.

Ground Plan (Fig. 2)

The cut drop hung in one, the opening cut as specified in Fig. 1. In the opening three steps placed in front of a platform between 4-ft. and 6-ft. deep covering the entire width. Two columns are placed right center and left center upstage platform. A sky drop for backing set back to permit strip lights to be placed on the upstage side of the platform. Down extreme left on the downstage side of the cut drop a platform with steps leads off left.

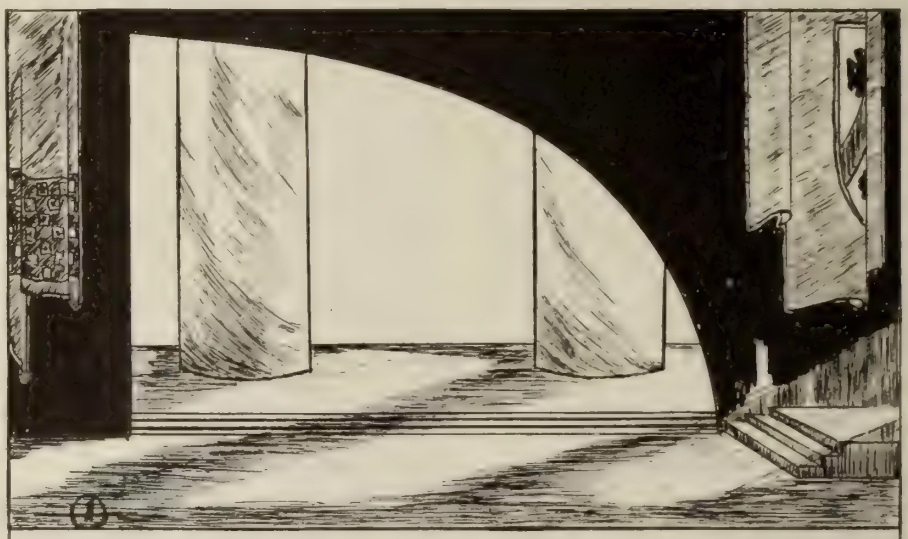
Construction Data

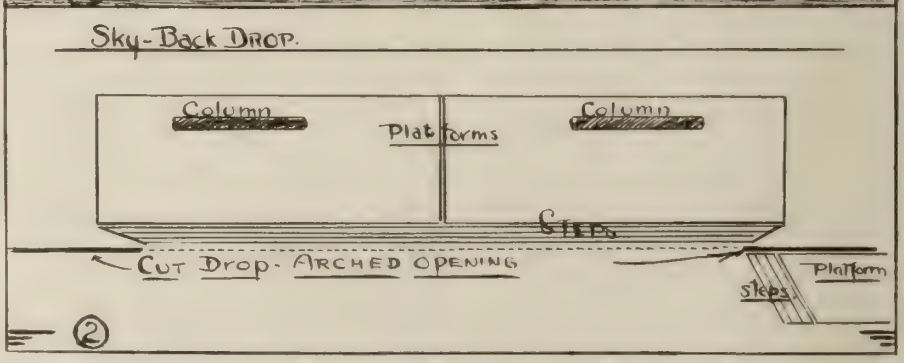
(a) Cut Drop—This should be cut as shown in Fig. 1 and the bottom batten fastened to the floor, the hanging batten brought taut.

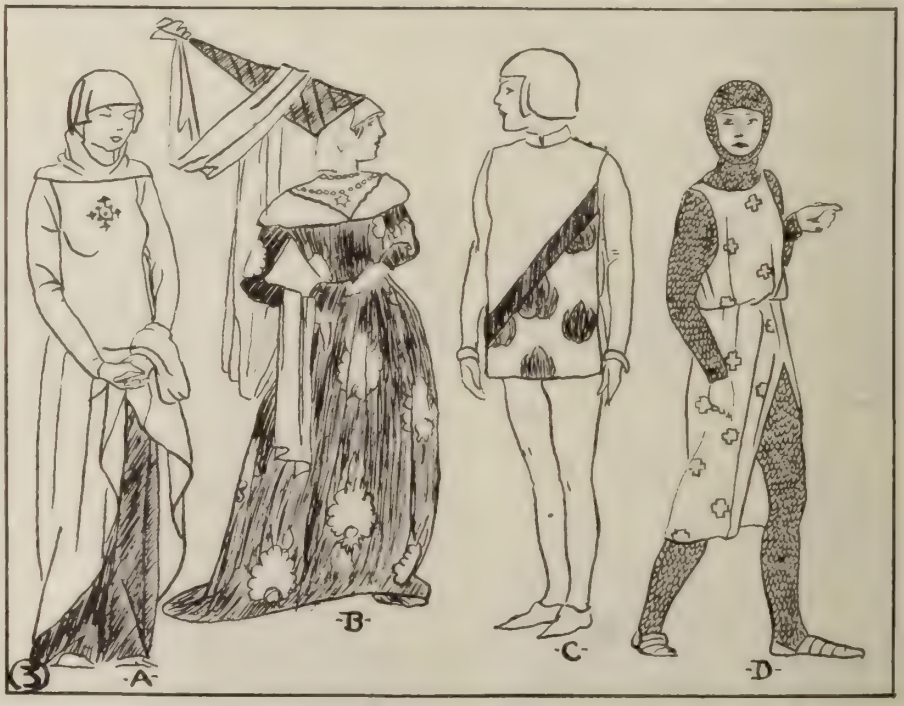
(b) Columns—The two wide columns on the platform may be either flats painted to represent columns or can be hemispherical shells.

Scenic Treatment.

The cut drop should be painted to represent stonework with a large block design. This should be done in gray and buff. The two hanging banners dyed red carrying an heraldic design are placed on the drop right and left of the opening. The small platform and steps extreme left in front of the cut drop should be painted to match the stonework







of the drop, namely, gray and buff. The steps and large platform should be painted a dull gray; the two columns should be painted to represent old stone showing the effect of the "wear of the elements." A blue sky drop for backing.

Lighting Treatment.

Red and blue foots and first border blended to give a purple and cut down to about half should be the general lighting in the foreground. Canary spots from left with a subdued orange amber spot from right should be placed at the entrances in one to highlight the various performers who work in one. A baby spot with a red and amber variegated medium should be hung off left, and masked down to highlight the folds and emblem on the drape hanging at the left of the drop. A baby spot with a green and orange amber variegated medium should be placed on the floor at the entrance and masked down to highlight the folds of the drapery hanging on the right of the drop. Orange amber from the bridge back of the cut drop to highlight the platform area with canary from left and amber from right to flood the various characters who appear through the opening. A spot with a rose and canary variegated medium should be placed at left to highlight the center and upper areas of the sides of the two columns. A light blue strip placed in back of the platform to flood the base of the sky drop and the back border in blue flooding the top of the drop. To this should be added olivetts with green from right and orange amber from left. A cloud effect can also be used.

Costumes.

The costumes of this period which were worn by the people of wealth and nobility were rich in color and design. Embrioderies and brocades were used with gaudy trimming. In making these costumes the materials to be used can be dyed muslin, colored and stenciled sateen to imitate silks, cotton crepe, ratine in colors and a thin grade of Turkish toweling dyed in desired colors. Cretonnes may also be used.

Fig. I. representing a middle class woman which shows a long sleeved semi-fitted type of garment with the skirt caught up in front and thrown over the arm, exposing an undergarment in different color. The embroidered design can be in rhinestone or spangles.

Fig. II. represents another woman of the middle classes with the steeple headdress and veil, which is sometimes draped over the arm or left to flow free behind. The dress is fitted and has a wide fur collar. A profusion of jewelry should be worn.

Fig. III. The page costume is ideal for dancers in this presentation. Over the doublet, which has a plain round collar and tight sleeves with turn-back cuffs, is worn a tabard which may be of plain color or parti-colored. Tights or hose are often of two or three colors, sometimes one leg of one color and the other another color, or the leg is divided into two colors, the color divided in points just below the knee. Deep blues, maroon, greens, purples with several pattern combinations in high designs constitute the color schemes.

Fig. IV. The design represented the costume worn by a warrior or knight. The general garb was a chain armor with a helmet also made of chain. Over this is worn a sleeveless tunic slashed over the left leg and girdled around the waist. The tunic was made of some brilliant colored material such as red with gold crosses or blue with gold crosses, and similar tunics of striped materials, the stripes being about 3 inches wide and of alternating colors. Where the chain armor is not accessible through a costume company it is suggested that this can be made of coarse knitted material and painted with silver paint. An ordinary knitted helmet such as the one used in the army during the World War could be used for a chain helmet. This also painted with silver paint.

Big First Run Presentations

(Continued from page 729)

EASTMAN THEATRE
Rochester, N. Y.

Featured Picture: "The Desert Flower"
(First National)

Organ Overture—Selection "The Merry Widow" (Franz Lehar)

Harold Osborn Smith and Robert Berentsen

Amalia Malina in "A Spanish Festival" (First American Tour) assisted by Senor Gaula, tenor; Senor Inclan, baritone; Paulos and Nina, dancers, and Del Pozo's Spanish Ensemble, E. Martinez at the piano

1. Love Song, "El Oluido"—Senor Inclan, Senorita Pilar and Senor Gaula
2. "Amalia Malina"—Amalia Malina
3. Mirame Siempre (Look at Me Always)—Senor Gaula
4. "El Jibarito" (Cuban Humorous Song)—Amalia Malina
5. Flirtation Dance—Palos and Nina
6. "Gastizo" (Spanish Fox Trot)—Amalia Malina
7. "Jota" (Spanish Dance)—Palos and Nina
8. "Bullerias"—Amalia Malina and Ensemble

RIALTO THEATRE
New York City

Featured Picture: "Wild, Wild Susan"
(Paramount)

Music:

"Semiramide" by Rossini, is the overture feature rendered by the Rialto Orchestra, under the direction of Dr. Hugo Riesenfeld. A trombone solo entitled "Macushla" (McMurraigh), was played by Boyce M. Cullen.

Riesenfeld's Classical Jazz

a. At the conclusion of the overture Dr. Riesenfeld surrendered the baton to Willy Stahl, conductor of the orchestra—the house is darkened and upon the close-in curtains appears the gigantic shadow of the conductor, cast there from a few baby spots placed in front of the orchestra platform on the floor. The jazz band occupied the same place as last week and dressed as then, upon the platform is Frank Cornwell, tenor, and back of him is cast a hugh shadow from several magenta baby spots placed on the floor. The number is "In Shadowland," by Fred E. Ahlert. At the conclusion of the song the curtains are drawn apart disclosing a white drop in two, leg drop with cut out bare branches forming the border and entwining across stage, hung in one and a half, the lighting effect consists of small green floods from right and left back of leg drop high-lighting the upper portion of the white drop and blue floods from same place high lighting the bottom. No front light for the first dance of the ballet which are dressed for Nymph dance in silhouette, then red foots cast dancers shadows for second dance and as a finale a bank of baby spots cast hard white shadows on the back drop with a quick dimout for next number.

b. Saxaphone Sextette, by J. Gillespie, P. Mason, J. Weston, F. Stone, Gus. Guderian and J. Moynahan.

c. "A Sailor's Sweetheart." Theme played by orchestra and the jazz band, sung by Gus. Guderian with quite a bit of low comedy thrown in for laughs. He danced in sailor fashion and costume by Jim Moyahan, on the platform of the jazz band and in the amber spot which was switched from the singer. This dance was assisted by the dancing girls on stage, all dressed in sailor blouses of white satin with trunks of same material, and hats to match, trimmed in blue braid.

Danced in white flood and against the soft folds of the screen's close-in curtains which were lighted top, sides and foots with white.

ATLANTA ORCHESTRAS OUT

Information received from Atlanta, Ga., to the effect that the orchestras in the Howard, Metropolitan, Rialto and Alamo No. 2 theatres were given their notices two weeks ago Saturday following a demand on the part of the Atlanta Federation of Musicians that the present scale be increased. The managers' association refused to meet the claims of the musicians, particularly at this time of the year when the season's business has not been up to standard.. It was expected that an adjustment or compromise would be reached, but according to the report such attempts have proven futile and the managers have taken a firm stand in refusing the request. It is understood that Alex Keese, who has been the conductor of the Howard Theatre orchestra, has left for Dallas, Texas, where he has accepted a similar position.

CLARK ROBINSON JOINS POGANY

Clark Robinson, who has been the art director at the Capitol Theatre, New York City, has purchased an interest in the firm of Pogany-Teichner, well known scenic artists, and will serve as a director of the firm and also in the capacity of staff designer. The association of Mr. Robinson with Pogany is destined to result in a business combination of much promise. Mr. Robinson will make the Pogany-Teichner studio his general headquarters, excepting at such times when he resumes his association with S. L. Rothafel in the new Roxy Theatre.

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THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Tame Men and Wild Women"

(Pathe—Comedy—Two Reels)

Good broad burlesque throughout, the first scenes of this Arthur Stone-Hal Roach comedy are a whiz. Arthur has attained the age of thirty-one and his mother thinks it time for him to know something of life. Holding him in her arms, she warns against women while tears spatter her face and Arthur shudders. That is real comedy that should convulse any audience. The rest of the subject shows Arthur succumbing to the lures of the opposite sex. In the end he abducts the girl of his choice, while his mother faints, apparently proving that love laughs at advice as well as locksmiths. Some excellent acting is done by Marie Mosquini, Helen Gilmore, Martha Sleeper, Louise Carver, Marvin Lobach and Sammy Brooks. Marcel de Sano directed. "Tame Men and Wild Women" ought to send a great many audiences into roars of laughter.—S. S.

"The Tourist"

(Educational—Comedy—Two Reels)

This is the first of a series of two-reel Tuxedo Comedies offered by Educational starring Johnny Arthur, who scored a hit in the feature picture, "The Monster." Gags and situations rather than slapstick have been relied upon to furnish the laughs and have succeeded, and this film should prove thoroughly entertaining for the majority of patrons. Much of the comedy is based on "stunts" with a flivver, but they are all good for laughs or smiles, for Director Goodrich has introduced an entirely new lot of Ford gags. Many of these deal with the manner in which the tourist used his "car" to prepare breakfast, proving that it makes a "rattling good cook stove." There is a lot of ingenuity shown here, everything being utilized, even the headlight lenses serving as plates. Following this is a chase scene to reach the tax office to save the property from crooks. The hero's car gradually falls to pieces. This part of the film is built on a familiar idea but it is nevertheless amusing. Johnny Arthur is a capable comedian of the quiet, unobtrusive type, who is pictured as having plenty of spunk when he is aroused. —C. S. S.

"Lucky Stars"

(Pathe—Comedy—Two Reels)

Harry Edwards directed this Mack Sennett comedy. Harry Langdon, the star, is informed by a fortune teller that he should become a doctor and that he will fall in love with a dark woman. He falls in with a quack and becomes part of the traveling medical show, finally landing in San Tobasco where a dark-haired senorita lures Harry away from medicine temporarily. A villain dopes the medicine. Imbibers dance and bottles explode until the outraged populace turn on the quacks and drive them from the town. This is a more or less routine slapstick subject, with few chances for Langdon to display his unique type of comedy. He is funny but hardly any more so than any other comedian would be in the same role. Natalie Kingston is as charming as ever as the vampish senorita and Vernon Dent has a good part as the chief quack.—S. S.

"Shorts" Reviewed In This Issue

Best Man, The (Universal)
Crying for Love (Universal)
His New Suit (Universal)
I Remember (Short Films)
Lucky Stars (Pathe)
Pathe Review No. 33 (Pathe)
Pictorial Proverbs (Educational)
Soap (Pathe)
Tame Men and Wild Women (Pathe)
Tourist, The (Educational)
Thirty Years Ago (Short Films)

"Crying for Love"

(Universal—Comedy—Two Reels)

Although Eddie Gordon is the star of the two-reel Century Comedy distributed through Universal, Blanche Payson walks away with the picture and really makes Eddie only a foil for her comedy. Eddie is small and of slight build, Miss Payson is large and robust. Eddie appears as the disappointed suitor who finally wins her when the other fellow is caught flirting. Wifie is pictured as having a temper commensurate with her strength and large stature and poor Eddie if of course the goat continuously, being thrown around and battered about unmercifully. It is good for a number of laughs and there is one especially clever scene where wifie gets jealous and yanks Eddie into another room while he resists, knowing what is coming to him. It is an unusually good picture of its kind and should provide good entertainment for anyone who likes rough and tumble comedy.—C. S. S.

"Pictorial Proverbs"

(Educational—Hodge Podge—One Reel)

Here is another of the Lyman H. Howe Hodge Podges in which considerable cleverness has been shown in furnishing a basis for holding the varied subjects together. This has been done by following out the idea of the title and picturizing familiar proverbs. As each proverb is flashed on the screen a scene illustrating it follows. Among these are "Let the cobbler stick to his last," "A bird in the hand is worth two in the bush," "One tongue is enough for a woman," "Paddle your own canoe." These introduce scenes from all parts of the world, with the usual sprinkling of cartoon caricatures. The most interesting is the decidedly novel way in which the Ainus of Japan settle an argument by alternately clubbing each other. A good number of this series.—C. S. S.

"Thirty Years Ago"

(Short Films—Novelty—One Reel)

Here is a novelty that should go over big with practically every real picture fan. In this reel is included some of the earliest examples of motion pictures including "The Kiss" which runs only twenty-five seconds and is said to be probably the oldest film in existence, which was made in 1895 by Edison. Next is a complete picture which is not much longer, "Old Maid in a Drawing Room" made in 1898. Then comes "Street Car Chivalry" showing how much harder it is for an elderly fat woman to get a seat than a young and pretty girl. The piece de resistance however is "The Great Train Robbery" which was made in 1903 and proved to be a sensation. It is credited with being the first film with dramatic sequence and continuity of scenes, telling a complete story. As its title indicates, it depicts the robbery of a train by bandits and their subsequent capture. In 1903 this picture thrilled, but now it will amuse because of the great improvement that has come in every branch of production. Especially amusing are the sets with clocks, pictures, etc., painted on the walls. In one, a dance hall scene, even a large stove is painted on the backdrop. One thing striking, however, is the good quality of the photography.—C. S. S.

"His New Suit"

(Universal—Comedy—One Reel)

Arthur buys a suit on the installment plan after spending his cash to buy a toy balloon from a pretty girl. He ties the balloon to the suit and they go sailing away and are found in a store that has been robbed and Arthur is accused. The girl comes to his rescue and he is freed, but the gang all kid him about the suit. This is the gist of the story of this single reel offering, one of the series starring Arthur Lake. There are some situations that will amuse patrons especially the younger generation and it averages up with the previous issues. Arthur has a new leading lady, Velma Connor an attractive girl. Eddie Clayton still appears as the other fellow.—C. S. S.

"The Best Man"

(Universal—Drama—Two Reels)

In this Universal Western Josie Sedgwick the star appears in the role of a red-blooded ranch girl who can hold her own with any of the men. Love comes to her and she decided to be just a woman, but fate brings one more adventure with rustlers before she wins the man of her choice. Miss Sedgwick again proves capable in a role of this kind even when it comes to broncho-busting. The story is of average interest and there is plenty of action in the climax when she holds up a rustler and then rescues the hero and finally joins with him in bringing about the capture of the entire band. Well up to the standard of the others in this series.—C. S. S.

(More "Pep" Reviews on page 736)

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Sally of the Sawdust"

Griffith's Newest Is Corking Good Audience Picture With Plenty of Mirth-Provoking Comedy

Reviewed by C. S. Sewell

A new light on D. W. Griffith's ability as a director is revealed in "Sally of the Sawdust," his latest production for United Artists release. Numerous offerings of different types have demonstrated his masterful skill along artistic lines and in developing tremendous drama, reaching emotional heights that play upon the heartstrings. He has shown that he is a genius in combining these elements with exceptional character delineation in situations noted for their unusual power in sustaining action and interest at high pitch. This picture demonstrates that he can also handle mirth-provoking comedy.

Don't get the impression that he has put all of his eggs in one basket and produced a picture that depends on comedy alone, but in "Sally of the Sawdust" he has allowed the pendulum to swing in this direction much more than ever before. He has taken a thoroughly human little story which in its outline does not get far away from a familiar screen formula; a woman is cast out by her stern father for marrying a circus man and her daughter becomes the ward of another member of the troupe and finally after many vicissitudes comes into her rightful heritage.

Aided by the excellent portrayals of Carroll Dempster and W. C. Fields, he has developed the characters of the little circus orphan and her strange protector, a likeable faker and charlatan who is quite a bit of a crook, so that they get a firm hold on your sympathies, and with his usual skill brought out the shadings from lightness to deep pathos, so that he keeps you intensely interested.

All of this was expected of Mr. Griffith, but it is in the comedy elements that he springs a surprise, for, having decided to play up this angle for all it is worth, he has jumped in with both feet, discarded subtlety and injected comedy that is broad and hilarious, gags, situations that are rough and tumble and of the type employed by some of the well-known slapstick directors. Although this may seem strange for Griffith, don't make the mistake of thinking he is like a fish out of water, for it all registers up to the acid test, making audiences laugh, as has been demonstrated at the Strand Theatre, New York.

With no idea of disparaging Mr. Griffith, in justice it must be said that a great deal of it is due to the truly excellent performance of W. C. Fields, a newcomer who made a tremendous hit in the stage version of the same story. Mr. Fields is literally a wow and is guaranteed to go over big with any audience. He has injected several gags from his current stage act. Carroll Dempster is right there, too, as a foil in some of the scenes, though naturally her greatest moments are in the emotional situations. Mr. Fields makes the character of the circus faker extremely likeable and amusing. He figures largely in this picture, and with a technique entirely different from the usual screen comedian gets a laugh or a chuckle almost the entire time he is on the screen. The other roles are all in competent hands.

Obviously, Mr. Griffith had his eye on the box-office and did not hesitate to make certain sacrifices to get the effects he wanted. For instance, he takes considerable liberties with court decorum but he puts over a big emotional climax when the girl pleads and, escaping through a window, seeks to make a getaway. There is the familiar Griffith punch in the way he sustains these sequences and registers the extreme pathos of this wisp of a girl hunted by a score of big, burly men. He has adroitly injected comedy here to relieve the emotional tension by cutting to Fields in a balky flivver, showing him meeting mishaps, getting mixed up with bootleggers, bumping over plowed ground, etc., to come to her rescue.

In a word, Mr. Griffith has produced in "Sally of the Sawdust" a picture that is filled with sure-fire stuff that will thoroughly entertain the majority. It has an abundance of rattling good comedy, pathos, drama, sympathy and suspense and should prove a big box-office attraction.

Cast

Sally ..... **Carol Dempster**
Prof. McGargle ..... **W. C. Fields**
Peyton Lennox ..... **Alfred Lunt**
Judge Foster ..... **Erville Alderson**
Mrs. Foster ..... **Effie Shannon**
Detective ..... **Roy Applegate**

Based on stage play by Dorothy Donnelly.
Scenario by Forrest Halsey.
Directed by D. W. Griffith.
Length, 9,500 feet.

Story

Because she married a circus man, Judge Foster cast his only daughter out, and just before her death a few years later she left her little girl in the care of her friend McGargle, a good natured crook, juggler and faker. Sally, the girl, grew up in this atmosphere, unaware of her ancestry. McGargle, realizing his responsibility finally managed to get a job with a carnival company playing at Great Meadows where the Fosters lived. A real estate boom had made them wealthy. Sally made a hit with her dancing and Peyton, the son of Judge Foster's friend fell in love with her. To save him, the Judge arranged to have McGargle and Sally arrested. McGargle escaped but Sally was finally hunted down and brought back. McGargle, hearing of Sally's plight swiped a flivver and after many vicissitudes finally reached the courtroom and presented proof of Sally's parentage. The judge dismissed the case and his wife took Sally in her arms, but Peyton's claim was stronger and she agreed to become his wife. McGargle was persuaded to remain and found an outlet for his peculiar talents in selling real estate.

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Fine Clothes (First National)
Kiss Me Again (Warner)
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Sally of the Sawdust (United Artists)
Trouble With Wives, The (Paramount)
Unholy Three, The (M. G. M.)
Woman's Faith, A (Universal)

"The Unholy Three"

Lon Chaney Stars in One of the Most Powerfully Gripping and Unusual Pictures Ever Screened

Reviewed by C. S. Sewell

From the main title to the final fadeout the Metro-Goldwyn-Mayer production, "The Unholy Three," starring Lon Chaney, is one of the most unusual and powerfully gripping stories ever unfolded on the screen. There is not a moment when the attention is not riveted. It should hold any audience spellbound as it has been doing at the huge Capitol Theatre, New York, during the current week and prove a whale of a box-office at-

Mr. Exhibitor: Ask at the Film Exchanges for the

It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

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traction. It is the kind that your patrons will tell their friends to be sure and see without fail.

All of the elements that go into the making of a photoplay have been wonderfully coordinated in this picture. The title is curiosity-arousing and intriguing. There is a peach of a plot built on an entirely new idea and developed along original lines. Not once can even the "wisest" fan sit back and foretell what is going to happen next. And such suspense, the kind that keeps you edging forward on your seat. Then, too, there is that master artist, Lon Chaney, in one of his finest interpretations, and running him a close second is an absolutely unique screen characterization, a twenty-inch midget masquerading as a baby. These are aided by a flawless cast and evident throughout is wonderful directorial work by Tod Browning, all going to make an exceedingly well-rounded dramatic entity.

The plot gives you an idea of its exceptional possibilities and we want to go on record as saying that Director Browning has not missed any of them. Three side-show freaks, a ventriloquist, a strong man and a midget form an alliance and open a bird store, selling parrots that only talk when the ventriloquist, who poses as the delightful old lady owner, uses his powers. This naturally brings kicks from purchasers, which are investigated by the old lady, who takes the midget along in a baby carriage, his job being to get the lay of the land. Then the three follow up their nefarious scheme by later robbing the places that are worth while.

As one of the trio remarks, "The plan sounds unholy," hence they call themselves "The Unholy Three." It is all somewhat weird and uncannily plausible, suggestive of the best of Edgar Allan Poe's best stories, a suggestion that is further borne out by using a gorilla in the later sequences. But it makes wonderfully gripping drama, which is not without its comedy in the performance of the midget as the baby who gets out of character and, still in swaddling clothes, smokes heavy cigars. Pathos, too, there is in plentiful quantity in Chaney's role, who while posing as the old woman sees another man win the love of his sweetheart.

The climax is tremendous where Chaney's rival is on trial for a murder committed by the midget and strong man, and Chaney, because of his love for the girl, uses his ventriloquist powers to try and save the accused man by telling his story through this man's lips while the poor chap is mumbling the Lord's Prayer over and over without making a sound. Failing in this comes Chaney's dramatic confession. There is a masterful touch in closing the picture, with a repetition of one of the early subtitles showing Chaney saying, "That is all there is to life, a little laughter—and a tear."

There are so many other good things in this picture that only a few can be mentioned. The wonderful suspense of the scene where the detective picks up the toy elephant in which the jewels are hidden, the thrill when the gorilla attacks the midget and strong man, the tremendous suspense and dramatic tenseness of the whole story and Chaney's wonderful work throughout, but particularly a scene with the girl where in a close-up by gradual changes of expression he displays all the emotions from fiery anger to compassion and kindness.

We don't believe we have ever witnessed a more gripping, better produced or better acted picture, and we can heartily recommend it as wonderful entertainment for all classes. The kind that your patrons will be talking about to their friends long after you have seen it. Book it or you will be sorry.

Cast

Ventriloquist ..... Lon Chaney
Rosie ..... Mae Busch
Hector ..... Matt Moore
Hercules ..... Victor McLaglen
Tweedledee ..... Harry Earles
Regan ..... Matthew Betz
Arlington ..... Charles Wellsley
Judge ..... Edward Connelly
Defense Attorney ..... William Humphreys
Prosecutor ..... A. E. Warren

Story by C. A. Robbins.
Directed by Tod Browning.
Length, 6,948 feet.

Story

Among the attractions in a side show were Echo a ventriloquist, Hercules a strong man and Tweedledee a midget. They were all crooks on the side and were aided by Rosie a pickpocket who was Echo's sweetheart. Calling themselves the Unholy Three they put into operation a plan suggested by Echo. They opened a bird store and stocked it with parrots that would not talk except when Echo used his powers as a ventriloquist. Echo posed as an old lady and the midget as a baby and when a complaint came, they would go to the house and get the lay of the place and then go back and rob it if worth while. As a foil they hired Hector, a simple-minded soul as a clerk. Rosie fell in love with him and on one occasion Echo's jealousy kept him at home while the other two robbed and murdered a man. The police arrested Hector. The trio fled taking Rosie with them, also a pet gorilla of Echo's. Finally Rosie by agreeing to give Hector up persuaded Echo to try and save him. Echo went to the trial and while Hector was on the stand and simply moving his lips, Echo threw his voice and made it appear that Hector was telling the full story of the murder. Hector was freed. Rosie keeping her promise went to Echo, but telling her he was kidding he sent her back to Hector and resumed his old occupation of ventriloquist in a side show. In a row, the midget who had a vicious temper freed the gorilla who turned on him and the strong man.

"Fine Clothes"

John M. Stahl-First National Picture Finely Directed and Acted But Far Too Long

Reviewed by Sumner Smith

An excellent cast does capital work in "Fine Clothes," John M. Stahl's First National production, which is based on the really successful Franz Molnar stage play, "Fashions For Men." This vehicle suffers slightly through its translation to the screen because only a few of the scintillating lines of the play can be used in the subtitles, but the situations have been retained pretty nearly as they were in the original, and beyond a shadow of a doubt the artists do very capable work.

The film as shown to the reviewers has one big fault—it is far too long. If First National will skillfully eliminate more than a reel, "Fine Clothes" will become above the average entertainment and will hugely please a great majority of audiences. As it is now, it drags badly in the middle through the presentation of too much detail and the employment of too many incidents which do not serve to advance the plot but only develop characterization far beyond the point of necessity.

Certainly "Fine Clothes" has the ingredients of a fine picture. Percy Marmont as the tender-hearted, trusting proprietor of a clothing shop, Eileen Percy as the wife who left him, Raymond Griffith as the thief of the wife's affections, Alma Rubens as the girl who came to love the kind man, Lewis S. Stone as the seeker of the latter's affections—all these perform splendidly. Indeed, their work and that of William V. Mong in a lesser role could hardly be improved upon.

The story is human and Director Stahl's treatment of it sympathetic. He has deftly eliminated much of the sophistication with which the stage play was replete, and he has eliminated it without impairing the plot. Only one incident could offend, it seems, the minds of picture theatregoers, and it is problematical if that will.

"Fashions For Men," the stage play, was a comedy-drama which poked satirical fun at people who let their kindly feelings dominate, who saw only good in people though taken advantage of time and again. "Fine Clothes," the picture, tells a human story of the triumph of a fine man's kindliness after repeated disappointments, and lets the sophisticated angle be implied rather than stressed. It has real heart throbs and it has a wealth of humor. Most audiences will like it if it is drastically cut—if it isn't, they may tire before the final clinch.

Cast

Earl of Denham ..... Lewis S. Stone
Peter Hungerford ..... Percy Marmont
Paula ..... Alma Rubens
Oscar ..... Raymond Griffith
Adele ..... Eileen Percy
Philip ..... William V. Mong
Alfred ..... Otis Harlan

From the stage play, "Fashions For Men," by Franz Molnar.
Adapted by Benjamin Glazer.
Directed by John M. Stahl.
Length, 6,971 feet.

Story

Adele, wife of tender-hearted Peter Hungerford, London merchant, drives him into bankruptcy by giving all the profits of the business to Oscar, a clerk, whom she loves. They confess their love and leave, promising to repay the money. Peter is hurt but philosophical. He becomes manager of a cheese business for the Earl of Denham, who loves Paula, Peter's cashier. Paula goes with Peter to the Earl's home and becomes the Earl's secretary. Peter, fearing the Earl's intentions, watches over her until the Earl is frantic. He discharges Peter but reengages him because he cannot hurt so kindly a man. The creditors of the store request Peter's return and he goes after upbraiding Paula as a bad woman. Paula realizes that she loves Peter and follows him. Oscar shows up looking for work, as he and Peter's ex-wife are starving. Peter is about to take him back when Paula puts him out of the shop. Peter and Paula marry.

"Parisian Love"

Gasnier's Newest Production for Schulberg is Romance of Parisian Underworld and Society

Reviewed by C. S. Sewell

In "Parisian Love," his newest production for B. P. Schulberg Productions Inc., Gasnier unfolds a story which centers around an Apache girl who for revenge marries a wealthy man who has kept her lover away from her, and then discloses her real identity. The opening scenes in the Parisian underworld are atmospherically good and of average interest, and include a real fight, as well as a fake one with an element of novelty as it develops the latter was staged to provide excitement for American tourists.

From this point on, the interest lessens considerably as none of the characters develop either strength or the elements that command sympathy. They go through situations shaped by the will of the author rather than logic. For instance, the girl says she can never become a lady. Then with apparent ease she poses as a cultured girl while

her slovenly old pal masquerades as her chaperone, and we are asked to believe that she is immediately able to win the love of a cultured man who has withstood the wiles of women of his own class, and this notwithstanding the fact the old woman constantly shows lapses that would give her away. There are several other inconsistencies.

Due to lack of plausibility little interest is developed and the story drags considerably. The outcome is never in doubt and the final romance brought about by the convenient method of a divorce. Some of the underworld scenes are unnecessarily unpleasant in showing human depravity.

Cast

Marie ..... Clara Bow
Armand ..... Donald Keith
Frouchard ..... Lillian Leighton
D'Avril ..... James Russell
Margot ..... Hazel Keener
Pierre Marcel ..... Lou Tellegen
Knifer ..... Jean deBriac
Apache Leader ..... Otto Marieson

Story by F. Oakley Crawford.
Adapted by Lois Hutchinson.
Directed by Gasnier.
Length, 6,324 feet.

Story

Marie and Armand, two members of an Apache band, love each other. Believing the wealthy Pierre Marcel is in the cafe where they dance, they hurry out with a companion, The Knifer, to rob Marcel's house and find him at home. Armand will not let The Knifer kill Marcel and in return Marcel protects Armand and nurses him back to health. The Knifer is killed but Marie escapes and disguising as a maid is employed by Marcel and sees another girl kiss Armand. Determined on revenge, she gets the Apache leader to finance her and poses as a convent-bred girl. She wins Marcel's love and marries him and then tells him of her plot. Armand, who has been in London marketing an invention, returns and Marie flies to his arms. Apaches, believing she has double-crossed them, fire and wound her and Armand nurses her back to health. Marcel goes to America and arranges for a Parisian divorce so that the lovers can be united.

"The Trouble With Wives"

Ford Sterling Runs Away With Paramount's Speedy and Decidedly Amusing Paramount Farce Comedy

Reviewed by Epes W. Sargent

As spicy as a French domestic farce and yet as clean as a hound's tooth, "The Trouble With Wives" is a fine combination of smart story, good acting and intelligent direction. The lack of any one of these three essentials probably would have made a botch of the idea, but there is nothing lacking, and it stands a delightful farce comedy that will please the sophisticated, amuse the less intelligent and probably not fail even with the dense. Some of it: indeed most of it, should get over even to the dumb bells.

This is an original story by Sada Cowan and Howard Higgins and not an adaptation. It is a powerful argument for stories directly for the screen, yet it is an old theme, made appealing through unusually intelligent treatment. Ford Sterling walks away with the honors in the role of a well-meaning but blundering friend who always says and does the wrong thing at the time when it will do the most hurt until the climax is reached when he retrieves his errors through one bold stroke. Sterling has been with us since the days of the Keystone Cops, but he has never done so fine a bit of work. He makes a stressed character drawing seem real, and his pantomimic work is admirable.

Tom Moore is capital and Florence Vidor has a role written to her order and which fits her like a glove. Esther Ralston is good as is Lucy Beaumont in her few scenes, but the bulk of the work is carried by the three first named with Sterling the outstanding character, though his work would lose much were he less ably supported.

The direction will do much to enhance the reputation of Malcolm St. Clair. He never for a moment lets the action sag, but drives steadily to a finish that closes the picture at the highest point of action. "The Trouble With Wives" should prove one of the best box office bets of the season.

Cast

Grace Hyatt ..... Florence Vidor
William Hyatt ..... Tom Moore
Dagmar ..... Esther Ralston
Al Hennessy ..... Ford Sterling
Aunt Mary ..... Lucy Beaumont
Prey (Detective) ..... Edward Kennedy
Maid ..... Etta Lee
Butler ..... William Courtright

Story and scenario by Sada Cowan and Howard Higgins.
Directed by Malcolm St. Clair.
Length, 6,489 feet.

Story

William Hyatt has run a shoe store into a "bootery," with a manufacturing plant on the side. He has done it on capital supplied by Al Hennessy who is a diamond in the rough, a well-meaning but giftedly blundering hick. Hyatt is still in the honeymoon stage when Al turns up and, of course, must be introduced to the new wife. He gets in bad about seven minutes later through his revelations of Hyatt's early life and when the latter is called to the 'phone by his pretty fashion designer, Al makes matters worse by reminding his friend that but for him the girl, Dagmar, would have been Mrs. Hennessy. Taking the advice of her aunt, Grace pretends to vamp Al, but her husband does not notice it, and throws Al out, as she hopes. Several times perfectly innocent engagements with Dagmar are "explained" by Al to give the worst possible suggestion but when with awkward good nature he takes Grace in his arms to comfort her, and is discovered by the husband, the denouement comes with speed. William goes to a seaside hotel, where Al presently turns up with his blushing bride, who is none other than Dagmar and Grace, looking for evidence for divorce, finds that her William has been faithful after all.

"A Woman's Faith"

Universal Offers Impressive and Well-Acted Story of a Miracle Wrought Through a Woman's Faith

Reviewed by C. S. Sewell

Both from a showmanship standpoint and because it is especially appropriate to the theme, Universal made a good move in giving the title, "A Woman's Faith," to the screen version of Clarence Budington Kelland's magazine story, "Miracle," for it is exactly what the film title implies, a woman's faith in God and in the eventual redemption of the unbeliever whom she had learned to love.

It is obvious from the foregoing that there is a deeply religious note in this picture, which should strengthen its appeal for a large proportion of patrons, but even for those who may not be religiously inclined this does not prevent it from being good entertainment, as the keynote strikes at the deepest emotions of which we are capable and there is strong drama in the development.

The attention is captured by the opening scenes which show the hero losing faith in human nature and especially in women because he finds his fiancee in the arms of another man. He leaves the train, buries himself in a wilderness and tries to forget. There is a let-down here and coincidence comes in handy in bringing together this scoffer and a deeply religious girl he met on the train, who is now being hunted for a murder she did not commit.

Although he shows contempt for her belief and prayers and taunts her, against his will he is drawn to help her and in a fight with the villain he goes blind. Finally her supreme belief leads her to decide to face her accusers and this so impresses him he reluctantly agrees to go with her to the famed shrine of St. Anne de Beaupre in Quebec.

This leads up to the climax, which is dramatic and reaches a high pitch of emotional exaltation, in which the girl is shown ascending on her knees the Sacred Stairway, praying devoutly on each step, and as she reaches the last, the hero finds that a miracle has been performed and he has recovered his sight. These scenes are authentic, being filmed at the famous shrine, and are decidedly impressive.

The story is obviously built with the climax in view, and while the situations are not always convincing the interest is held throughout and the depth of the underlying theme always in evidence in the sincere and admirable portrayals of Percy Marmont and Alma Rubens.

Cast

Neree Caron ..... Alma Rubens
Donovan Steele ..... Percy Marmont
Fancois ..... Hughie Mack
Cluny ..... Jean Hersholt
Leandre ..... Andre DeBeranger
Odilon ..... Cesare Gravina
Delima ..... ZaSu Pitts
Xavier Caron ..... W. H. Turner

Based on magazine story, "Miracle," by Clarence Budington Kelland.
Adapted by E. T. Lowe and C. R. Wallace.
Directed by Edward Laemmle.
Length, 6,023 feet.

Story

Returning to Quebec to be married, Dono-

TELEGRAM!

Edwin Miles Fadman,
Red Seal Pictures Corp.,
1600 Broadway New York NY

Evolution opened Rialto Saturday with newspapers boosting it to the skies am being complimented on all sides for bringing this great film to Los Angeles accept my best wishes for all the success you are so sure to attain with this marvelous subject thanks for your cooperation regards

Frank Newman
Rialto Theatre
Los Angeles

van Steele finds his fiance in the arms of another man. This shatters his faith in God as well as in woman and he tries to lose himself in the wilderness. Visiting a small town he again sees Neree Caron, whom he met on the train, and learns she is wanted for the murder of her brother and is in hiding. Neree fears he will inform on her, but when her uncle arrives Donovan throws him off the track. He does not fool the uncle's secretary, Cluny, who insists he will tell the police unless she marry him. Neree goes away and Donovan follows. Cluny comes soon after and Donovan conquers him in a fight but loses his sight. Neree, unmindful of herself, brings him back to her former refuge and cares for him and his faith in woman is restored. Finally she says she has no fear and will give herself up and persuades him to go with her to the shrine of St. Anne de Beaupre. As she ascends the Sacred Stairway praying for him, a miracle occurs and Donovan's sight is restored. Neree learns her uncle has confessed to the murder and she and Donovan are wed in the chapel.

"Kiss Me Again"

Lubitsch's Skill Makes This Exceedingly Light Comedy Delightful and Amusing Entertainment

Reviewed by C. S. Sewell

Praising the directorial genius of Ernst Lubitsch has gotten to be an old story, but if there is any picture in which the skill of the director is so obviously the main reason for its being thoroughly enjoyable entertainment as in "Kiss Me Again" we fail to recall it.

This Warner Brothers production, suggested by the title of a popular song, has a story of almost fairy-like lightness, and besides its basic idea is not new. A busy husband backslides in showing affection for his wife. She loves music and a musician succeeds in supplying the missing caresses. Hubby agrees to a divorce, musician begins wearing the high hat, a flapper vamps hubby, wifie tires of musician, gets jealous and finally there is a reconciliation.

Of such gossamer-like threads Mr. Lubitsch has woven a picture that is thoroughly amusing. You probably won't laugh out loud many times, but you will find yourself chuckling almost continually. Of course there is some subtlety but most of the humor is perfectly obvious, and it is all decidedly clever. The continental touch is present and one or two situations border on the risque but they have been handled discreetly so that they amuse and do not offend.

It is a delight to watch how Mr. Lubitsch handles his situations; for instance, he takes the simple little point of having the husband strike the wife to provide divorce evidence and makes it one of the highlights of the film. Hubby is shown trying again and again to get up his nerve, and never succeeding even with the aid of several liquid bracers. This keeps up for considerable footage and keeps you chuckling all the time. It is one of the best directed scenes we have ever seen and extremely well acted by Monte Blue. Another gem is where he gets laughs by simply having all the principals pacing up and down the floor absorbed in deep thought.

While every scene is either interesting or amusing, even Mr. Lubitsch's skill will not keep many patrons from wishing the story ould develop faster in the early reels, but the latter portion more than makes up for this and your final reaction is one of amused satisfaction.

The performances of Marie Prevost and Monte Blue in the leading roles are excellent and leave nothing to be desired. Thoroughly satisfactory too are the portrayals of John Roche as the musician, Willard Louis as the lawyer and Clara Bow as the flapper vamp. But after all it is the way in which Mr. Lubitsch has developed the clever and amusing comedy possibilities to their utmost that make this picture one what should prove thoroughly pleasing for all classes of patrons and delight the sophisticated and students of the drama.

Cast

Loulou Fleury ..... **Marie Prevost**
Gaston Fleury ..... **Monte Blue**
Maurice ..... **John Roche**
Grizette ..... **Clara Bow**
Lawyer ..... **Willard Louis**

Story by Hans Kraely.
Directed by Ernst Lubitsch.
Length, 6,722 feet.

Story

The Fleurys live in Paris and Gaston pays more attention to his newspaper and business than to his wife, Loulou, and she becomes enamoured of Maurice, a temperamental musician. Gaston takes his lawyer's advice and tries to be romantic but his motive is misunderstood, so he becomes disgusted and tells Loulou and Maurice he will arrange a divorce. Cruelty is to be the ground, but Gaston cannot go through with it, so it is decided there must be another woman. Loulou immediately gets jealous. Maurice immediately starts to acting as if he owned the place, and resents Gaston's presence and tells him to keep away. Gaston is lured by a Grizette to take her out one evening and Loulou sees them apparently happy. She leaves Maurice and goes to Gaston's hotel and he plays up the affair as if the other woman was in the next room. Loulou learns the truth when the girl comes back for her handbag. Finally Gaston and Loulou make up and return home, and prepare to retire. Maurice, waiting in the parlor, starts to play the piano and Gaston, in pajamas, tells him to play more softly. Maurice, thoroughly angry, disappears from the scene.

"Lady Robinhood"

Evelyn Brent an Appealing Personality in Exciting F. B. O. Melodrama

Reviewed by Sumner Smith

"Lady Robinhood," an F. B. O. melodrama directed by Ralph Ince, presents Evelyn Brent in one of her best roles—that of a masked woman Robin Hood of high birth who secretly punishes the rich with whom she associates and alleviates the sufferings of the poor by night-ridings. The subject is frankly melodrama laid in a fictitious country, and as such very interesting and thrilling.

Miss Brent injects a lot of pep into her work. She is a swashbuckling, fearless woman bandit as she dashes across country on her white horse or scales adobe buildings in the best Fairbanks style. Then, at home among the rich, posing as a languid invalid, she gets over another effective bit of acting.

Romance is introduced through the device of an American visitor to this country. He is the owner of large mines. This part is acted by Robert Ellis and his work is satisfactory without being impressive. Boris Karloff makes a vicious dictator and William Humphrey supplies good comedy relief.

Of course the hairbreadth escapes of the heroine tax credulity, but Miss Brent performs them with a snap and verve that will endear her to patrons of melodrama. One of the best scenes deals with her temporary capture and the discovery of her identity; other good scenes follow when she and her followers ride to the rescue of the American as he faces a firing squad.

Cast

La Ortega / Senorita Catalina ..... **Evelyn Brent**
Hugh Winthrop ..... **Robert Ellis**
Cabraza ..... **Boris Karloff**
Governor ..... **William Humphrey**
Padre ..... **Darcy Corrigan**
Raimuindo ..... **Robert Cauterio**
Story by Clifford Howard and Burke Jenkins.
Continuity by Fred Myton.
Directed by Ralph Ince.
Length, 5,580 feet.

Story

In a certain foreign province the peasants are cruelly treated. Senorita Catalina, ward of the governor, poses as an invalid but secretly avenges injustices and plans a revolution. As the masked bandit she is known as La Ortega. An American, Hugh Winthrop, comes to inspect his mines. She captures him but he escapes and meets her again at the governor's. La Ortega steals important papers and sends them off as evidence of injustice. Hugh falls in love with her. They are caught together and the senorita recognized as La Ortega. She escapes and collects her followers as Hugh is led before a firing squad. She returns just in time. The governor and his henchmen are brought to justice.

"I Remember"

(Short Films—Pastoral—Two Reels)

As this picture unfolds upon the screen, there will be many who will recall the beautiful little poem by Thomas Hood upon which it is based. It pictures a simple little narrative of a Sunday in the life of a happy-go-lucky care-free country boy. This little lad is shown digging bait to go fishing accompanied by his faithful little dog. The boy's dream of coming pleasure is rudely shattered when his mother makes him "dress up" for church, but he sneaks away and has a few stolen pleasures at the brook before he reaches the church. Then there follow scenes of other childish pleasures, the old swimming hole, the swing with the lad doing "stunts" while his little lame brother looks on wonderingly. Mr. Venturini who made this film has retained the charm of the delightful poem and succeeded in picturing the real joy of living that the little lad feels. There is no attempt at a story or to inject drama, but in its place is realism and human interest. There are several excellent touches as for instance where the lad kisses his little sweetheart and throws his hat in the air and turns handsprings as he runs away, also where he gets sick in the swing. Altogether, it is a delightful little film.—C. S. S.

Pathe Review No. 33

(Pathe—Magazine—One Reel)

This consists of "The Feast of the Harvest," an African tribe's Thanksgiving celebration; "The Fortress of the Church," Pathecolor views of Avignon, the religious capital of ancient Gaul, and "Spartan Sports," a novelty from the new "process camera," showing track and field sports. All of these subjects are hugely interesting, and together they form a well balanced entertainment.—S. S.

"Soap"

(Pathe—Cartoon—One Reel)

Here's a lesson in cleanliness from the pen of Paul Terry. The farmer bathes in the family tub while the cat retrieves the cake of soap that constantly slips from his fingers. Then the mice join in the fun, skidding around on cakes of soap, greasing the farmer's feet and rocking chair and indulging in their own water sports. It's very funny.—S. S.

Harry D. Buckley Tells How and Why "Don Q" Set New Broadway Precedent

WITH the end of the world premiere showing in New York of the new Douglas Fairbanks feature, "Don Q, Son of Zorro," which closed a most unusual eight weeks of capacity business at the Globe Theatre on August 9th, Harry D. Buckley, personal business representative for Mary Pickford and Douglas Fairbanks, and member of the board of United Artists Corporation, was asked to give his views as to the reasons for the exceptional summer business done by this production.

"The answer is brief, and may best be summed up this way," said Mr. Buckley, "A star who now is greater than he ever was in a picture that fits the public taste exactly —a production that hits the public bull's-eye, and unceasing work with the requirements of the box-office constantly in mind.

"In the first place," Mr. Buckley continued, "and even before the cutting and titling of 'Don Q' had been finished, it was generally agreed that this latest Fairbanks production would prove a big success. The first problem to be solved was when to release the film for the world premiere showing. To go into a Broadway house in September seemed the easiest way. No doubt then of tremendous crowds and an indefinite run.

"But the interests of exhibitors all over the country had to be given proper consideration, as well as the success of the world premiere. These exhibitors would want the picture for early fall showings. The question then resolved itself into one of a summer opening on Broadway.

"Such a situation is not pleasant to contemplate—when one visualizes crowds going to the beaches, to the country on week-ends and vacations; a general exodus from the big city.

"Mr. Fairbanks wanted a summer opening. 'Why not?' he asked. 'If the picture can stand up at all it should be able to do its bit on Broadway in summer as well as in winter. People certainly need fun and relaxation, more in summer than in the cool

HARRY D. BUCKLEY

weather. Let's get a cool, comfortable theatre and go ahead.'

"So we made our arrangements. A deal was closed with the Globe Theatre for a run of eight weeks. This seemed like the best possible proposition, for the Globe has a removable roof and a splendid cooling system. Our opening date was set for June 15.

"We knew we had good music, because Mortimer Wilson, a composer of note, had written the score on the lot while the picture was being made, and he also was to conduct an orchestra of symphonic musicians.

"'What of the prologue?' was another question that popped up. It must have something strong and that would strike the keynote of the play. Here again Mr. Fairbanks came to our rescue. An Australian stock whip is used in the picture—used in dramatic moments and for big stunts. It was something new on the screen. Fairbanks had become an expert in wielding it just for the purposes of this picture. He thought the whip should form a strong part of the prologue. Briefly, he outlined the act as it was put on at the Globe—a scene in Spain, a Spanish dancer, a whip expert, singing and dancing all welded into a cort of operetta.

"When we came to New York our plans were pretty well all set. Norris Wilcox was chosen as company manager, and Mark Larkin was brought on to handle advertising, publicity and exploitation.

Mr. Buckley then went on to explain how general publicity on the opening was started one month in advance; billboards put up seven days in advance, and newspaper advertising started on the Wednesday before the opening date, Monday, June 15.

"The first night, of course, was a tremendous success and the attendance held up right along. We knew we had one of the biggest successes ever achieved by a great star; but we also knew that we had to keep the public forming lines at the box-office. We stood constantly to keep the human tidal wave moving.

"What amazed us most was that the crowds kept right on coming, even in the hottest weather. There was one spell when the heat records for New York for years We did a capacity business all through that were broken. This lasted some ten days. period. In fact, it seemed as if the crowds came into the theatre to laugh and forget the heat."

"This was an astounding situation. It overturned Broadway traditions to the effect that folks cannot be driven into a picture house on the Great White Way during hot weather.

"Later on, and any time there were signs of any let-up in any way in business, high pressure methods were applied. We arranged a Spanish Night, when standing room was sold, and there was a big pick-up in the attendance for days afterward."

When Douglas Fairbanks in "Don Q" finished a record-breaking run of eight weeks at the Globe Theatre all of those who had anything to do with the New York engagement gathered on the stage (center) and there was a "farewell party." Most of this force went to Boston, where "Don Q" opens at the Colonial Theatre on August 17th, for a limited engagement of one month. At left and right are pictures of the street turnout for "Don Q," with W. P. O'Grote, ex-cowboy and one of the Roosevelt Rough Riders, up. O'Grote rode the white horse up and down Broadway and through other sections of the city, creating much comment. These pictures show the rider and his horse in front of the Globe.

Associated Exhibitors Guarantees Next Season's Product, Says Woody

"ANNUAL statements are usually written in superlatives. Mine is written in negatives."

So begins an official communication issued this week by John S. Woody, president of Associated Exhibitors.

"We are making a guarantee of next season's product and it has been interpreted in some quarters as applying unreservedly to any and all conditions. This, of course, is wrong. We're trying to make the guarantee mean something, which it could not possibly do if it was without limitation of any sort.

"What is desired is to give the exhibitor who buys without screening definite assurance against being oversold and to provide him with specific means of obtaining redress. If the buyer is too sanguine about values, if the product is misrepresented, or if for any other reason the pictures do not measure up to the box office standards which are established by competing product, he can apply for an adjustment. And if he doesn't get it promptly he can take us before his local Film Board of Trade and bring us to time.

Will Not Find Redress Necessary

"Many persons told me during the Milwaukee Convention that they did not understand how we could afford to make any sort of guarantee of results from motion pictures. A few persons have even asked where the joker is. There seem to be so many tricks practised that such a simple thing as a guarantee doesn't always get credit for being even an evidence of good faith.

"The peculiar thing about our warranty is that in order for it to serve us advantageously we must release pictures of such high average quality that a guarantee is unnecessary. In other words, what leads us to say to exhibitors that they can obtain adjustments, if adjustments are justified, is our confidence that nobody who runs our pictures will ever find it necessary to apply for redress. Frankly, we don't expect the guarantee to cost us one cent.

"But don't forget that if we should unfortunately find it necessary to make price concessions after pictures were played, we would be doing nothing more than is done by merchants, distributors and manufacturers in other lines of business. If we can't deliver product which will stand the market test we have no reason to expect success. And if we sell Class C pictures for Class A rentals, the exhibitor is entitled to redress.

Guarantee is Not Revolutionary

"It should not be assumed, however, that our guarantee is sweeping, revolutionary or all-inclusive. We are not proposing to do anything which we do not believe it is good business to do. We are not only willing but anxious to have our productions compared with other pictures, yet we are not in position to say that rentals, days of the week, and other important factors in determining box office results need not be taken fully into consideration in determining whether value has been given. We don't make absurd statements, but we do insist that our pictures will show equally as well as, or better than, any other one brand of product which is played on similar days of the week and during the same months. We welcome that sort of competition, whatever its source.

"I don't want anyone to be misled by hasty reading of our guarantee or by inadequate consideration of its terms. I am trying to build good will—to pave the way for long continued, happy business relationships, and that can't be done by seeming to promise something and then walking out later through a loophole or technicality. That's exactly why I'm laying especial stress on the negative side of this proposition instead of coming out in blazing language with a lot of verbiage and persiflage.

"And the point I want to emphasize above all others is that Associated Exhibitors does not guarantee individual pictures. I've seen all of our first ten releases for the 1925-1926 season and personally I consider them good, trustworthy pictures. But I'm not guaranteeing what the box-office results would be from playing them individually in theatres of different classes and clientele throughout the country. As a matter of fact I don't think all of the so-called blood-and-thunder houses would likely find them highly profitable because they have been made with first-run patronage in mind.

Every Production an Experiment

"If there were any individual in the world who could say with definiteness, in advance, that a certain story, made in a certain way, under certain direction and with a designated cast would be generally successful at the box office, then the issuing of guarantees would be simple. But the known fact of the matter is that every production is to a certain extent an experiment. There are many pictures made every year which the producers and directors confidently and honestly expect to bring large revenue, but which really are not as profitable to exhibitors, distributors or producers as productions which are much less pretentious. Hence, so far as relationships of the exhibitor and the distributor are concerned, the only fair method is to figure results on a basis of averages.

Previewing Removes Guarantee

"I think it also should be clear that a theatre which insists upon previewing before buying does not need, and is not entitled to, a guarantee. It has happened in my personal dealings that an exhibitor and I have differed in opinion about the value of a picture. He may concede it is a pretty good production, but may have doubts about whether it will appeal to his special patronage. Knowing what the picture is doing nationally, and feeling that the exhibitor is mistaken in his contention, I have not infrequently given individual picture guarantees. But cases of this sort are very different. Guarantees such as these are given to effect sales in the face of honest belief that the pictures ought not to be used. I certainly would not give à guarantee to an exhibitor who had seen a picture and bargained for it on a basis of what he considered it to be worth. Nor do I imagine for a moment that any reasonable buyer would expect such a concession.

"Our guarantee is a very plain and definite statement. It has been published in a booklet, printed in advertising and in the trade press and should be carefully read in order that there may be no misunderstanding of its terms. The important thing to remember, regardless of what contrary impression may prevail, is that it is given only to exhibitors who purchase a minimum of twenty-four pictures without previewing."

EXECUTIVES OF ASSOCIATED EXHIBITORS, INC.

John S. Woody, president, and Jay A. Gove, general sales manager.

Strong Guarantee Is Feature of Associated's New Selling Policy

A GUARANTEE that its productions will compare favorably in box office returns with other brands of pictures used by the same theatre is the feature of Associated Exhibitors' 1925-1926 selling policy.

This guarantee, which is given to all purchasers of a minimum of twenty-four productions, specifies that the buyer will be entitled to an adjustment of rentals if the box office returns from any group of eight or more Associated Exhibitors' pictures are not as large as the returns from any other brand of productions used in the theatre during the same months and on the same days of the week.

It is especially provided in the guarantee, a copy of which appears on this page, that it may be used by the exhibitor in Film Boards of Trade actions and will be binding against the distributor.

Associated Exhibitors' sales policy, according to an official statement, has been designed to provide for buying either with or without previewing and in individual units, small blocks or large groups.

The exhibitor who desires to preview can see at least eight pictures at a time, all several weeks prior to release date, and may use this product over a four-month period.

The exhibitor who does not care to preview may purchase the entire season's output, and because of the fact that he buys upon the distributor's representation of quality, in advance of box office testing of values, he will be covered by the distributor's guarantee.

It is stipulated that the guarantee is not given if pictures are previewed or if less than twenty-four are purchased. The explanation for this is that the buyer who looks at the pictures before purchasing is banking on his own judgment and should know what he is doing. The reason given for not applying the guarantee to sales of fewer than twenty-four pictures is that the guarantee is not intended to cover individual releases, but is based upon averages—upon general expectations from a season's product.

To make honest guarantees possible, it was necessary to provide more than ordinary production safeguards. And these were established, it is asserted, through the cooperation of producers and the distributor. The production contracts are said all to make definite provisions for meeting market requirements.

There has been frank discussion, from production, distribution and exhibition angles, of every detail of manufacture. The story has first been selected. Then a continuity has been worked out. Following that, costs have been budgeted, sets have been designed and directors and casts have been selected. Every step has been separately discussed and mutually agreed upon, and all preliminary details have been fully arranged prior to production being started.

It is the belief, both of Associated Exhibitors and of the producers whom it represents, that every reasonable precaution has been taken to insure high grade productions of uniform quality. But it is conceded by the distributor that even the most extraordinary safeguards will not prevent errors and that the greatest care which it is possible to exercise will not invariably produce big box office successes. Hence, the arrangement for advance deliveries which make previewing possible. Hence, also, the decision to give a guarantee and thereby force the pictures to measure up to reasonable requirements or pay the penalty in revenue losses.

The first eight pictures, and part of the second group, have already been delivered and all of the first eight have been shipped to the exchanges. They have been passed upon, in completed form, by a reviewing committee comprising fifteen persons and have been accepted unanimously. Some of them have had as many as four or five theatre previews before audiences and it is declared that in all instances, they have been well received.

Of the second group of pictures there probably will be ten. All of these are either completed or nearly so. They are to be available for screening in September or October and will be scheduled for release during December, January, February and March.

The third group is contracted and has reached the stage where final discussion of production plans are being conducted. Stories have been selected, casts and directors engaged and other preliminary details completed. This group will be screened in December or January and will be released during April, May, June and July of next year.

Detailed statements of casts are required from producers, this being the basis upon which valuations are fixed. Auditors, representing the distributor are in the studios from the moment production starts until it is completed. According to Associated Exhibitors, it appears that the first eight productions have cost between $850,000 and $900,000, or an average of around $109,000. The least expensive one has involved an outlay of close to $60,000 and the biggest one about $200,000. The cost of selling, physical distributions and advertising, added to the production cost, with a percentage for profit, will place the average exhibition value at between $200,000 and $300,000.

Big Exterior Setting Constructed in Studios

One of the most prententious exterior settings ever constructed in an Eastern studio is that built at the Diamont Studio in Fort Lee, for an important sequence in "Lovers' Island," a new Associated Exhibitors picture.

The setting, which represents a mountain valley with a lily pond and waterfall, also includes real growing trees. It is estimated that over one hundred wagon loads of earth and rock were carted to the studio stages, where the transplanted trees grew just the same as though they were out of doors. The entire setting covered a floor space of 70 by 130 feet.

"All the credit for this piece of workmanship should go to my staff of studio mechanics," said Mr. Berger. A great part of the production of "Lovers' Island" takes place at the waterfall and my staff realizing that there would be many delays due to weather, decided to build the set in the studio and not be dependent upon the uncertainty of sunlight."

Associated Exhibitors' Guarantee

THIS is to certify that Associated Exhibitors, Inc., in consideration of having sold a minimum of twenty-four (24) motion pictures for the 1925-1926 season without the same having been previewed, does hereby guarantee as follows to the purchaser,

.....
(Name of Exhibitor)
.....
(Exhibitor's Theatre)
.....
(City and State)

First, that Associated Exhibitors, Inc., will not include in the said twenty-four (24) or more productions sold as aforesaid any picture which it does not believe is of the quality or box office value to insure its profitable use by the purchaser, and

Secondly, if the box office returns from any group of eight or more pictures are not as great, in proportion to the rentals paid, as the returns from any other brand of pictures which is played in the same house, during the same months and on corresponding days of the week, then said rentals shall be adjusted, upon application of the purchaser. Application for adjustment shall be made not earlier than one day nor later than fifteen days after the playing of the last picture in the unsatisfactory group. The adjustment of rental shall be made within thirty (30) days after the filing of the application.

Thirdly, it is further agreed by Associated Exhibitors, Inc. that this guarantee shall be considered a portion of the contract with the aforementioned purchaser of next season's service and may be used in any proceeding affecting the rental of these pictures which is started by the purchaser before a Film Board of Trade.

Attested: **ASSOCIATED EXHIBITORS, INC.**

Jay A. Gove, **By John S. Woody,**
Secretary. **President.**

Issued at.....Exchange this.....day of.....192....

....., Manager.

Twenty-four Features and Four Big Specials Are Listed by Associated

ASSOCIATED EXHIBITORS has assembled for the 1925-1926 season a strong array of productions, in which story values, prominent cast names, and abundance of showmanship angles combine to assure box office success. In all there will be a minimum of twenty-four features and four big specials. These will be released at the rate of two each month, in groups of not less than eight each. Production work on the Associated Exhibitors program of releases for the new season has been going forward steadily during the past several months with the result that the company is able to advise the exhibitors of the country that its productions will be available for screening several weeks in advance of release dates.

Heading the Associated Exhibitors' first group of eight is "Never Weaken," starring Harold Lloyd, which will be released the first part of August. "Never Weaken" is one of the "Popular Demand Series" of Harold Lloyd successes. This three-reel comedy was directed by Hal Roach and Fred Newmeyer and presents Mildred Davis, the present Mrs. Harold Lloyd, in the leading feminine role with Roy Brooks, Mark Jones and Charles Stevenson in the supporting cast.

Also scheduled for August release is "Manhattan Madness" with Jack Dempsey, World's Heavyweight Champion, and his wife Estelle Taylor in the co-starring roles. This story was done by Douglas Fairbanks in the early days of his starring career and proved a great box-office success. It was considered an even more ideal vehicle for Dempsey, and the results achieved are said to bear out this prediction in every respect.

The story, which was written by Charles T. and Frank Dazey, deals humorously with the experiences of a cowboy who comes to New York and is given some unexpected thrills through the connivance of some Eastern friends. Dempsey is given plenty of opportunity to register in the sort of work that the fans would like to see the ring champion engage in, including a fistic encounter and rough-and-tumble match with Bull Montana which is a veritable whirlwind of action. There is a strong thread of romantic interest running throughout the story in which Estelle Taylor appears as the heroine opposite her world-famous husband. George Seigman, Frank Campeau, Nelson McDowell, Bill Franey, Dean Markham, Theodore Lorch, Tom Wilson, Glenn Cavender, Jane Starr, Robert Graves, Christian Frank and Harry Tenbrook are also cast in this special production.

"Camille of the Barbary Coast" will appear on the Associated Exhibitors program for August as a Hugh Dierker production with Mae Busch and Owen Moore heading the cast. This feature picture is adapted from Forrest Halsey's published story of underworld life in the old Barbary Coast section of San Francisco. Besides the featured players the cast comprises Burr McIntosh, Fritzi Brunette, Harry T. Morey, Dorothy King and Tammany Young.

Monty Banks, star of Associated Exhibitors' box-office success, "Racing Luck," makes his debut on the 1925-1926 program of releases in "Keep Smiling," described as a comedy thriller. This is a motor-boat story by Monty Banks, Herman Raymaker and Clyde Bruckman. The feature comedy was produced at the Cecil B. de Mille Studios

(Continued on page 744)

SCENES FROM EIGHT ASSOCIATED EXHIBITORS' PRODUCTIONS

Top row: Mae Busch and Owen Moore in a scene from "Camille of the Barbary Coast," Harold Lloyd in "Never Weaken," Jack Dempsey and Estelle Taylor in "Manhattan Madness." Middle row: Hope Hampton in "Fifty-Fifty," Monty Banks and Anne Cornwall in "Keep Smiling," Alice Joyce in "Headlines." Bottom row: Eileen Percy and Tom Moore in "Under the Rouge" and Glenn Hunter and Edna Murphy in "His Buddy's Wfie."

Many Prominent Directors Working on Associated's Pictures for Next Season

A REPRESENTATIVE group of the well-known directors are identified with the production program of Associated Exhibitors for the coming season.

Among those who will be responsible for the direction of pictures under the Associated Exhibitors' banner are Hal Roach, E. H. Griffith, Tom Terriss, S. E. V. Taylor, Stuart Paton, Arthur F. Beck, Wallace Worsley, John McDermott, Fred Newmeyer, Henri Diamant Berger, Hugh Dierker, Nat Ross, Louis H. Moomaw, Albert Austin and Gilbert W. Pratt.

Hal Roach and Fred Newmeyer are responsible for the direction of the Harold Lloyd comedies in the Associated Exhibitors' "Popular Demand" Series, including the tried and proved laugh-makers "Never Weaken," "I Do" and "Among Those Present." Roach is too well known to need mention of his directorial achievements, and Newmeyer has been associated with him in many of them.

E. H. Griffith directed "Headlines" by Dorian Neve, which is in the first Associated Exhibitors' group and will probably make several other productions. Griffith began his directing career with Vitagraph and has made features for all the big releasing companies.

Tom Terriss who made "His Buddy's Wife" a T. Howard Kelly story, in the first group, is a former English actor-manager who has achieved distinction in the American directorial field, beginning this work with World Film. Recently, he was signed by Famous Players-Lasky to head their new Players School.

S. E. V. Taylor produced "The Miracle of Life" of the second group, from a published story of Olga Printzlow. Taylor is a veteran director who started with the original Biograph, and has made pictures with D. W. Griffith, Metro and many others. His pictures made for Universal with Marion Leonard as the star were some of the best of the early-day productions.

Stuart Paton is now making "The Lady From Hell," a Western drama for Associated Exhibitors. Paton began his screen career as a scenario editor for Universal, advanced to assistant directorship for that company and soon became a full-fledged director. He has made innumerable features including "Bavu," "Man to Man," and "Scarlet Car."

Wallace Worsley, director of "Two Gates" a melodrama by Henry Chapman Ford, has produced a long list of features.

The producer Arthur F. Beck, also made the recent Associated Exhibitors' feature, "Barriers Burned Away."

John McDermott guided Jack Dempsey in "Manhattan Madness" in the first group. This director started his screen work as an actor with Universal, for whom he later directed thirty pictures. He has produced many features, among them "The Spider and the Rose," "Patsy" and "Dinty."

Henri Diamont Berger directed "Fifty-Fifty" of the first group and "Lovers' Island" of the second group—the former from Allan Dwan's story and the latter from the pen of T. Howard Kelly. Berger is a Parisian artist and director who has decided to continue picture making in the United States, having leased the former Paragon Studio for this purpose.

Hugh Dierker made "Camille of the Barbary Coast," an underworld drama of the old Barbary Coast based upon a published story by Forrest Halsey. This is among the first group.

Nat Ross is working upon "Two Can Play," a romantic adventure story published in the Saturday Evening Post, which is scheduled for the second group. Ross has been directing for over eight years, among his pictures being "The Ghost Patrol," "The Galloping Kind," and "Never Let Go."

Louis H. Moomaw made "Under the Rouge," an underworld drama to be released in the first group. He will be particularly remembered for his production of "The Chechahcos," the first and only feature produced entirely in Alaska. Moomaw has had extensive experience in filming, starting with one-reel comedies. He was two years with Burton Holmes. His features include "The Golden Trail" and "The Deceiver."

Albert Austin and Gilbert Pratt co-directed "Keep Smiling," in which Howard Estabrook stars Monty Banks. Austin was associated for some time with Charles Chaplin and appeared prominently in "A Dog's Life" and "Shoulder Arms." He has directed comedies. Pratt began his screen work in the Kalem ranks and on becoming a director made a name for himself in the direction of comedies, including the "Hall Room Boys," Lloyd Hamilton and Monty Banks short fun-films. With these two experienced makers of comedies in the role of co-directors, "Keep Smiling" is sure to be well-taken care of from the angle of laugh-provoking gags and action.

As Associated Exhibitors plans to release several Specials during the coming season, it is expected that a number of other prominent screen directors will be added to their roster of producers in the near future.

McIntosh Gives Fine Portrayal in His Newest Film

Burr McIntosh, veteran of the stage and screen, offers one of the outstanding acting performances of his long career in the role of Henry Norton, a wealthy banker, in "Camille of the Barbary Coast," a new Associated Exhibitors' production.

In every scene in which he appears, McIntosh commands attention by his restraint in acting a character part which might easily have been overplayed.

Character parts are this player's forte and his screen portrayals were preceded by a list of sterling stage characterizations.

In Prominent Role

Malcolm McGregor, one of the most popular young screen stars, is prominently cast in "Headlines" a newspaper romance produced by St. Regis Pictures Corporation for release by Associated Exhibitors in the first group of eight pictures to be released next season.

McGregor plays the role of Lawrence Emmett, who at the climax of the film marries Phillis Dale, who is portrayed by Alice Joyce, who is starred in the production.

Betty Compson Signed

Betty Compson, one of the most popular stars of the screen who has been seen in a long list of Paramount pictures, has been signed to star in LeRoy Scott's exciting story "Counsel for the Defence," which will be produced on the West Coast for Associated Exhibitors under the direction of Burton King.

DIRECTORS AND PRODUCERS OF ASSOCIATED EXHIBITORS' PICTURES

From left to right: Oscar A. Price, Arthur F. Beck, Lewis H. Moomaw, Carlisle Atkins, E. H. Griffith, Hugh Dierker, Hal Roach.

ASSOCIATED EXHIBITORS' FEATURED PLAYERS

Top row, from left to right: Virginia Lee Corbin, Malcolm McGregor, Roy Stewart, Anne Cornwall. Bottom row, from left to right: Constance Bennett, Louise Glaum, Mildred Davis, Nita Naldi.

Associated's Features

(Continued from page 740)

at Culver City and the F. B. O. Studios in Hollywood under the direction of Albert Austin and Gilbert W. Pratt. Anne Cornwall will appear opposite Monty Banks, and the supporting cast will comprise Robert Edeson, Stanhope Wheatcroft, Martha Franklin, Syd Crossley, Glen Cavender, Ruth Holly and Mrs. Tom Forman. "Keep Smiling" will be released in six reels.

Hope Hampton is starred in "Fifty-Fifty," a colorful society drama with scenes laid in both France and America.

One of the season's strongest arrays of screen talent has been lined up for the production of Lewis H. Moomaw's initial contribution to the Associated Exhibitors' 1925-1926 program. This picture, to be released under the title of "Under the Rouge," is an underworld drama but with a distinct departure from the usual backgrounds associated with this type of production.

"Headlines" is a dramatic chapter from the exciting experiences of a woman reporter on a metropolitan newspaper.

"His Buddy's Wife" is a story written by T. Howard Kelly, which the Smart Set Magazine published serially. It's romance, pure and simple, with heart interest that will "get" the most seasoned fan—a story of a man's sacrifice for a friend. Glenn Hunter has the featured role and this exceptionally talented and favorite actor is supported by a cast which includes Edna Murphy, Douglas Gilmore, Flora Finch and Marcia Harris. The production was directed by Tom Terriss.

"I Do," is another of the Harold Lloyd revivals. It is from an original story by Sam Taylor, and directed by Hal Roach and Fred Newmeyer.

"Lovers' Island" is another T. Howard Kelly story which was published by Smart Set Magazine. It is strong romance, with many sea scenes, and is based upon an uncle's endeavors to keep his niece in the straight and narrow way.

"Two Gates" is a crook melodrama from a thrilling story by Henry Chapman Ford. Clara Bow heads the cast and is supported by Ralph Lewis, Forrest Stanley, John Sanipolis, William V. Mong, Eddie Lyons, George Cooper, Helen Dunbar and Arthur Rankin. Arthur F. Beck produced the picture and Wallace Worsley directed.

"Among Those Present" is a three-reel Harold Lloyd production; one of the Popular Demand Series.

"Two Can Play" is a Saturday Evening Post serial from the pointed pen of Gerald Mygatt. Associated Exhibitors officials feel that here they have a story which was made to order for a motion picture. Clara Bow plays the girl and Allan Forrest the boy. Nat Ross is the director.

"Who Said So?" is another Monty Banks feature comedy.

"The Miracle of Life" is a high-class, well-mounted, problem society drama. Olga Printzlow wrote the story, which is a guarantee that it is rich in interesting dramatic situations. In the cast are Mae Busch, Percy Marmont and Nita Naldi. The director is S. E. V. Taylor. It is now being cast for January delivery and April release.

"The Pinch Hitter" is a big production of a well known and highly successful subject. Glenn Hunter plays the lead. Oscar Price is the producer.

"The Lady From Hell" was made on the Pacific Coast by Stuart Paton and the cast includes Blanche Sweet, Roy Stewart, Frank Elliot and Ralph Lewis. It is a part-Western story.

A Strongheart Production, is to be produced by Howard Estabrooke and Jane Murfin with a special cast of well known actors.

"A Million Dollar Doll" is from the novel by Mrs. W. N. Williamson. It is to be made on a very large and elaborate scale commensurate with the $40,000 cost of the story. It is a St. Regis production for Winter delivery.

"Hearts and Fists" is a most exceptional Northwoods drama with thrills enough for a serial. It is based upon a novel by Clarence Buddington Kelland and was first published serially in the American Magazine.

"The Clod Hopper" stars Glenn Hunter and exhibitors can well imagine what he will do to a role of this sort.

"Blue Beard" is from the novel by Owen Johnson and is to be made by St. Regis immediately following "A Million Dollar Doll."

"Shine Inside" is another laugh riot in which Monty Banks will have the support of a big cast of fun makers and stunt artists.

"A Woman Scorned" was made in England with an American cast and under an American director. Cosmopolitan Productions, Ltd., is the producer.

"Her Husband's Wife" is a society drama for delivery early in the Spring of 1926.

Big List of Stars

(Continued from page 741)

Stanhope Wheatcroft, Mrs. Tom Forman, Glenn Cavender, Syd Crossley, Ruth Holly and Martha Franklin.

Tom Moore appears to advantage as a star in "Under the Rouge." Eileen Percy appears opposite him and the cast also has Mary Alden, Claire de Lorez, Chester Conklin, Bruce Guerin, Carmelita Geraghty, Eddie Phillips, Peggy Prevost, James Mason, William V. Mong, Tom Gallery, Aileen Manning, William Dills and Stanley Blystone.

Jack Dempsey, world's heavyweight champion, holds a star role in "Manhattan Madness" with Estelle Taylor as his leading woman. Dempsey is not new to the screen but appears as a feature star for the first time in this attraction. The Dempsey cast is large: George Siegman, Frank Campeau, Nelon McDowell, Jane Starr, Bull Montana, Christian Fank, Glenn Cavender, Tom Wilson, Robert Graves, Bill Franey, Dean Markham, Harry Tenbrook and Theodore Lorch.

Alice Joyce, one of the early favorites of the cinema who is at the height of her popularity, stars in "Headlines," a newspaper story, Miss Joyce's screen successes date from the Kalem days, and her name is sure to attract the real movie fans to the theatre. Harry T. Morey, Malcolm McGregor, Elliott Nugent, Ruby Blaine, Virginia Lee Corbin, Johnny Hudgins and his revue and Miss Nobody from Nowhere are prominently cast.

Clara Bow, one of the brightest of the newer constellation of stars, will be seen in "Two Can Play" and "Two Gates." Miss Bow will be remembered for her work in "The Adventurous Sex" for Associated Exhibitors. In "Two Can Play," Allan Forrest heads the supporting cast and in "Two Gates," Ralph Lewis, John Sanipolis, William V. Mong, Eddie Lyons, George Cooper, Helen Dunbar, Arthur Rankin and Forrest Stanley are listed prominently.

Blanche Sweet and Roy Stewart will have the leading roles in "The Lady From Hell," which is based upon a story entitled, "The Lord of Double B." They are supported by Frank Elliot, Ralph Lewis, Margaret Campbell, Templar Saxe, Edgar Norton, Hardee Kirkland, Ruth King and Allan Sears.

Strongheart, noted canine star will be seen in an outdoors picture full of opportunity for him to exhibit his almost-human ability to carry the action at high speed.

Egyptian Theatre Continues Comedies

The third all-Pathe comedy circus to be staged by the Egyptian Theatre in San Francisco drew capacity business during the week beginning July 25, convincing the theatre management that these short subject bills are what the public likes in the way of screen entertainment.

The program included the following Pathe short subjects: Harry Langdon as the "shoot-'em-up-kid" in "Horace Greeley, Jr.," a Principal Pictures production; "Our Gang" in "Boys Will Be Joys," produced by Hal Roach; Alice Day in "Tee for Two," her first two-reel starring comedy under the Mack Sennett management; and "Yes! Yes! Nanette," a Hal Roach one-reeler with Jimmie Finlayson prominent in the cast.

So positive was the management that the show was full of comedy that they offered "Your Money Back If You Don't Laugh" in their advance billing.

In addition to the newspaper and other regular advertising, bright circus heralds printed in brilliant red upon vivid yellow stock were distributed broadcast throughout the city. On the bottom of the herald was a coupon for children which admitted them for 5 cents between the hours of ten and three.

New Artclass Exchange

Louis Weiss, Managing Director of Artclass Pictures Corporation, announces that the Artclass-Renown Pictures Exchange in Indianapolis will be open for business this week at 432-434 North Illinois street. This Artclass Exchange will be under the active direction of Renown and will be temporarily controlled from the Chicago office. This branch will handle the three series made by Buddy Roosevelt, Buffalo Bill, Jr., and Wally Wales, which are released under the Artclass trademark, and the eight Leo Maloney Western Gems, which are being distributed by Weiss Brothers' Clarion Photoplays, Inc. Exhibitors will be enabled to deal directly with the distributor and will be enabled to get the very best of service in prints and accessories.

Finishes "Winding Stair"

John Griffith Wray has just completed "The Winding Stair," the first picture under his contract with Fox. Edmund Lowe portrays the role of a gallant young officer in the French Foreign Legion in Morocco. Alma Rubens plays the leading role opposite him, that of a dancing girl in a Casablanca cafe. Others in the cast are Mahlon Hamilton, Chester Conklin, Emily Fitzroy and Warner Oland. Julian La Motho wrote the scenario.

Harriett Hammond Signed

Harriett Hammond, recently hailed by Elinor Glyn as "the loveliest blonde in pictures," has been signed by Hunt Stromberg under a long term contract. She will make her debut as a Stromberg featured player as Harry Carey's leading woman in "The Man From Red Gulch," a picturization of Bret Harte's "The Idyl of Red Gulch."

Ben Verschleiser Buys Site For Theatre in Los Angeles

CONSIDERABLE interest is attached to the purchase of the property at the corner of Ninth and Hill Streets, Los Angeles, Calif., by Ben Verschleiser. It is understood that more than a million dollars is involved in the transacttion. There are several buildings on the property but these will be razed. In an interview, Sam Verschleiser, who is now in New York made the following statement:

"My father and I have purchased the property in Los Angeles at Ninth and Hill streets, which is one of the choice locations in the city, being in the theatre district and one block distant from Pantages Theatre. It is our intention to build a modern motion picture theatre on the site with a capacity of three thousand seats. The theatre will be used exclusively for first run independent productions and with us in the venture will be George Davis and Sam Briskin of Banner Productions and Henry Ginsberg of the Henry Ginsberg Distributing Corporation.

"Inasmuch as I am supervising production of the Banner pictures the personal interests of my father and myself are closely allied with these gentleman and a tentative agreement was reached during the recent visit of Mr. Ginsberg to the coast.

"The theatre will be the last word in modern advancement with every convenience for the patron. Building will commence as soon as our attorney determines the status of leases held by tenants of the property. I expect to have full information and can give a more detailed statement."

Paramount Announces "The Song and Dance Man"

ONE of the biggest of George M. Cohan's stage successes, "The Song and Dance Man," has been purchased as a motion picture vehicle for production by Herbert Brenon, it was announced by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production.

"The Song and Dance Man" is the last play in which George M. Cohan was seen on the stage. He wrote and produced the play, and for an entire season in New York City it continued one of the big hits.

The theme of "The Song and Dance Man" is the sacrifice that a poor vaudeville performer makes for his partner who has been gassed in the war and is unable to "hoof it" any more; and for a girl who is trying to "break in" on Broadway. He has tried for years and failed, but he helps the girl realize her ambitions. The humor, and it is typically George M. Cohan, comes from the unfaltering conceit of the "Song and Dance Man."

A modern sea nymph, Cecille Evans, meets a nomad of the waves, George Walsh, and thereby is romance born in "Blue Blood," second of a series of comedy dramas in which Walsh is being starred by the Chadwick Pictures Corporation.

Rowland Says First National's Prospects Were Never So Bright As They Are Today

"NEVER, in the history of First National, have the prospects been as bright as they are today," said General Manager Richard A. Rowland, before leaving for his quarterly visit to the West Coast studios, Monday afternoon. "This is not an idle prediction but one based on the solid facts of story value, star value and all-star value. We are far enough ahead of our production schedule to know that the promises which I made a few months ago will be more than fulfilled in actual box-office results.

"First National has maintained and will continue to maintain a policy whereby both variety and quality are assured in its productions. An essential feature of this policy is a fifty-fifty split, or approximately that, between pictures made by individual producers and those turned out by our own production units on the East and West Coasts. I believe this to be an ideal arrangement in that it enables us to profit by the ideas and craftsmanship of a large number of producers rather than depending upon the abilities of a one-man organization.

"Contrary to reports that have arisen from time to time, First National continues and will continue to welcome the best of the product made available by outside sources.

"In speaking of the star value of First National pictures which will be available in coming months, I point with confidence to the drawing power of such stars as Colleen Moore, Corinne Griffith, Milton Sills, Norma Talmadge, Constance Talmadge, Richard Barthelmess and Johnny Hines. And also, during the past few months we have built up a strong organization of contract players including Lewis Stone, Lloyd Hughes, Blanche Sweet, Anna Q. Nilsson, Dorothy Sebastian, Ben Lyon, Doris Kenyon, Mary Astor, Dorthy Mackaill, Myrtle Stedman, Robert Frazer, Charles Murray, Victor McLaglen, Joyce Compton and Hugh Allen. With such actors and actresses as these as a nucleus of our playing force, I feel that exhibitors need not worry about the appeal of the personnel in our pictures.

"In the special classification, we have superproductions of magnificent quality in "The Lost World," "Winds of Chance," "The Viennese Medley" and "Men of Steel." "The Viennese Medley" is now in production on the coast under the supervision of June Mathis, "Winds of Chance" is completed and ready for early showing as a special and elaborate preparations are being made for the filming of "Men of Steel," taken from "United States Flavor" by R. G. Kirk. From any angle, they may be regarded, these specials looke like sure-fire successes.

"Our plans call for the making of about one dozen pictures at our Eastern studios under the supervision of Earl Hudson and an equal number on the West Coast where the studios are under the direction of John E. McCormick, recently appointed general manager of West Coast production. Mrs. Florence Strauss, who has been responsible for the purchase of a quantity of strong material for First National, will be at the Coast to assist in the conferences with Mr. McCormick and June Mathis. I expect that as a result of these conferences, we will be able to announce the purchase of some very important new story material.

"At the present time, our Eastern studios are ready to turn out two unusually fine pictures in "The Knockout" starring Milton Sills and "The Pace that Thrills" featuring Ben Lyon and Mary Astor. "The Half-Way Girl" featuring Doris Kenyon and Lloyd Hughes, just released, is being received as one of the most stirring dramas seen in many months. Robert T. Kane is all ready to start shooting on "Invisible Wounds" in which Blanche Sweet and Ben Lyon will appear and Sam Rork is well along with his plans for the first Leon Errol production "Clothes Make the Pirate." We are promised a comedy of the highest class from C. C. Burr in "The Live Wire" starring Johnny Hines. Richard Barthelmess is doing some of the best work of his career in his latest characterization. The picture is now called "The Beautiful City" but a better title will be found.

"I believe that First National's coming product will make every month a Greater Movie Season for exhibitors."

Three for Artclass

Production Advancing and New Features Go Into Work

Advices from Lester F. Scott, Jr., President of Action Pictures, Inc., on the West Coast, to Louis Weiss, Managing Director of Weiss Brothers' Artclass Pictures Corporation, announce the start of work on "The Saddle Cyclone," third of eight Thunderbolt Thrillers featuring Buffalo Bill, Jr.

This week also will see the start of production on "Galloping On," the third Wally Wales production. This last picture makes three now being produced. The third is "Action Galore," third in the series of eight five-reel Rough Riding romances and features Buddy Roosevelt.

It is expected that "Action Galore" will be completed next week, and the fourth Buddy Roosevelt feature will then be put into production, and probably released under the title, "Thundering Through."

Laura La Plante, Universal-Jewel star, is now making her greatest hit in the starring role of "The Teaser," recently shown at the Mark Strand, New York City. "The Teaser" is a Second White List picture. This is a photographic study illustrating the title.

Vice-President Charles G. Dawes Watches James Cruze, Directing "The Pony Express"

CHEYENNE, Wyo., July 24—Vice-President Charles C. Dawes and his party today saw life in the great open spaces, where cowboys wear five-gallon hats and motion pictures are made.

General Dawes devoted the morning to watching the filming of "The Pony Express," James Cruze's next Western historical picture for Paramount. Seated in a chair beside the cameras, Dawes saw a number of thrilling scenes from the pictures filmed.

"This is the most interesting thing I have seen on my trip West," Dawes told Cruze. "As a young man I spent much time in Western Nebraska, when the Wild West was still wild. These sod houses you are using in your picture are more familiar to me than my own home in Washington.

"I think you are trying to do a tremendous thing in making pictorial history. Today you can still make pictures which show the picturesque and romantic conquest of the old West in accurate form. Fifty or one hundred years from now it will be impossible to do it.

"I have had more fun and learned more things about moving pictures today than I have any time during my Western trip."

General Dawes and his party were the guests on the Cruze location of Senator and Mrs. Francis E. Warren of Wyoming. General Dawes was smoking his famous upside down pipe, while Cruze was rolling his own.

Dawes was especially interested in the Indian features of the ceremony, as he always entertains Indian delegations when they come to Washington. Cruze was made an Indian chief while he was producing "The Covered Wagon." He is "Chief Standing Bear" of the Arapahoe Tribe. Dawes is to be made a Sioux chief during his stay here by the Frontier Day Indians who are to be used in "The Pony Express."

Dawes, a noted musical composer in addition to being Vice-President, was especially interested in the "Pony Express" orchestra, which appears in the picture, and which played for him a number of old-time stage driver songs of 1860, when the story was laid. They also played some modern music, and Dawes several times stopped the musicians and gave them pointers on musical quirks. Dawes also was extremely interested in Ernest Torrence, who plays an important part in the picture. Torrence is also a musician and composer of note, and the two talked music with great enthusiasm. Torrence presented Dawes with a five-gallon white beaver hat in commemoration of his visit.

Senator Warren especially introduced to Dawes Johnny Fox, the tobacco-chewing boy of "The Covered Wagon," who takes the part of young Billy Cody in "The Pony Express." Wallace Beery, who plays the part of a happy-go-lucky vagabond in "The Pony Express," also interested General Dawes greatly.

Accompanying General Dawes were Mrs. Dawes, Mr. and Mrs. A. E. Humphreys, of Denver and Mr. and Mrs. W. V. Hoges, of Denver. Mr. Hoges is Treasurer of the Republican National Committee. Senator and Mrs. Warren, and John Fleming of the Wyoming State Tribune also were in the Vice-Presidential party.

As a special feature of his visit, Dawes was allowed to direct a scene of "The Pony Express" also to crank the first camera on one of the most important scenes.

"This is an accurate story of my own county and my own time, Charlie," Senator Warren told Dawes. "I'd go all the may across the country to see this picture. I saw "The Covered Wagon" in the White House with President Harding just before he started on his Alaska trip, and this picture is just as good or better. I've been out here almost every day seeing them take the scenes and it makes me feel like a young man again out in the West.

"All right," said Dawes, "What do you say that we take the film of 'The Pony Express' up to the White House and show it to Cal, when it comes out."

Begins "Lord Jim"

Victor Fleming, Paramount producer, starts production of Joseph Conrad's classic of the sea, "Lord Jim," at the end of this week when the entire cast will be selected.

Percy Marmont will play the title role in "Lord Jim," which was adapted for the screen by John Russell, an authority on the works of Joseph Conrad. The continuity was written by Bernard McConville.

"Golden Princess" Completed

"The Golden Princess," Betty Bronson's Paramount starring vehicle, has been completed. Clarence Badger, who directed the production, filmed the final scenes at Newport Beach. The players who are featured in support of Miss Bronson are Neil Hamilton, Rockcliffe Fellowes, Phyllis Haver and Joseph Dowling. The story was adapted for the screen by Frances Agnew.

Fuller on Bray Staff

"Ving" Fuller, the well known sports cartoonist of the New York Daily Graphic has joined the staff of the Bray Studios. He will act as one of the animators associated with Walter Lantz in the production of the new "Unnatural History" Cartoons and the Dinky Doodle series of cartoons which J. R. Bray is making for F. B. O. release.

VICE-PRESIDENT CHARLES G. DAWES AS THE GUEST OF DIRECTOR JAMES CRUZE

Preparing to "shoot" a scene of "The Pony Express," James Cruze's next Western historical production for Paramount (left). The director is standing, center, in white shirt. General Dawes, who was made honorary director upon his visit to the location near Cheyenne, Wyo., seated, smoking his famous upside-down pipe, and United States Senator Francis E. Warren, of Wyoming, who took the vice-presidential party to the location as his guest, is also seated. In the picture to the right, General Dawes listens to the "Pony Express Orchestra," which appears in the photoplay. The General, a composer and musician of note, enjoyed the "treat," and gave "the boys" some valuable pointers on how the old tunes should be played.

Public and Critics Rave Over Cosmopolitan Picture

"NEVER THE TWAIN SHALL MEET," the Cosmopolitan production for Metro-Goldwyn-Mayer of the Peter B. Kyne novel directed by Maurice Tourneur, has opened at the Capitol Theatre in New York, and has taken both public and critics by storm. Anita Stewart and Bert Lytell are featured in this new screen success. Eugene Mullin made the screen adaptation.

"An achievement and a downright joy!" exclaims Mildred Spain in the New York Daily News. "'Never the Twain Shall Meet' is an enthralling, beauty-filled drama that will make you go away with that misty-eyed but happy feeling. The real South Seas furnished the background for the greater part of the tale and never have you seen such loveliness. Papuan maidens dance a wedding dance that is reminiscent of Gilda Gray and real natives are used for atmosphere. Anita Stewart scores a personal triumph as Tamea, the half-caste, primitive darling who is the Queen of Riva, but an outrageous little barbarian in the States. She can act, that's all there is to it. She puts Tamea across with an unusual deftness and real feeling."

"By far the best of the many South Sea Island pictures," declares Norman Lusk in the New York Morning Telegraph, "is 'Never the Twain Shall Meet.' Really entertaining, with deft characterizations, good acting and beautiful settings, it should please any audience equally as it did yesterday's large one. We are for it 100 per cent. There is, first af all, Peter B. Kyne's story, with the addition of sub-titles written by the author. They are admirably chosen, without one false note. The same can be said of Maurice Tourneur's direction. His eye for composition and lighting is unfailingly true in this picture, and he gives us exquisitely beautiful effects with direction that that never errs. His wedding ceremony in the South Seas is quite the loveliest picture of the kind that we have ever seen, while Joseph Urban's interiors are done in the artist's most brilliant mood. Furthermore, Anita Stewart, once more under the guidance of a real director, emerges vividly appealing as Tamea. The cast is uniformly good."

"A South Sea story bearing a wealth of beauty is at the Capitol," observes the New York Evening World. "In this picture Anita Stewart probably does the most commendable work of her long and varied career. She is the most appealing sprite imaginable as the little queen of her South Sea Island who turns out to be a most outrageous barbarian when transplanted to San Francisco. She brings to this role a deeply moving undercurrent of poignancy—a poignancy that is suggested rather than enacted—and magnifies this by flights of delicious comedy. In fact the portrayal is like that—first it tugs at your heart strings and then sends you off into chuckles. 'Never the Twain Shall Meet' is an excellent and beautiful picture."

"Many of the scenes were made on the Island of Moorea," reports Regina Cannon in the New York Daily Graphic, "so with these colorful tropical backgrounds the picture can't help but have tremendous appeal. Anita Stewart is unusually charming in the role of the South Sea Island princess. The costume, or lack of it, is very becoming to her slender figure. Huntly Gordon gives a polished performance as the society man who is the hero's best friend."

Marie Prevost, star in Warner Brothers pictures, with John Roach (left) and Kenneth Harlan in a scene in "Bobbed Hair."

EARLE FOXE

The William Fox star, will be seen in "The Big Game Hunter," a Richard Harding Davis story, directed by Robert P. Kerr.

C. J. Post Retained

To Plan and Handle Widespread Shipping Campaign

Charles J. Post has been retained by one of the most important factors in the shipping construction interests in the country to plan and handle a widespread shipping campaign. The retaining firm is Gibbs Brothers, Inc., William Francis Gibbs, President, who were the firm that acted for the government in the shipping problems connected with the shipping reconditioning after the war.

Incidentally, Mr. Post finds himself in the light of publicity, godfather to the largest and swiftest passenger steamship ever built in the United States, the Matson Navigation Company's liner Malolo.

Moreover, she is being built with two motion picture theatres; one indoors, and the other for use on the open deck during the wonderful nights on her tropic voyage to the South Seas.

Mr. Post was formerly the Pacific Coast representative for the Thomas Ince, W. D. Griffith and Mack Sennett studios; he was the choice of the united periodical publishing interests in the publicity campaign for postal reform, and he will be recalled for his sales-campaign success in putting across the famous Literary Digest's split-reel of wheezes and jokes from the columns on topics of the day.

Leo Maloney Pictures

Weiss Bros. Artclass Star Has Completed Four of Eight Pictures

With the start of the active releasing season for the series of eight five-reel Western Gems featuring Leo Maloney, Louis Weiss, Managing Director of Weiss Brothers' Clarion Photoplays, Inc., makes announcement of the titles of the eight Maloney features which he will distribute for the season of 1925-26. The pictures will be released under the following: "Win, Lose or Draw," "Luck and Sand," "The Blind Trail," "Never Say Quit," "Heavy Odds," "Fighting Shadows," "West of 36," "Yellow Contraband."

It is probable that the releases will also be made in the order mentioned. Four of these stories have been completed by Forde Beebe, who is writing the series. The remaining stories will be completed in the next month.

CLARA BOW
One of the featured players in the F. B. O. production, "The Keeper of the Bees."

Resorts to "Ads" and Radio

Picks Juvenile Talent From Those Who Responded to Call

Believing that better juvenile talent could be secured from the ranks of the every day boys and girls than was available through the professional channels of the industry, Jack White, director-general of the comedies now being made at Educational Studios, Los Angeles, resorted to the newspaper want-ad columns and to radio broadcasting to secure proper and convincing types to use in a coming series of six Educational-Juvenile Comedies.

The advertisement was first inserted in the columns of the Los Angeles Sunday morning newspapers. Out of the hundreds who sponded to the "ad" Mr. White secured two boys of the right type and ability for the screen. On two succeeding evenings the announcement that Mr. White was looking for Juvenile talent was broadcast from the Warner Brothers new radio station, KFWB, Los Angeles, and the required youngsters were secured.

Arvid Gillstrom will direct the new series of two-reelers. Mr. Gillstrom is admitted to be one of the best directors of children in the motion picture industry, and he is responsible for many of the Juvenile successes of the past year.

Production will start at once on this new series of two reelers.

Appoints Music Director

Paul Finstein to Work for Schenck Stars on West Coast

John W. Considine, Jr., general manager, has named Paul Finstein musical director for the Joseph M. Schenck Productions. Finstein, an orchestra leader of note, will select and supervise the musicians who help Rudolph Valentino, William S. Hart, Norma and Constance Talmadge and Buster Keaton to "emote" when on Schenck productions. Finstein and his famous orchestra are now playing for Valentino, who is well into production work on "The Lone Eagle", this star's first production for United Artists Corporation. He has been with Clarence Brown, the director, on four pictures and with Valentino on two.

Universal to Star Denny in "What Happened to Jones"

"WHAT HAPPENED TO JONES," the internationally famous stage farce written and produced by George Broadhurst, wil be produced as a Universal Jewel production starring Reginald Denny, it has just been announced by officials of the Universal. "What Happened to Jones" will be put into immediate production and prepared for release as a Second White List picture, which means that it will reach the screen during the coming winter. "Skinner's Dress Suit" also has been scheduled for Second White List release, and will be ready for the market next spring.

This means a re-arrangement of the Denny schedule for the year 1925-26. It is a change said to be of great importance to exhibitors, in that it means the building of a string of gilt-edged Denny productions for the coming months.

In introducing "What Happened to Jones" and "Skinner's Dress Suit" to the Second White List, the following changes have been made:

"What Happened to Jones" goes into the schedule in the place of "The Whole Town's Talking," and will be released January 17, 1926. "Skinner's Dress Suit" goes in as a replacement for "This Way Out," scheduled for release April 4, 1926. The two replaced pictures probably will be moved over to the Third White List, scheduled for release during the 1926-1927 season.

"What Happened to Jones" was one of the most successful farce-comedies ever produced. It opened at the Manhattan Theatre in 1897 and had a long run.

The new Denny schedule for the Second White List is as follows: "California Straight Ahead," "Where Was I," "What Happened to Jones," "Skinner's Dress Suit" and "The Love Thrill." "California Straight Ahead" has been completed and is heralded as the greatest picture Denny ever made. It was previewed at the Florence Theatre, Pasadena, Cal., and was a riot of fun, according to the report of the theatre manager, Tom F. McDonald, of the West-Coast-Langley Theatre Circuit.

"Where Was I" is the screen adaptation of Argosy Magazine serial by Edgar Franklin, a noted writer of farces and farce-comedies. It is a speedy, well-knit comedy with good characters, logical action, plenty of love interest, and more than enough complications and ridiculous situations. It was directed by William Seiter. Included in the cast are such screen favorites as Marian Nixon, Pauline Garon, Tyrone Power, Lee Morgan, Chester Conklin, Otis Harlan, Arthur Lake, James Corrigan, William H. Turner and Tom Lingham.

The fifth Denny release in the Second White List, scheduled for June 27, 1926, will be "The Love Thrill," from a story by Byron Morgan This is promised as a fast action farce comedy, of the same tempo and box-office value as such Denny pictures as "Oh Doctor," "I'll Show You the Town" and "California Straight Ahead." It will go into production as soon as Denny has completed "What Happened to Jones" and "Skinner's Dress Suit."

Betty Jewel Signed

Betty Jewel, who recently was seen in "The Necessary Evil" for First National, has been added to the cast of Robert T. Kane's production, "Invisible Wounds," which Howard Higgins will direct with Blanche Sweet and Ben Lyons as stars. Possessing the essential characteristics of a personality suitable for screen success, namely, beauty, youth and an ability to act, Miss Jewel today is in a class of our young actresses who are gradually bringing their achievements to recognition, with promise of ultimate triumph.

Henry B. Walthall and Lionel Barrymore, members of the original Biograph stock company, talk over "the good old days," in an idle moment between scenes of the Preferred Picture, "The Girl Who Wouldn't Work."

Kathryn Perry is appearing in William Fox photoplays.

Buck Jones Off to Good Start On 1925-26 Pictures for Fox

BUCK JONES, Fox Film Corporation star, has gotten off to a flying start on his productions for the Fox company for the season which starts in August. He has already completed starring roles in two virile pictures of the West, namely, "The Timber Wolf" from the novel of the same name by Jackson Gregory, and "Durand of the Bad Lands" adapted from the like-named Western thriller by Maibelle Heikes Justice.

In addition to his western pictures, Buck, billed as Charles (Buck) Jones this time, will play the title role in the screen version of Owen Davis' successful stage play, "Lazybones."

Buck will open the season on September 20 in "The Timber Wolf," a romance of a man who feared and loved. "Durand of the Bad Lands," showing Buck in the daring exploits of a beloved "outlaw," will be presented on November 1. "Lazybones" will reach the screens on November 8.

In "The Timber Wolf" Buck essays a new type of role, that of a rich western lumberman who is a champion of the weak and a terror to their oppressors.

Elinor Fair is charming in the role of the heroine, and Dave Dyas is a smooth villain. Others in the cast are Sam Allen, William Walling, Robert Mack and Jack Craig. W. S. Van Dyke directed.

In "Durand of the Bad Lands" Buck plays the role of western rancher who has been charged, during an absence of several years, with all the crimes committed by a crooked sheriff's gang.

In order to insure that "Lazybones" would rank with the best of the William Fox screen adaptations of successful stage plays, Frank Barzage was selected to direct the picture from a scenario by Frances Marion. Mr. Borzage promptly selected Mr. Jones to portray the lovable idler who would rather go fishing than work. The exceptional cast includes such stars as Madge Bellamy, Zasu Pitts, Leslie Fenton and Jane Novak.

Upon the completion of "Lazybones" Jones will immediately start work on another Western, "A Man Four Square." Supporting the star in this film from the story by William MacLeod Raine are Harry Wood, William Lawrence, Sidney Bracey, Frank Boal, Florence Gilbert, and Olive Trevor.

Three Chadwick Productions Set for September Release

CHADWICK Pictures Corporation, which has announced seventeen productions for the coming season, will release three, "The Unchastened Woman," "Some Pun'kins," and "The Prince of Broadway," in September. Two of the seventeen, "American Pluck" and "The Wizard of Oz," are August releases.

"The Unchastened Woman," the first of the Chadwick releases of September, is the much heralded production that marks the return of Theda Bara to the screen after a retirement of five years. "The Unchastened Woman," which has been produced on a lavish scale under the personal direction of James Young, is Douglas Doty's adaptation of the Broadway stage success of the same name by Louis K. Anspacher. In addition to Miss Bara, who will be seen in a role that is different from any heretofore attempted on the screen, the cast includes Wyndham Standing, Dale Fuller, Eileen Percy, John Miljan, Harry Davenport, Eric Mayne and Mayme Kelso.

"Some Pun'kins," Charles Ray's first picture for independent distribution, is another Chadwick release for September. "Some Pun'kins," an original story which was written especially for the star, is typical of the rural comedy in which he first established himself. "Some Pun'kins" was directed by Jerome Storm, director of most of Ray's Ince successes, and was personally supervised by Joseph De Grasse. The cast includes Duane Thompson, George Fawcett, Hallam Cooley, Bert Woodruff, William Courtright, Fannie Midgley and Ida Lewis.

"The Prince of Broadway," George Walsh's second production for Chadwick, will be typical of the modern action romances for which he is best known. The picture is an adaptation of the play of the same name and is said to provide Walsh with unusual opportunities for his varied athletic talents.

Completing Walsh Picture

The latest announcement from the west Coast on the progress of "The Prince of Broadway," the new George Walsh starring vehicle for Chadwick Pictures Corporation, states that this production is being rushed to completion in order to be ready to take its place on the Chadwick schedule for the coming season.

"American Pluck," the first of the Walsh pictures received splendid criticisms at its preview showing and is scheduled for release early in August. Exhibitors are eagerly booking this series, and in order to keep to the present schedule, "The Prince of Broadway" must be ready to follow the first production immediately.

Added to Cast of "His People"

Nat Carr and Otto Lederer have been added to the cast of "His People," Edward Sloman's production for Universal, in which Rudolph Schildkraut plays the featured role. Other members of the cast are Rosa Rosanova, Arthur Lubin, George Lewis, Kate Price, Blanches Mehaffey and others.

Rudolph Schildkraut (right), the distinguished actor, who has just arrived at Universal City for his debut in pictures, is evidently pleased with the script of "His People," which Edward Sloman, his director, hands him.

"Scarlet West" Goes Over Big in Denver and Salt Lake City

FIRST NATIONAL'S new special, "The Scarlet West," an epic of pioneer days produced by Frank J. Carroll, had its first showings on the same day, Saturday, July 25, at the Colorado Theatre, Denver, and at the American Theatre in Salt Lake City. The picture went over big in both cities and has set a pace that will be hard for other western dramas to equal. For a western photoplay to score such a great success in the very heart of the West is a high tribute to the accuracy of its details and treatment and the thrilling drama provided by its plot.

A. G. Talbot, manager of the Colorado Theatre, Denver, wired First National Pictures after the opening, as follows:

"Congratulations on premiere opening of 'The Scarlet West.' It played to big business Saturday and Sunday—extra good for Summer season. The picture attracted many new faces—old western pioneers, school children, Fort Logan soldiers, Fitzsimmons Military Hospital convalescents, besides our own regular patrons. The picture was generously applauded and received many praiseworthy comments. Author and director handled story skilfully. The cast, the details of photography, etc., are splendid. We will welcome more of this type."

H. T. Nolan, manager of First National's Mountain District, wired Producer Carroll that the receipts for the Denver opening were one-third above normal.

Fred Dahnken of Salt Lake City sent the following telegram on the American Theatre engagement: "'The Scarlet West' looked like a good bet to us so we booked it, but we never figured it would do one-third more than average yearly normal Saturday and Sunday business during the middle Summer season, but to our pleasant surprise it did that little thing and just pleased our patrons pink. Audiences applauded frequently. Old timers said picture is historically correct, not overdrawn and well done in every detail. Give us more of that kind."

The daily newspapers of Denver and Salt Lake City praised the picture in the highest terms in their reviews and the exhibitors from the Mountain District who attended the two openings were equally enthusiastic about the box-office draw of the production. Both the Colorado and the American are new theatres, with a seating capacity of about 3,000 each. To draw capacity business at a summer opening requires an attraction far out of the ordinary, and such a picture "The Scarlet West" proved itself by the big receipts at both theatres.

FRANCES TEAGUE

One of the featured players in "The Last Edition," Emory Johnson's tribute to the profession of journalism. An F. B. O. picture.

Seven First National Pictures Now Being Edited and Titled

SEVEN forthcoming First National pictures have gone into the cutting room in the past two weeks.

On the West Coast, George Fitzmaurice has finished photography on the Goldwyn-Fitzmaurice production, "The Dark Angel," from the play of that name, with Ronald Colman and Vilma Banky featured and it is now being edited.

Preceding it in the cutting room was "What Fools Men," directed by George Archainbaud from Henry Kitchell Webster's, "Joseph Greer and His Daughter," with Lewis Stone, Shirley Mason and Barbara Bedford.

Edwin Carewe's "Dangerous Currents," from Willard Robinson's play, "The Sea Woman," with Blanche Sweet, Victor McLaglen, Constance Bennett and Robert Frazer, is being cut and titled. Corinne Griffith's "Classified," from the Edna Ferber story, is aiso in the cutting stage.

Eastern productions now in the cutting room, or ready for it, are "The Knockout," starring Milton Sills, directed by Lambert Hillyer; "The Pace That Thrills," from Byron Morgan's story, directed by Webster Campbell, featuring Ben Lyon and Mary Astor; and C. C. Burr's first Johnny Hines picture for First National, "The Live Wire," from Richard Washburn Child's novel, "The Game of Light," directed by Charles Hines.

Constance Talmadge, Ronald Colman (left) and George Arthur in a scene in "Her Sister from Paris," a First National picture.

Leading Lady Wanted

Any Ambitious Girl, Anywhere, Can Qualify for "Doug's" Next Picture

Douglas Fairbanks wants a leading woman for his next big production, the working title of which is "The Black Pirate."

She does not have to be a star of note, although it is preferred that she shall have had some screen experience. The requirements are for a young woman about five feet, six inches tall, handsome and of "regal bearing." Photographs should be sent to Albert Parker, who will direct the forthcoming Fairbanks picture.

Harry D. Buckley, personal representative of Mr. Fairbanks, in charge of the "Don Q" showing, warns all aspirants for the position not to go to Hollywood. He is emphatic in saying that a letter and photograph will answer the purpose. The letter and the photograph should be sent to Douglas Fairbanks, care of Pickford-Fairbanks Studio, Hollywood, California.

Weiss Bros. Westerns Listed For Release During 1925-26

WEISS BROTHERS are now ready to start releasing the products on the Artclass and the Clarion programs for 1925-26.

Several releases in the four series, which include Buddy Roosevelt, Buffalo Bill, Jr., and Wally Wales on the Artclass program and Leo Maloney on the Clarion list, are now ready for showing to exhibitors.

Many playdates have been signed up and the release will be made on the following schedule:

August 15 Buddy Roosevelt in "Reckless Courage."
August 25 Buffalo Bill, Jr., in "Quicker 'N Lightnin'."
September 4 Wally Wales in "Tearin' Loose."
September 14 Leo Maloney in "Win, Lose or Draw."
September 24 Buddy Roosevelt in "Galloping Jinx."
October 4 Buffalo Bill, Jr. in "The Desert Demon."
October 14 Wally Wales in "The Hurricane Horseman."
October 24 Leo Maloney in "Luck and Sand."
November 3 Buddy Roosevelt in "Action Galore."
November 13 Buffalo Bill, Jr., in "The Saddle Cyclone."
November 23 Wally Wales in "Galloping On."
December 3 Leo Maloney in "The Blind Trail."
December 13 Buddy Roosevelt in "Thundering Through."
December 23 Buffalo Bill, Jr., in "A Streak of Luck."
January 2 Wally Wales in "The Roaring Rider."
January 12 Leo Maloney in "Never Say Quit."
January 22 Buddy Roosevelt in his fifth picture.
February 1 Fifth Buffalo Bill, Jr.
February 11 Fifth Wally Wales.
February 21 Leo Maloney in "Heavy Odds."
March 3 The Sixth Buddy Roosevelt.
March 13 The Sixth Buffalo Bill, Jr.
March 23 The Sixth Wally Wales.
April 2 Leo Maloney in "Fighting Shadows."
April 12 The Seventh Buddy Roosevelt.
April 22 The Seventh Buffalo Bill, Jr.
May 2 The Seventh Wally Wales.
May 12 Leo Maloney in "West of 36."
May 22 The Eighth Buddy Roosevelt.
June 1 The Eighth Buffalo Bill, Jr.
June 11 The Eighth Wally Wales.
June 21 Leo Maloney in "Yellow Contraband."

It is expected that the Buffalo, Chicago and Indianapolis exchanges, located with Renown Pictures in those cities, will follow in close order the release dates of the New York Office.

"Syd" Chaplin in "The Man on the Box," his first starring picture for Warner Brothers.

Pathe Announces Program For Week of August 16th

HARRY LANGDON'S latest two-reeler and a Hal Roach star comedy head the Pathe release program for the week of August 16th, which also includes a chapter of the Patheserial "Play Ball," a Pathe Review, an "Aesop Film Fable," "Topics of the Day" and and two issues of Pathe News.

Harry Langdon stars in "Lucky Stars" produced by Mack Sennett and directed by Harry Edwards. Harry falls in with a doctor of a medical show and becomes a quack. The pair travel here, there and everywhere, finally landing in San Tobasco, where a senorita lures Harry away from the medicine. In his absence a villain dopes the medicine and then things happen. Langdon is supported by Natalie Kingston and Vernon Dent.

Arthur Stone heads the cast of "Tame Men and Wild Women, a Hal Roach two-reel comedy. As a youngster who believes there is a Santa Claus until he reaches the age of 31, Stone has a vehicle which gives him full chance to get over some of his inimitable comedy. He is supported by a cast of well-known players, among them being Marie Mosquini, Helen Gilmore, Martha Sleeper, Louise Carver, Marvin Lobach and Sammy Brooks. Marcel de Sano directed.

"Face to Face is the title of the fifth chapter of the Patheserial "Play Ball, writeen by Manager McGraw of the Giants and adapted to the screen by Frank Leon Smith. In this episode, Allene Ray and Walter Miller, the stars, are supported by Harry Semels, J. Barney Sherry, Mary Milnor and Wally Oeteel.

Pathe Review No. 33 offers excellent entertainment in a trio of subjects: "The Feast of the Harvest," a Thanksgiving celebration of an African tribe; "The Fortress of the Church," Avignon, the religious capital of ancient Gaul shown in Pathecolor views; "Spartan Sports," a novelty produced by the new "process-camera," invented by Pathe Review Staff Cameraman Alvin V. Knechtel.

"Soap" is the latest of Paul Terry's "Aesop's Film Fables," the popular animated cartoon series. Other subjects on the Pathe program of August 16th are "Topics of the Day," the newspaper humor reel and two issues of Pathe News.

Buffalo Bill, Jr., in "Quicker 'n Lightin,'" the first in the 1925-26 series of eight Artclass Thunderbolt Thrillers.

Doris Kenyon sings "A Song of India," to get in the mood for "The Half-Way Girl," First National's drama of the Orient. Sam Hardy also sings, while Director John Francis Dillon (left) sings and plays

Six Comedy Units at Work for F. B. O.; Short Subjects Popular

THE success of its short subjects has impelled Film Booking Offices to remain actively in the two reel comedy field, and the F. B. O. production forces are lining up one of the most imposing comedy programs in the industry for the 1925-26 season.

Headed by "The Adventures of Mazie," a series of twelve episodes based on the stories by Nell Martin which appeared in Top Notch Magazine, and which will again star cunning Alberta Vaughn with Larry Kent, Kit Guard and Al Cooke in support, F. B. O. announces that another series will soon be started on its lot, called "Fighting Hearts," which is being written expressly for the company by Sam Hellman, well known humorist. It is probable that Larry Kent will head the cast. "Fighting Hearts" like "The Adventures of Mazie" will be distributed as twelve two reel episodes.

"Amazing Mazie," No. 1 of the "Mazie" series was concluded this week. Ralph Ceder is directing from the continuities of Doris Anderson.

Joe Rock, well known comedy producer, who recently completed two series of two-reel comedies starring Stan Laurel and Jimmy Aubrey for F. B. O. distribution, is making two new series of twenty-six comedies for the releasing company.

The first series of 13 will be known as "Standard Fat Men" comedies and will feature the most famous fat men on the screen. Mr. Rock plans to use almost a ton of heavies in each picture, and the catch-line, "A Ton of Fun," will be used extensively in the advertising and exploitation of the productions. Work on the first comedy of this series, as yet untitled, was completed today, and featured in the production are "Tiny" Alexander, "Kewpie" Ross, and "Fatty" Karr, whose gross weight approaches half a ton. Billie Rhodes, famous comedienne, appears in this comedy with the heavyweight trio. The production is now in the cutting room and as soon as it is titled will be shipped to the F. B. O. branches for release on September 6th.

The second series of thirteen two-reel comedies will be known as "Blue Ribbon" comedies, and will feature some of the best known comedians on the screen, like Chester Conklin, Hank Mann and Vic Potel. Joe Rock's latest star discovery, a young woman from Paris who was recently "christened" Alice Ardell, will play opposite the stars. She is a fetching female who doesn't speak a word of English but whose sense of humor is easily discernible on the screen.

The Bray Studios will contribute 26 short subjects to the F. B. O. program. These twenty-six novelties will consist of thirteen Dinky Doodle Cartoons and thirteen comedies which will be known as "Unnatural History" cartoons. The Dinky Doodle Cartoons will be burlesques of famous tales and burlesques of the best known feature productions of the current year. "Don Q" will be the first.

"Ving" Fuller, well known sports cartoonist, formerly with the New York Graphic, will act as one of the animators associated with Waltz Lantz in the production of these two series.

Cosmopolitan Film Breaks Capitol's Summer Record

"NEVER THE TWAIN SHALL MEET," the Cosmopolitan Corporation's picturization of Peter B. Kyne's famous story of the same name, broke summer records during its engagement last week at the Capitol Theatre, New York. The Metro-Goldwyn-Mayer release drew the amazing total of $63,118.25 in its week's run, a figure which is seldom equalled at the height of the season. Only the fact that Greater Movie Season was inaugurated last Sunday, which lead Major Edward Bowes, managing director of the Capitol, to decide to usher in the occasion with a new picture rather than continue with a holdover film, prevented the Cosmopolitan production from playing a second week at the Broadway house.

"Never the Twain Shall Meet" also broke records at Loew's State Theatre, St. Louis, last week, doing the largest business in the history of the house with the exception of those weeks in which the Siamese Twins and Gilda Gray were added attractions.

The picture drew unusually favorable comments from the critics of the New York dailies. Following are excerpts from the reviews:

The Daily News: "A downright joy. An enthralling, beauty-filled drama that will make you go away with that misty-eyed but happy feeling. The real South Seas furnished the background for the greater part of the tale and never have you seen such loveliness."

"An excellent and a beautiful picture," said the Evening World, while the Graphic described the film as "worth a visit. If you like South Sea stuff—and who does not?—you'll enjoy this one."

The Morning Telegraph: "By far the best of the many South Sea Island pictures . . . Really entertaining, with deft characterizations, good acting and beautiful settings."

The Evening Post: "We recommend it . . . Another good bet on which to place the week's cinema budget."

Scenes in "The Wild Bull's Lair," an F. B. O. special starring Fred Thomson.

Twenty-six Pictures in Various Stages of Production at M.-G.-M. Big Studios

THE difficulty of keeping pace with news on picture production grows steadily with the rapid expansion of the industry. With the realization of this difficulty laymen as well as exhibitors are beginning to realize why it is difficult for the casual visitor to get through the gates of the Metro-Goldwyn-Mayer studios in Culver City, where the world's largest plant is now humming with feverish activity in realizing the most ambitious production program ever planned by any such organization. A luxurious line-up of stories, authors, scenario writers, directors, stars and technicians is actively involved at Culver City in maintaining the high Metro-Goldwyn-Mayer standards of motion picture production.

General impresario Louis B. Mayer and his associates, Harry Rapf and Irving Thalberg, were recently brought to the confession that not a day passes that something is not launched or a contract or two not signed. If it were legal to sign contracts on Sundays and holidays, their pens would be working even then.

No less than twenty-six pictures are at this moment going through the processes incidental to that labor known as "production." There are fifty-two in all. Some are taking form in the continuity department, some are being adapted, some are being cast, some are being directed and some titled and edited. It's surprising that systematicians have not tried to worm the secret out of the production department of how things are done at the Metro-Goldwyn-Mayer studios. There's a valuable lesson for them there, if they can think fast enough.

After two years or more "Ben-Hur" is just approaching its climax. Gen. Lew Wallace hardly dreamed when he wrote his celebrated novel that it would be necessary to lease property worth $3,000,000 to Westview Park, Cal., realtors, in order to build the Circus Maximus sets for the chariot races. One hundred and ten weeks is quite an engagement to Director Niblo and Ramon Novarro. (It's too hot to figure out the exact cost of the largest motion picture ever produced!)

To change the subject to newcomers, there is Al Raboch, whom Harry Rapf has just signed to direct Rex Beach's The Auction Block." Almost' simultaneously Mr. Rapf signed Hope Loring and Louis Lighton, the leading scenario team of the movie colony, to adapt the novel and write its continuity.

Reaching the final stages with the eclat that was predicted for it is "The Big Parade," which Laurence Stallings (co-author of "What Price Glory?") wrote for the valuable talents of John Gilbert. King Vidor is its director. Another one for King Vidor to direct will soon be ready in "La Boheme," Lillian Gish's first production under the M-G-M banner, on which Edmund Goulding has just completed the adaptation. John Gilbert will play opposite Miss Gish in this screen version of the celebrated operatic stand-by.

Edmund Goulding, who only adapted "La Boheme" at the behest of his friend Lillian Gish, returned to the directorial duties of putting the finishing touches on his "Sun-Up," featuring Conrad Nagel and Pauline Starke, only to find that "Sally, Irene and Mary" had in the interim been purchased by the Metro-Goldwyn-Mayer Company, had been adapted with the same celerity by Hope Loring and Louis Lighton, and had been allotted to him as his next megaphonic work.

Rex Ingram and Blasco Ibanez engaged in lively conversation at the latter's estate at Mentone, near Nice, France, where Ingram is producing the famous novelist's "Mare Nostrum" (Our Sea) for Metro-Goldwyn-Mayer with Antonio Moreno and Alice Terry in the leading roles.

And Joseph Von Sternberg, who with one hand is looking after the final details of "The Exquisite Sinner," for which he wrote the scenario as well as directed Conrad Nagel and Renee Adoree, is starting Mae Murray in "The Masked Bride" with the other. Basil Rathbone, the John Barrymore of England, has been signed for an important role in that production.

From the hinterlands some sixty-odd miles from Kingman, Arizona, word comes that Buster Keaton will soon be homeward bound, carrying a plenitude of canned comedy called "Go West," written by himself in collaboration with Raymond Cannon and Lex Neal and directed by the comedian and the latter of his collaborators. Kathleen Myers, whom Keaton discovered, is his new leading lady.

Then, to jump about 7,000 miles from Arizona to France, there is also word that Rex Ingram is well in advance of his production schedule on the Ibanez novel, "Mare Nostrum," in which Alice Terry and Antonio Moreno have the stellar roles.

Robert Z. Leonard is far from idle. With Kate Jordan's novel, "Time, the Comedian," featuring Mae Busch, Lew Cody and Gertrude Olmsted, almost off his hands, he is starting Richard Connell's "A Little Bit of Broadway," for which Pauline Starke has been cast in the leading role. With two productions to think about, he has insatiably begun preliminary work on "Paris," Carey Wilson's original story for which Erte, the movies' most munificently paid fashion creator is designing sets and costumes. Pauline Starke and Lew Cody will have to forego their vacations to feature in "Paris."

Frank Borzage and Tod Browning supply the M-G-M studio with subject for betting. Borzage is perfecting "The Circle," adapted from W. Somerset Maugham's stage play, while Browning is performing a like duty in behalf of "The Mystic," which he also wrote. No odds are given on either to finish first, but Eleanor Boardman heads the cast of the former production and Aileen Pringle and Conway Tearle of the latter.

William Wellman is just a little behind them, production charts reveal, with "I'll Tell the World," which was formerly known as "Don Quixote, Jr.," by George Scarborough and Annette Westbay. George K. Arthur, Gertrude Olmsted and Charlie Murray have the foremost places.

Of Hobart Henley it is known that he has finished Norma Shearer's first starring vehicle, "A Slave of Fashion," and is starting the picturization of Cosmo Hamilton's "An Exchange of Wives," with Eleanor Boardman, Lew Cody and Renee Adoree.

"Dance Madness," too, is in its embryo state. S. Jay Kaufman wrote it and Max Marcin adapted it. Two well-known Broadwayites have at last agreed that something is good. It will have Aileen Pringle and Lew Cody in the leading roles.

Monta Bell is directing Marion Davies and Conrad Nagel et al, in "Lights of Old Broadway," Lawrence Eyre's story which Carey Wilson adapted to the screen.

Speaking of Carey Wilson leads to the fact that his story of Naval Academy life, "The Midshipman," directed by Christy Cabanne and starring Ramon Novarro, is nearing the production port. Novarro has lately been changing from nautical to Roman garb to alternate in "The Midshipman" and "Ben Hur" scenes.

The Franz Lehar operetta, "The Merry Widow," with Mae Murray and John Gilbert awaits only some minor transpositions by Eric von Stroheim before it is announced for release. The same may be said for a new Elinor Glyn production about which there is considerable secrecy.

From the Scandinavian sector of the Metro-Goldwyn-Mayer studio it is reported that Victor Seastrom is working diligently on "The Tower of Lies," taken from a novel by Selma Lagerlof, a countrywoman of the director. Lon Chaney and Norma Shearer are in it. Meanwhile Benjamin Christianson is starting "The Light Eternal," a story of his own creation and adaptation.

The youngsters of the studio, Jackie Coogan and Sally O'Neill, age 11 and 16 respectively, are competing with their elders in activity. On July 15 Jackie put into effect his new M-G-M contract by starting "Old Clothes," with Eddie Cline directing. And Sally O'Neill, as vivaciously Irish as her director, Marshall Neilan, is making good the fame predicted for her in "Mike."

National Vigilance Committee Pamphlet Hits Ambiguous Advertising of Mix Name

THE Associated Advertising Clubs of the World, as champions of truth in advertising, have placed themselves on record, through their National Vigilance Committee, to wage a vigorous campaign against untrustworthy film exploitation. A recent issue of the association's Trade Service Bulletin contains a forceful article commending the section of the U. S. District Court for the Southern District of California in granting an injunction to Fox Film Corporation against fledgling producers seeking to usurp the rewards of Tom Mix's reputation as a motion picture star.

The article is entitled "Mixing Up the 'Western Fan'" and is a comprehensive expose of the attempts through ambiguous advertising to mislead the public. It is pointed out to exhibitors that they will be interested in knowing that "The California Court which enjoined the imitators of this popular western star is further assisting them to retain the confidence of their patrons by fining in a contempt proceeding the Art Mix Company and its manager for a violation of the decree."

After noting that the motion picture exhibitor whose patrons are partial to westerns is confronted with a curious trade development because of the stellar reputation built up over a period of years in this field, the article continues:

"Recently there appeared on the horizon a producing unit styled 'Art Mix Productions,' also making westerns with a principal star, costumed as Tom Mix usually appears on the screen, riding a horse which, by many who do not know horse-flesh intimately, might easily be mistaken for Tony. Now comes the 'William (Bill) Mix Productions,' also producing westerns.

"Who's next? Shall we have 'Richard (Dick) Mix Productions' and 'Henry (Harry) Mix Productions' also?

"Apparently it isn't necessary to act to get into this game. Such conscientious stars as G. M. Anderson, William S. Hart, Tom Mix and Hoot Gibson seem to have labored quite unnecessarily. All that is needed, judging from these ventures, is a last name identical with that of a star who has already created a reputation. In the Art Mix Productions a hard-riding lad named Kesterson does the heavy work and draws the small type while the name of Art Mix looms with stellar prominence. In the William (Bill) Mix Productions, one Dick Carter, not William (Bill) Mix, occupies the principal saddle, only to have his name subordinated in the advertising. None of these producing Mix's, according to Tom Mix, are near enough relatives to be known to him.

"The experienced exhibitor knows that these pictures, like any other westerns, must succeed or fail on their own merits. He knows that all this 'mixing' cannot put across westerns which would not go over just as well under any other name; and that if the public be led to believe by such advertising that these are Tom Mix pictures, or that any of these Mix's are related to, or like, Tom Mix, the exhibitor who screens them will be the goat. He knows that theatre patrons' opinions of such advertising is analogous to his own irritation at advertisements of 'M. F. Waterman Fountain Pens,' 'Art Hoover Suction Sweepers,' or 'William (Bill) Underwood Typewriters.'

"Knowing the importance of good will in the successful operation of a picture theatre, as in all other business, the intelligent exhibitor is less interested in the recent injunctions of the Superior Court of Los Angeles against the advertising methods of the Art Mix Company and the Bill Mix Company than in the importance of convincing his patrons that they will find upon his screen only and exactly what his lobby display heralds and newspaper copy lead them to expect.

"A recent decree by the U. S. District Court for the Southern District of California deals so vigorously with the advertising of the William (Bill) Mix Productions, however, that a monetary consideration of some of its features is worth while. After providing specifically and exactly how posters, placards, screen titles and billboard paper shall be worded 'and not otherwise,' it further provides that the name of the firm advertised shall be three times the size of the feature performer; if any, shall be twice the size, size being applied not only as to height but also as to consistency, thickness, boldness and prominence.

"Defendant is further ordered to label all photographs of a male performer featured in such exploitation with his own name in readable type. If any of the old advertising material of this defendant is to be employed, it shall be imprinted prominently with the words 'not connected with any other producer or performer of similar name.' The attitude of the Federal Court is based upon the reputation of the common law. It also reflects what every intelligent exhibitor knows to be the public interest."

Work Progressing on Preferred List; Editing "With This Ring"

CAMERAS were focused this week on two new Preferred Pictures at the Schulberg lot in Hollywood where the program of twenty releases for the year is being carried out. Wesley Ruggles began the direction of "The Plastic Age," Percy Marks' best selling novel that reached the record fiction sale established during 1924. This picture which is one of the most important on the new Schulberg schedule features an all star cast headed by Donald Keith, Clara Bow and Gilbert Roland.

"The Other Woman's Story" by Peggy Gaddis was started as the next Gasnier production for release by B. P. Schulberg.

Director Fred C. Windermere is at work in the cutting room assembling the final print of "With This Ring," suggested by the novel by Fanny Heaslip Lea. Alyce Mills, Lou Tellegen, Donald Keith and Forrest Stanley comprise the leads.

Scripts for the next series are now in preparation. These are "Lew Tyler's Wives" by Wallace Irwin, "Shenandoah" the American stage classic by Bronson Howard, and "Horses and Women" adapted from the Saturday Evening Post novel, "The Biography of a Race Horse" by L. B. Yates.

HERE'S HALF A TON OF JOLLY MIRTH-MAKERS

This trio of funny men has been signed to star in Joe Rock Productions, high class comedies, for release through F. B. O. Left to right are Frank Alexander, Bill Ross and Hilliard Karr.

Fox Pictures Exploited at New York Beach Resorts

THE booking of "The Iron Horse," "The Fool" and "As No Man Has Loved" at the big beach resort theatres in and around New York during the past fortnight offered some new and original angles and possibilities for the Fox exploitation staff to work on in aiding the exhibitors to put these big specials across in the manner they deserved. That they responded ably and ingeniously to the occasion was shown not only by the gross figures of a seven day run of "The Iron Horse" at the Strand, Far Rockaway, a four day engagement of "The Fool" at the same theatre and a three day showing of "The Iron Horse" at B. S. Moss' Castle Theatre, Long Beach but also by the stunts employed.

The week's run of "The Iron Horse" at Far Rockaway was preceded by a two week's newspaper advertising campaign in the weekly and semi-weekly papers of that place as well as in four other papers in surrounding Long Island towns from which the Strand draws its regular clientele. An exceptional amount of paper was posted throughout the Rockaways—fifty twenty-four sheet stands alone being used. One hundred and fifty extra three sheet boards were placed throughout the town and its environs to give it the full advantage of poster advertising.

Harry Thoms, the hustling manager of the Strand, broke all precedents at Far Rockaway by securing permission from the authorities there to string shield shaped banners across the street in front of the theatre and on each side for the entire block. These banners were placed four days before the opening and not only forced attention from the residents of the town but also from the thousands of auto transients passing back and forth on the street to the beach.

At the B. S. Moss Castle Theatre, Long Beach, full advantage was taken of its location right on the boardwalk by a lobby flash of banners, signs, lobby photos and a special display of big enlarged photos of scenes and cast from the picture which were originally part of the lobby display during the year's run of "The Iron Horse" at the Lyric Theatre on Broadway.

One of the newest and most ingenious of the exploitation stunts conceived and used by the Fox exploiteer was with several thousand one ounce bottles, of the vial type. In each of these battles was placed a printed message announcing the engagement of "The Iron Horse" at the Castle. In a certain proportion out of every thousand bottles thus used were placed passes for the theatre. On Saturday and Sunday, the last two days of the run and the two biggest days of the week at this famous beach, these bottles were taken out about a half mile beyond the surf line in a motor launch and thrown overboard for miles along the entire stretch of the beach. Tide and wind quickly sent them inshore where they were washed up on the beach to cause a wild scramble among the curious thousands of bathers to see what the bottles contained.

The four days engagement of "The Fool" at the Strand Far Rockaway was exploited in a dignified manner but with the same lavish display of newspaper space and posting as "The Iron Horse." Instead of utilizing the umbrellas at the beach for this engagement several big fifteen foot banners were hung along the ocean front. With the cooperation of the management the Fox exploiteer also played up to the clergy of that vicinity and letters of invitation to see the picture were sent to all ministers, priests and rabbis in the Rockaways. Bookstore displays were used in Far Rockaway for ballyhooing both "The Iron Horse" and "The Fool."

"The Iron Horse" and "The Fool" Receive Lavish Praise from Calgary's Chief Censor

In the lexicon of filmdom the phrase, "commendation from the censor," can be regarded fairly as praise indeed! Wherefore, Fox Film Corporation will be pardoned the indulgence of voicing a justifiable pride over the enthusiastic appreciation expressed by Howard Douglas, chief censor at Calgary, Alberta, Canada, for the William Fox productions of "The Iron Horse" and "The Fool."

Encomiums are not given lightly in official Canada, where law is law, and its execution is unswayed by influence in the slightest degree. The opinion of the Canadian censor on "The Iron Horse" follows:

"This is a wonderfully artistic and measurably realistic production of scenes and incidents, real and imaginative, in the construction of the first American continental railway. It is history, patriotism, romance, humor, wild west show and Zane Grey novel so intermingled as to provide a bill of fare with something to suit the taste of each individual in the most cosmopolitan audience. The picture will appeal to the popular demand for lively entertainment, and, at the same time, will give a certain amount of information of an instructive nature."

Writing of the William Fox production of "The Fool," adapted for the screen from Channing Pollock's stage success, Mr. Douglas said:

"The setting is good, the picture is clean and attractive, and altruistically inspiring, and while the characters portray the extreme of their class, the moral of the plot as a whole leaves an uplifting impression upon the imagination. Appeals in a sympathetic manner to the feelings and the resulting influence should be in the direction of better conduct, arising out of a saner object in life."

Madge Bellamy is one of the featured players in "Lightnin'," the John Golden stage success directed by John Ford for William Fox.

Hook-up With Legion

Ad in American Legion Weekly Arranges for Tie-up With Fox Epic

Exhibitors booking the Fox masterpiece, "As No Man Has Loved," have possible tie-ups with the various American Legion Posts in their neighborhoods as the result of an advertisement inserted by the Fox company in the American Legion Weekly, official organ of the great veterans' organization.

The advertisement carries a straightforward and inspiring message to every legion member and calls upon the Legionnaires to bring honor, profit and good will to their posts or units by sponsoring in their communities the presentation of the Fox motion picture epic.

The ad points to the fact that the picture carries the strongest possible kind of patriotic message, being a throbbing drama of devotion to country, home and family, based on Edward Everett Hale's classic, "The Man Without a Country."

In addition to this the advertisement appeals to the fraternal spirit of the organization members by pointing out that "As No Man Has Loved" was adapted, directed, acted, and staged by veterans of the World War.

Edward Hearn Featured

Edward Hearn is playing the leading masculine role opposite Clara Bow in B. P. Schulberg's forthcoming Preferred Picture, "The Lawful Cheater," directed by Frank O'Connor. Hearn has lately built popularity on account of his splendid work in the title role of "The Man Without a Country."

Jane Jennings in Cast

Jane Jennings, "Cameo Mother of the Screen," whose last work was in "The Little French Girl," for Paramount, has been engaged for the society mother role in "The Danger Line," which Hugh Dircker is directing for Macfadden at the Pathe Studios.

"Merry Widow" Release

"The Merry Widow" is to be released early in November, and will have a preview showing at the Embassy Theatre in New York.

LOWELL SHERMAN
The star of "Satan in Sables," the Warner Brothers picture.

May McAvoy in Cast

This Splendid Actress in Warner Bros. "Lady Windermere's Fan"

Warner Bros. have engaged May McAvoy to play one of the leads in "Lady Windermere's Fan," the world-celebrated Oscar Wilde drama which is to have an important place in the 1925-26 schedule. Irene Rich and Clive Brook have been cast for important parts, the latter being chosen to play Lord Darlington.

"Lady Windermere's Fan" is to be an Ernst Lubitsch production. Following his invariable rule, Mr. Lubitsch is selecting the cast very deliberately and with great care, making certain, before announcing a definite selection for any given role, that the player he has in mind is better fitted for that particular part than any other who could be procured.

Raymaker to Direct "The Sap"

The next picture which Herman Raymaker will direct for Warner Bros., it is announced, is "The Sap," the third contribution which Matt Moore and Dorothy Devore are to make to the 1925-26 line-up. This is a rollicking story with an unusual theme and a colorful romance. Raymaker lately finished "The Love Hour," with Ruth Clifford and Huntly Gordon, and before that directed Kathleen Norris' "Rose of the World," in which Patsy Ruth Miller is starred.

Complete "Compromise" Cast

The cast of Warner Bros. "Compromise," now in production with Alan Crosland directing, is now complete. Irene Rich is starred as Joan Trevore, the principal woman character, with Louise Fazenda as Hilda; Clive Brook as Alan Thayer; Pauline Garon as Nathalie Trevore; Helen Dunbar as Aunt Catherine; Winter Hall as Grandfather Trevore; Raymond McKee as Ole; Muriel Frances Dana as the child, and Lynn Cowan in an important part.

Archainbaud to Direct

Director George Archainbaud arrived in New York to handle the megaphone for an Earl Hudson unit of First National in the filming of "The Scarlet Saint."

New York Critics Praise Irene Rich in "Eve's Lover"

IRENE RICH in "Eve's Lover," a Warner Brothers production, was the feature attraction at the Piccadilly Theatre, New York, last week, drawing large audiences and winning high praise. Excerpts from some of the newspaper reviews follow:

Times: Add one more to the exhibits which prove that if a photoplay is put on well the audience will be content. "Eve's Lover" has a cast and a director. Hence a very entertaining, and therefore successful, photoplay. The actors play well into each other's hands and they play well individually. Willard Louis shows that knack of poking fun at the heavy business man which is individual with him. Bert Lytell adds to his reputation as a deft comedian. Clara Bow is pretty and vivacious and a little more. Irene Rich supplies capitally a tone which is difficult for an actress to catch and which is indispensable as a background for the piece. Nor must we forget one of those little clerk bits by Arthur Hoyt.

Delight Evans in Morning Telegraph: It is entertaining. There is something in it to please every taste. Women, especially, will enjoy the fine work of Irene Rich in a sympathetic characterization. She plays Eve as she always plays other roles—sincerely and earnestly. Bert Lytell is a dashing and humorous count.

American: The picture has been well written and directed. Irene Rich is always lovely. Clara Bow and Willard Louis bring fun to the story.

Mildred Spain in Daily News: A charming and wholly delightful tale. If Irene Rich is one of your favorites—and isn't she?—don't miss this one.

Evening Post: "Eve's Lover" is entertaining. Irene Rich is a good Eve.

Sun: Miss Rich furthers her reputation as an extremely capable cinema actress. This is quite a feat.

Dorothy Herzog in Daily Mirror: The story is frolicsome and snappy, and adroitly handled by Director Roy Del Ruth.

Editing Many Pictures

With several big feature productions completed simultaneously, the cutting rooms are the center of attention at Universal City just now.

Lawrence Trimble's "My Old Dutch," from the famous coster song and English stage play; William A. Seiter's production, "Where Was I?" starring Reginald Denny; "The Beautiful Cheat," featuring Laura La Plante under Edward Sloman's direction; Svend Gade's "Peacock Feathers" and several others, are in the editing stage. Their directors, meanwhile, are preparing new stories to be put in production soon.

Completes "What Price Beauty"

Mrs. Rudolph Valentino has completed "What Price Beauty," her first effort as a film producer, and has started the negative on the way to New York. The fiflm is being shipped in custody of George Ullman, the Valentino business manager.

While in New York Ullman will handle negotiations for a release, all offers having been held up pending his arrival for personal discussion. As an original story and independent production by Natacha Rambova, Valentino's wife, "What Price Beauty" has been the subject of considerable comment.

"Ma" Ferguson Asks Warner Brothers to Produce "The Golden Cocoon" in Texas

GOVERNOR MIRIAM A. FERGUSON of Texas, the first woman ever elected Chief Executive of an American State, is thoroughly alive to anything that will spread the name and fame of the Lone Star commonwealth outside its own wide-flung boundaries. This is evidenced by a telegram received this week by Warner Brothers, inviting them to film their new picture, "The Golden Cocoon," in Texas, where most of the action of the story is laid. The telegram was as follows:

"Sam Warner, Warner Brothers, Inc., New York, N. Y.:

"We understand that your company will film 'The Golden Cocoon,' written by Ruth Cross. This story is laid in and around Austin and the University of Texas. We wish to extend a most cordial invitation to you and your company to film the scenes on the actual locations described in the book.

(Signed) "Governor Miriam A. Ferguson;
"W. M. W. Splawn, President, University of Texas;
"Mrs. Charles Joe Moore, Chairman, Better Films Committee of Texas;
"Austin Chamber of Commerce;
"E. B. Roberts, Manager, Majestic;
"Louis Novy, Manager, Hancock;
"L. R. Guyer, Manager, Queen;
"J. J. Hageman, Manager, Crescent;
"'Skinny' Prior, Manager, Grand Central."

The heroine of "The Golden Cocoon" is the daughter of a northern Texas family, who wins a scholarship and attends the State University, at Austin. She falls in love with a lawyer-politician and marries him just after his election as Governor. Many of the subsequent scenes are laid in the Executive Mansion, where Mrs. Ferguson is now presiding, and others in the Capitol where her offices are.

Warner Brothers, in a telegram of acknowledgment, expressed their deep appreciation of the invitation from the Texans. Ruth Cross, the author, is a native Texan.

"Sally of the Sawdust" Pleases Chicago Critics

"THE new D. W. Griffith picture, 'Sally of the Sawdust,' stands in a class by itself," said Carl Sandberg, motion picture reviewer for the Chicago Daily News, when this United Artists Corporation release had its world premiere showing at the Roosevelt Theatre, Chicago.

"This 'Sally' picture is good, standing way up among the best of the year. And some will say it is the best Griffith has done since he made 'Broken Blossoms.' If you enjoy that twist of the byway of life where tears and laughter come close to mixing, where pain turns with jokes at itself, and the terms of comedy and tragedy get lost like sunshine and rain during a sunshower, then take a look at Carol Dempster playing Sally, W. C. Fields, as Prof. Eustace McGargle, spieler, faker and three-card man, also is a new development. We recommend 'Sally of the Sawdust' as entertainment, a blend of misery and monkeyshines and majesty."

"'Sally of the Sawdust' is a picture of undoubted box-office strength," said Rob Reel in the Chicago Evening American. "Griffith brushes in characters, pathos and comedy, particularly the latter, with his usual adroitness and, presto, a photoplay that will give many of his other creations a hard run in the popularity race. The picture has been filmed with such a high grade, splendid development of engaging incident that it reaches a high mark as entertainment."

"Comedy is the keynote of D. W. Griffith's latest offering 'Sally of the Sawdust,' a story of circus life," wrote Genevieve Harris of the Chicago Post. "The plot is simple and is presented in a straightforward way. It is good entertainment. The laughter it wins from the audience proves how well its points 'get across.' After all there is no analyzing comedy. It makes you laugh or it doesn't. And this picture makes 'em laugh, which is its sole aim."

"Don't miss "Sally of the Sawdust' which is a masterpiece," said Ashton Stevens, in the Chicago Evening Herald. "It seems to me that the stage art of an actor never has been so successfully transferred to the screen as D. W. Griffith here renders that of W. C. Fields. I shall not attempt to list all the desirable laughs, rail and sawdust,—perhaps the only really laughable bootlegging joke of the year. Don't miss 'Sally of the Sawdust.'"

Theatres Demand Fox Varieties in Advance of Release Dates

EMULATING Oliver Twist, the Broadway exhibitors are asking for "more" of the Fox Varieties releases, even before the date set for the first showing of these film adventures into the land of romance and science around the world. So great has been the demand for these interesting one reelers from the big time theatres that Fox Film Corporation has been obliged to dip into its 1925-26 novelty chest to supply the requests.

Five of the Fox varieties for next season which have been shown at the Colony, Rialto and Strand theatres so far are "West Wind," July 26; "Toiling for Rest," June 28; "With Pencil, Brush and Chisel," August 9; "Sky Tribe," June 28; and "My Own Carolina," May 31.

The diversity of subjects treated in this interesting series is one of the attractive features with exhibitors. The motion picture public has evinced a growing interest in the Fox Varieties since the release of the first of the series a few weeks ago. Some of the films which the demand bids fair to force into premature release include "In A China Shop," a unique subject graphically picturing the history of porcelain making; "Cuba Steps Out," a romp through the picturesque tropical playground of the Western Hemisphere and the sugar and tobacco fields; "White Paper," revealing the transformation of the tree into the modern newspaper; and "The River Nile," a photographic story of mysterious Egypt living today as it did 5000 years ago.

Of the Fox Varieties already appearing on the screen, "West Wind," the first of the releases, won instant popularity. It is a vivid combination of travelogue and autobiography of nature's paradox in its swift journey around the earth. The scenes were taken on the ground by the staffs of Fox cameramen in every clime and more than a dozen countries. Every mood of the west wind is recorded in its swift skimming of the surface of land and sea.

"Toiling for Rest" carrys the jaded stay-at-home audiences on a magic carpet into the heart of the unexplored regions of the picturesque Canadian Rockies, filming hazardous scaling of snow-clad peaks and yawning chasms.

The lurking desire in every human breast to return to the scenes of childhood days finds satisfaction in the quaint "My Own Carolina" with its mossy brooks and sylvan dells.

A close-up of genius at work vitalizes the studio atmosphere in "With Pencil, Brush and Chisel," one of the intimate and unique studies of Fox Varieties. The artistic versatility of Emil Fuchs, famous sculptor, painter, etcher and writer, is a revelation of the intimacy with life secured through the camera lens.

"The Sky Tribe" unfolds on the screen the wonders of the Painted Desert of the Southwest and a thrilling adventure into the high mesas where the Eagle men, the Pueblo Indians, dwell.

To Adapt "Three Faces East"

G. Gardner Sullivan, a dominating figure in the world of screen writing, has been secured by Cecil B. De Mille to prepare a screen treatment of "Three Faces East," the famous wartime secret service play, which is to be filmed at the De Mille Studio under the direction of Robert Julian.

Richard Talmadge is the star of Carlos Productions.

"Don Q" in Boston

"Doug" Fairbanks' Picture to Have Boston Presentation

Harry D. Buckley, personal business representative for Douglas Fairbanks, announces that his latest feature, "Don Q, Son of Zorro," which had had a phenomenal summer run of eight weeks at the Globe Theatre, New York, will open at the Colonial Theatre, Boston, Monday August 17, for a limited engagement of one month.

Practically the entire force used in the Globe presentation will be taken to Boston, and this includes prologue, scenery and artists. Mortimer Wilson, who wrote the musical score for "Don Q," while the picture was in the making at the Pickford-Fairbanks studios, will conduct a special symphonic orchestra at the Colonial during the Boston run.

"Just Suppose" Purchased

J. Boyce Smith, Jr., general manager of Inspiration Pictures, Inc., announces the purchase of A. E. Thomas' successful stage play, "Just Suppose," for Richard Barthelmess' use.

Mr. Smith is particularly enthusiastic over the acquisition of "Just Suppose" for the young star, believing that it will make a delightful and romantic vehicle for him. It is expected that "Just Suppose" will be screened as Mr. Barthelmess' next vehicle for First Nationl release to follow "The Beautiful City," now in production. It is probable that some of the scenes will be filmed in Europe.

Tiesler Organizes Producing Unit

Hans Tiesler, recently returned from Europe, has put all his energy into organizing the Hans Tiesler Productions, and is making a reporter picture, called, appropriately enough, "'His First Story."

The picture is one of a series of six, and the story was written directly for the screen by L. V. Jefferson. The cast includes the charming Gloria Grey, Charles Gerrard, Henry A. Barrows, and Roy Hughes, and Robert M. Brown is directing.

Frank Hutter of the K and H. Film Distributing Company is making a special trip to New York with this picture in order to market the series.

Arthur Somers Roach, the novelist, who has just closed a contract with Warner Bros. for all his novels and he will devote part of his time to assisting in their supervision.

Will Direct Harry Carey

Director and Cast Selected for "The Man From Red Gulch"

Edmund Mortimer, who directed "The Prairie Pirate," the first of the new series of Harry Carey westerns, and according to report, the best Carey picture to date, has been re-engaged by Hunt Stromberg to direct Carey in the second picture, "The Man From Red Gulch."

In addition to engaging Mortimer, Stromberg has also selected Harriett Hammond as Carey's leading lady in this production, and Frank Campeau, Mark Hamilton, Lee Shumway, Doris Lloyd, Virginia Davis and Mickey Moore for the supporting cast.

"The Man From Red Gulch" was adapted for the screen by Harvey Gates from Bret Harte's colorful western story "The Idyl of Red Gulch." It will be released by Producers Distributing Corporation in November.

Big Sets for M.-G.-M.

Construction of two elaborate sets representing cafes in Paris and New York has begun at the Metro-Goldwyn-Mayer studios. The first of these represents a Parisian cafe in Josef von Sternberg's "The Masked Bride," starring Mae Murray, who plays the part of a cabaret dancer. Francis X. Bushman plays opposite Miss Murray in this Leon Abrams story. The second set is one of the high lights of Robert Z. Leonard's "A Little Bit of Broadway," by Richard Connell, co-featuring Pauline Starke and Charles Ray. This set represents an exceedingly elaborate New York cabaret in which a unique ballet of dancers and manikins coached by Fanchon and Marco, appear in support of Miss Starke, who has the role of a ballet dancer.

World Famous Designer Signed

Cecil B. De Mille announces the signing of a long term contract with Gilbert Adrian to be associate gown designer with Mlle. Henriette Dallett of Paris who is already installed at the De Mille studio.

Adrian is the young Parisian artificer in silks and satins who startled Broadway with his unusual costume creations for Irving Berlin's Music Box Revue of 1922-23. More recently Mr. Adrian made costumes for Rudolph Valentino's "The Hooded Falcon" and Mrs. Rudolph Valentino's "What Price Beauty."

St. Louis Receives Unusual Heralding on Fox's "The Fool"

THE St. Louis engagement of "The Fool," at the King's Garden Theatre, that city, received a smashing campaign at the hands of Al J. Marks and the Fox exploitation forces.

Among other stunts employed was a unique method of distributing special circulars about town, by a systematic house-to-house campaign. Fifty boys were used to distribute the heralds. Each boy wore a large printed card on his cap, reading:

"THE FOOL
STARTS SATURDAY
KING'S THEATRE."

Seven big cars were used to transport the boys to different sections of the city. The cars carried banners reading:

"The Fool—Not the Owner
Of a
Star Car
'THE FOOL'
Will be at the
King's Theatre—Next Week."

The cars constituted—in themselves—a good exploitation parade.

To make doubly certain that no section of St. Louis was overlooked in the "flyer" campaign, the city was divided into districts. On one day the West side and part of the North side was worked, while the following day was devoted to cleaning up the South side and balance of the North side. The East side of the city was handled by boys on foot and on bicycles.

The effectiveness of this stunt lay in the fact that the exploitation instead of being worked on the downtown streets of the city, or in the vicinity of the theatre—as is generally the case, was in reality brought to the very doorsteps of every home in the city. The bannered cars, the boys bearing signs, and the heralds themselves comprising three separate and distinct exploitation mediums that could not fail to attract attention. This carefully planned campaign reflects great credit upon those responsible for its execution.

"Bill" Hart "Set" to Start for United Artists Corporation

UNIVERSAL CITY as the studio; Aug. 10th as official starting date; King Baggot as director; Wallace Kerrigan as production manager are the latest announcement concerning William S. Hart's first production for United Artists Corporation release, "Tumbleweeds," an adaptation by C. Gardner Sullivan from Hal G. Evarts' novel which ran serially in the Saturday Evening Post and afterward had a large sale in the book market.

Offices, dressing rooms and all facilities for "Tumbleweeds" have been arranged and one of the most effective streets ever constructed is being built. This will represent Caldwell, Kan., as it was in 1889, when the Cherokee Strip was opened to homesteaders. Much of the action of the picture centers about this location.

Another important locale for exterior scenes will be that showing the cattle country and two of the biggest ranches on the Texas Range will be utilized for this purpose.

"Tumbleweeds" is largely an outdoor picture and will mean the use of large crowds of people, big herds of cattle, thousands of wagons, and so on.

J. H. McCloskey will assist King Baggot in directing. The complete cast will be announced shortly, but Captain T. E. Duncan has been engaged to play a military role in the picture and act as military advisor in scenes where United States troopers will appear.

Universal's "See America First" Caravan Moving Eastward Fast

UNIVERSAL'S "See America First" unit, the motor truck and trailer which is filming scenes in various American cities as exploitation for the Second White List and for the Greater Movie Season, is well on its triumphant way across the United States. It now is in the Chicago territory, after having made an eventful run from San Francisco, with stop-overs in Salt Lake City, Omaha, Des Moines and other places. At several of these stops, screen tests were made of local beauties, selected through newspaper contests. As a result several girls have received contracts from Universal and now are being trained at Universal City.

C. E. Holah, in charge of the Universal caravan, reports that each locality has given a royal reception to the "See America First" unit. In each town where a stop has been made, the unique outfit has pulled up in front of the theatre of a prominent Universal exhibitor, who has benefited thereby from the large crowds which gather to look at the motorized bungalow which forms the center of attraction of the unit.

Ray Remains With Chadwick

According to an announcement from the offices of Chadwick Pictures Corporation, Charles Ray is still under contract with that firm. Through arrangement with the Chadwick Company, Ray will make one picture for Metro-Goldwyn. On completion of that production, Ray will return to Chadwick, starting production immediately on the first of the remaining pictures he will make for that company under his present contract. "Some Pun'kins" and "Sweet Adeline," Ray's first Chadwick releases, have been completed.

"The Love Toy"

Having finished "Satan in Sables," the first of the starring productions on the 1925-26 Warner Bros. schedule, Lowell Sherman has started work on "The Love Toy," with Earle Kenton directing. The scenario, by Sonya Levien, is the first this young woman has done since joining the Warner staff. Jane Winton and Maud George have lately been added to the cast of "The Love Toy."

Signs Famous Russian Team

The Imperial Theatre at Moscow, that great dramatic palace of the continent, has sent two of its favorite artists to Hollywood.

They are Laty Floren, famous Russian playwright, actor and director, and his wife, equally famous on the continent as a dramatic actress, theatrically known as Monna Gann. They have just been signed by B. P. Schulberg and will make their American screen debut under the Schulberg banner.

Screen Veteran Reunion

Lionel Barrymore and Henry B. Walthal, veteran screen players, members of the original Biograph stock company, are reunited for the first time in many years as featured actors in B. P. Schulberg's new Preferred Picture, "The Girl Who Wouldn't Work." Marguerite De La Motte and Lilyan Tashman are also in the cast, which Marcel De Sano directed.

Radio Debut of Riza Royce

Riza Royce, stage star, signed recently to a long term contract with B. P. Schulberg Productions, made her radio debut last week, speaking through Station WGBS in New York City. Miss Royce is well known in New York for her performance of the "vamp" in Edgar Selwyn's stage success, "Dancing Mothers." She was formerly featured in the Ziegfeld Follies.

Phyllis Haver Signed

William de Mille has signed Phyllis Haver to play the part of Florence Wheeler in his next Paramount production, "New Brooms," the play which Frank Cravens wrote and produced in New York. Clara Beranger, with her usual skill, prepared the adaptation.

So far the cast includes Bessie Love, Neil Hamilton, Robert McWade and Miss Heaver.

Studio Party Visit

A private showing of Erich von Stroheim's "The Merry Widow" was the feature of a private dinner party recently given by Will Hays at the Ambassador Hotel in Los Angeles to a member of close friends, including Mr. and Mrs. Howard Chandler Christy and Mr. and Mrs. William Randolph Hearst.

LILLIAN GISH

First photograph of famous star as "Mimi," in her production of "La Boheme," which King Vidor is directing. Edmund Goulding adapted the story; Mme. Fred Degresac wrote the continuity; Jack Gilbert plays opposite the star. This is a Metro-Goldwyn-Mayer picture.

Warners Change Titles

Warner Bros. have decided to change the titles of three pictures on their 1925-26 schedule. The name of "The Easiest Road," now in production, with Marie Prevost in the stellar role, has become "Seven Sinners." This is an original story by Bradley King. The title of "Kentucky Hills," the adaptation of Charles A. Logue's magazine story, in which Rin-Tin-Tin is the central figure, has become "Below The Line," and Rex Beach's "The Barrier That Was Burned" will appear on the screen as "Barriers of Fire."

Berger Starts "Unfair Sex"

Henri Diamant Berger who has already made two feature productions, "Fifty-Fifty" and "Lovers' Island," for the new season's program of Associated exhibitors, has started a third picture entitled "The Unfair Sex" at the Diamant Studio in Fort Lee, New Jersey.

The cast numbers several names well known to filmdom, including Nita Naldi, Holbrook Blinn, Hope Hampton, Walter Miller, Jack Raymond and Ida Darling.

Metro's Trackless Train

Metro-Goldwyn-Mayer's Trackless Train, now crossing the country from New York to Los Angeles in the interests of better roads and better motion pictures has reached Milwaukee, and has been accorded one of the most sensational receptions in the history of its trip by this city.

Added to Cast

Mathew Betz and Karl Dane have been added to the cast of Rupert Hughes' "Don't," and will play the roles of lunatics in this Metro-Goldwyn-Mayer production, directed by Alf Goulding. Sally O'Neill and Bert Roach have the featured roles.

Ruth Stonehouse in Cast

Ruth Stonehouse has been added to the cast of "The Danger Line," in one of the reatured roles. Hugh Dircker is directing the photoplay being filmed at the Pathe Studios.

First Standard Comedy

Joe Rock has completed actual production work on the first of the Standard Fat Men series for F. B. O. which feature the "Ton of Fun" composed of three of the heaviest comedians known to the screen, "Tiny" Alexander, "Kewpie" Ross, and "Fatty" Karr, whose gross weight closely approaches a ton. Billie Rhodes, famous comedienne appears in this comedy with the heavyweight trio. The production is now in the cutting room and as soon as it is titled will be shipped to the F. B. O. branches for release on September 6.

Title Writers Signed

Two noted title writers have been signed on a joint long term contract by Metro-Goldwyn-Mayer, according to Louis B. Mayer, production executive at the Culver City studios. They are Katherine Hilliker and her husband, Captain H. H. Caldwell, who together have titled many of the greatest pictures ever made and have been responsible for the titling of many foreign pictures.

Sign Malcolm St. Clair

Malcolm St. Clair has been signed to long-term contract as a Paramount Director it was announced by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production.

St. Clair was signed recently by Mr. Lasky to direct two productions for Paramount, "Are Parents People" and "The Trouble with Wives." So admirably did he prove himself as director that he has now been given a long-term contract.

"Hero of the Big Snows"

June Marlowe, Willard Louis and Charles Farrell have been added to the cast of Warner Bros.' "A Hero of the Big Snows," in which the remarkable dog actor, Rin-Tin-Tin, is featured. Miss Marlowe had an important part in "Below the Line," a Rin-Tin-Tin picture which was recently finished, and both she and Mr. Farrell are in "The Clash of the Wolves" also.

"The Tower of Lies"

Marian Ainslee's next assignment at the Culver City studios will be the titling of Victor Seastrom's "The Tower of Lies," based on the Selma Lagerlof novel, "The Emperor of Portugalia," now being completed with Lon Chaney and Norma Shearer starred. Miss Ainslee titled Seastrom's greatest success, "He Who Gets Slapped."

Frank Tuttle Resting

Frank Tuttle is spending a three weeks' vacation in Maine following the completion of his latest Paramount picture, "Lovers in Quarantine," in which Bebe Daniels is starred. On his return he will direct the big special "The American Venus," in which the winner of the annual beauty pageant at Atlantic City will be featured.

"Saving a Safe" Completed

Joe Rock has completed Jimmy Aubrey's twelfth comedy for F. B. O. release entitled, "Saving A Safe." This comedy is the twenty-fourth Jimmy Aubrey comedy to be produced by Jimmy Aubrey Productions, Inc., and will be released by F. B. O. September 15th.

Richard Dix and Frances Howard in "Too Many Kisses," a Paramount picture.

Thomas Meighan Goes to Ireland to Make Picture

THOMAS MEIGHAN has gone to Ireland to make a motion picture. With a staff of cameramen, director, technical assistants and fellow players, the celebrated screen actor sailed on the Leviathan, Saturday, July 25th, to spend about four weeks among the picturesque hills of Kerry County.

The picture will have the famous Lakes of Killarney, Muckross Abbey, Ross Castle and Blarney Castle for a background. Some of the scenes will be made on a celebrated race course near Dublin.

Mr. Meighan has long cherished an ambition to make a picture in Ireland, and for more than a year the scenario staff of Famous Players-Lasky Corporation has been searching the field of literature for an authentic Irish story. Hundreds of novels, plays and short stories dealing with life in Ireland have been read and weighed for their picture values, and at last a suitable story has been found.

Accompanying Mr. Meighan on this interesting film adventure are a number of figures widely known in the motion picture world. Tom Geraghty, supervising director and scenarist of many successful Meighan pictures, and himself an authority on Irish lore and traditions, is in command of the expeditionary force as supervisor. The story is largely the work of Geraghty's pen. Direction will be in the hands of Victor Heerman, who has two recent Meighan successes, "The Confidence Man" and "Old Home Week" to his credit.

The camera work will be in charge of Alvin Wyckoff, one of the best of all cinematographers. Others in the party are Louis A. Sarecky, Ted Pahle, Gaston Longet and Emmet Crozier.

Mr. Meighan is accompanied by Mrs. Meighan. They occupy the premier suite on the Leviathan, the suite originally planned for Kaiser Wilhelm when the ship was under the German flag.

Kinograms Shows Slow and Regular Motion at Same Time

A DISTINCT novelty in news reel subjects is contained in Educational's news reel, Kinograms, No. 5105, released August 1, in a picture showing slow motion and regular motion on the screen at the same time.

This remarkable effect is shown, it is claimed, for the first time in film history, and was accomplished with the aid of a specially designed camera.

The picture was taken by John J. Blythe, Kinograms cameraman for the southeastern district, and concerns a series of views of cadets from the Citizens' Military Training Camp of Atlanta, Georgia, in cavalry practice at Fort Oglethorpe, Ga. Colonel Meyer, of the Signal Corps, U. S. A., in command at the Fort, staged the scenes for Blythe, which consisted of expert riders in daring equine stunts, and a series of hurdle jumps.

Blythe, ho has been working on his special camera for some time, took it with him as well as a regulation camera. In the exhibition over the hurdles he first exposed the film on the upper half of the screen showing regular motion. Then he wound back the film and this time exposed the lower half in slow motion, using a special device that allows him to obtain any speed desired.

The effect on the screen is truly startling, and gives more than ever before a real chance for analysis. Here you can see simultaneously a horse jumping naturally and also eight times slower than normal. The picture is easy on the eye and the spectator is given plenty of time to take in the whole effect. Of course the horse in the top half of the picture in regular motion disappears from the screen before the slow motion horse has departed, but in order not to leave a blank space on the top half of the screen the cameraman had other horses follow the first one.

The only manner by which this effect could have been accomplished before the appearance of Blythe's invention would have been by double printing.

Lines Up Big Bookings

Nine Detroit Theatres Sign for Warner Pictures

The Warner Bros.' branch office in Detroit, of which John H. Young is manager, in one week lined up nine theatres in that city which contracted for the entire Warner Forty pictures. These houses were the Rialto, Boulevard, Rivola, Delthe, Maxine, Your, Grosse Pointe Park, Dawn, and Wyandotte.

Starting July 19 there were six Warner runs in Detroit. In that week "Kiss Me Again" played the Adams Theatre and "The Unknown Lover" the Colonial. During the week of July 26, "The Man Without a Conscience" was the attraction at the Adams, "Steele of the Royal Mounted" at the Colonial, "Bridge of Sighs" at the Fox Washington, and "Tracked in the Snow Country" at the Strand.

In addition to these, "The Grocery Clerk," one of the Larry Semon two-reel reissues, opened at the Fox Washington July 26.

Scenes in the Victor Fleming production, "Rugged Water," with Warner Baxter, Lois Wilson and Wallace Beery. Paramount will release this production in August, during Greater Movie Season.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ARROW

	Kind of Picture	Review.	Feet
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Hip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
In Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Camille of the Barbary Coast	Underworld dr.		5,600
His Buddy's Wife (Hynter)	Domestic dr.		5,600
Manhattan Madness (Dempsey-Taylor)	Comedy-drama		5,500
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000

CHADWICK PICTURES CORP.

Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		

EDUCATIONAL FILM CORP.

Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000

How to Use This Chart

First—Bookings! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play Date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over- and under-length programs.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts after the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000

(Continued from preceding page)

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
Vest of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4..	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000

FIRST NATIONAL

Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,337
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	8,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,496
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,672

FOX FILM CORP.

Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
In Love With Love	Comedy drama	Jan. 3..	5,677
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,808
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050

METRO-GOLDWYN

Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,883
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 11..	5,906

PARAMOUNT

The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title.	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Painted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,020
Air Mail (feature cast)	Melodrama	Mar. 28..	6,587
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366

	Kind of Picture	Review.	Feet

PATHE

In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	5,000
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	2,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000

	Kind of Picture	Review	Feet
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama	Mar. 14..	6,878

PRODUCERS DISTRIBUTING CORP.

Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28..	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243
Her Market Value (Ayres)	Drama		
Girl of Gold (Vidor)	Drama		
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		
Beauty and the Bad Man (Star)	Western		
Friendly Enemies (Weber & Fields)	Comedy dr.	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,132

B. P. SCHULBERG PROD.

White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Society drama	6,500
The Sporting Chance	Racing drama	6,500
Lightning	Drama	6,500
Morals for Men	Society drama	6,500
The Lodge in the Wilderness	Drama	6,500
Morganson's Finish	Drama	6,500
Tale of a Vanishing People	Drama	6,500
The Travis Cup	Drama	6,500
The Wrong Coat	Drama	6,500
The Dumb Head	Drama	6,500
The Life of a Woman	Drama	6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama	5,800
Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14..	5,900
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr	April 11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000

UNIVERSAL

Omar Khayyam (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western	Jan. 3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Saddle Hawk (Gibson)	Western dr.	Mar. 7..	4,419
Fifth Avenue Models (Mary Philbin)	Drama	Jan. 24..	6,581
Up The Ladder (Valli)	Drama	Jan. 31..	5,922
Let 'Er Buck (Gibson)	Western	Jan. 3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28..	6,759
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28..	5,624
Taming the West (Gibson)	Western	Feb. 28..	5,304
Paul Revere	Hysterical histy.	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan 3..	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000
The Meddler (Desmond)	Western melo.	May 23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May 30..	2,000
Locked Out	Sweet 16 comedy	May 30..	1,000
I'll Show You the Town (Denny)	Comedy	June 6..	7,400
Nobody Wins	Sweet 16 Comedy	June 6..	1,600
Showdown (Art Acord)	Mustang western	June 6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June 13..	6,618
Speak Freely (Edna Marian)	Century comedy	June 13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June 13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June 13..	2,000
Siege (Valli-O'Brien)	Drama	June 20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June 20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June 20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June 20..	2,000
Dog Biscuits	Sweet 16 comedy	June 20..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Ice Cold	Sweet 16 comedy	June 20..	1,000
Heart Trouble	Sweet 16 com.	July 25..	1,000
Dry Up (Jack Singleton)	Century com.	July 25..	2,000
White Outlaw (Hoxie)	Western	June 27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..	1,000
Rough Party (Alt-Karr)	Century comedy	June 27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June 27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June 27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July 4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July 4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July 4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July 11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July 11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July 11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July 11..	2,000
Little Giant (Hunter-Murphy)	Comedy	July 18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July 18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July 18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July 18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug. 1..	7,500
Milky Way (Puffy)	Comedy	Aug. 1..	1,000
Short Pants	Sweet 16 comedy	Aug. 1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug. 1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug. 1..	2,000

VITAGRAPH

Beloved Brute (De La Motte)	Melodrama	Nov.	22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
Happy Warrior	Special	July	18..	7,865
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865

WARNER BROTHERS

Cornered (all-star)	Society drama			7,300
Lovers' Lane (all-star)	Character drama	Nov.	29..	5,100
Tenth Woman (all-star)	Society drama			6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct.	4..	7,300
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.			7,705
On Thin Ice (Moore-Roberts)	Crook drama			7,298
Man Without a Conscience (Rich-Lewis)	Drama			6,850
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May	2..	7,000

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Woman Who Believed (Ann Luther)				5,700
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ATLAS DISTRIBUTING CORP.

Cyrano de Bergerac (Italian cast)	Famous novel	July	18..	

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
Empty Hearts	Bow-Bowers			6,300
Daughters Who Pay	All star cast	May	30..	5,800

B. C. R. PRODUCTIONS

Kivalina of the Ice Lands	Eskimo life	July	11..	5,700

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight			4,975
Foolish Virgin (E. Hammerstein)	Social drama			5,900
Price She Paid (A. Rubens)	Marriage dr.			5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.			4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6..	5,967
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600

	Kind of Picture	Review	Feet

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug.	30..	6,000
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
Crackerjack (Hines)	Typical comedy	May	23..	6,700

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb	14..	6,380
Red Love (Lowell-Russell)	Indian drama	May	23..	6,380
Fighting Courage (Ken Maynard)	Action western	July	11..	5,000

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July	11..	5,766
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,895

INDEPENDENT PICTURES CORP.

Blood and Steel (Desmond-Holmes)	Society dr.			5,000
Calibre 45 (F. Farnum)	Western dr.			4,950
Courage (F. Farnum)	Western dr.			5,000
In Spider's Web (Alice Dean)	Melodrama			6,000
Moonshine (B. Cody)	Western			4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)				6,000
Lights of London (Wanda Hawley)				6,000
Passion's Pathway (Estelle Taylor)				6,000
Unrestrained Youth (Brandon Tynan)				6,000
Passionate Adventure (Joyce-Brook)				8,000
Way Down Upon the Swanee River				6,000
Wolfblood (M. Clayton)				5,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama			6,000
A Little Girl in a Big City	Heart int. se			6,800
His Masetr's Voice (Thunder, dog)	Animal dr.			5,750
Shadow on the Wall	Crook drama			6,000
Police Patrol	Melodrama			5,689
Part-Time Wife	Drama			6,075

RAYART

Battling Brewster (Farnum)	15 ep. ser.			6,067
Easy Money (All-Star)	Drama			
Butterfly Comedies (Gloria Joy)				
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Geared to Go (Howes)	Drama			5,117
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,865
Getting 'Em Right (Larkin)	Drama			4,669
Snob Buster (Howes)	Drama			
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				

RED SEAL PICTURES CORP.

Mother Goose Land	Cartoon	Jan.	24..	1,000
Storm (Out of Inkwell)	Cartoon	Mar.	21..	1,000
Do You Remember	Scenic novelty	Mar.	21..	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar.	28..	300
Film Facts (Issue D)	Magazine	Mar.	28..	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar.	28..	1,000
Day With the Gypsies	Screen Gem	April	11..	1,000
Animated Hair Cartoon F	Novelty	April	11..	300
Shakespeare (Special)	Life of poet	Apr.	18..	1,000
Film Facts (Issue E)	Magazine	Apr.	18..	1,000
Suwanee River	Song Car-tune	Apr.	25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr.	25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May	2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May	2..	1,000
River Conway	Scenic	May	9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May	9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May	23..	300
Marvels of Motion	Novelty	May	30..	1,000
Daisy Bell	Song Cartoon	May	30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June	13..	1,000
Hair cartoons	Marcus cartoon	June	20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July	4..	1,000
Hair Cartoon	Marcus cartoon	July	4..	300
Evolution	Timely novelty (feature)	July	25..	4,200

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov.	29..	4,713
Courageous Coward (Jack Meehan)	Western	Dec.	6..	4,052

WM. STEINER PROD.

Virtue's Revolt (Thornton)	Stage melodrama	Oct.	11..	5,171
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Across the Dead Line	Western			5,000
Always Ridin' to Win	Western			5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,000
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,632
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr.	25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr.	25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr.	25..	700
Flying Elephant (Kellycolor)	Novelty	Apr.	25..	650

PROJECTION

EDITED BY F. H. RICHARDSON

Hard Luck

Glenn G. Wallace, Muskegon, Michigan, says:

Dear Friend Richardson: Have been putting off writing for some time past but have tried to keep up with the questions and answers in the "Bluebook" school. Have been fortunate enough to hit the "Bullseye" once in a while myself. But our theatre closed for two months and a half, so will probably not answer very many questions until we reopen on account of not being home all the time. I sure am going to keep up all I can on the reading of the department if nothing more.

Maybe in my off moments I can angle for one of those "young whales" like Brother Whitt of Red Bluff, California, caught. How about it, Brother Whitt? Are there any more fish like that one left out there? I'd be almost tempted to journey out there if I thought there were.

Suggestions

I want to make a few suggestions regarding the idea of Brother Hile of the Majestic Theatre, Akron, Ohio, as to placing the change-over cue sheets in the film can. No, I don't believe it could be practical that way, if we paste them in the can. My idea would be to have each projectionist who receives a show with no change-over cue sheet with it to make out one to the very best advantage of every one following him and either fold it up the width of the film and fasten it to the front end of the first reel of the feature by means of a rubber band or paper clip, with instructions to the exchange inspector not to remove it.

Another way would be to type the change-over cue in neat form for each individual reel and place the change-over for each reel on the front end of that reel. It could be pasted permanently on. The man who caused it to be torn off should have honor enough to make a new one for it.

But after all, "be it ever so humble, there's no 'cue sheet' like your own." Make out your own for every show, is my advice.

Tough

'S hard luck, brother, but keep a stiff upper lip and don't let enforced idleness kill your interest in projection. Hope the theatre will open with every new thing you want and need and that the boss will make so much money next winter that he'll just have to get rid of some of it by keeping the show shop open all next summer.

As to the young whales—you just read what I said to Gray. Darn you fishermen, anyhow. Why don't y' get a motorcycle and have some REAL fun. Y' can't hurt anything but your own pocketbook, no matter how you mistreat a motorcycle, and golly what a whallop of a kick there is in the sport. And by the way, outside of towns, there is NO speed limit in Connecticut now. It has been abolished by the legislature. The only time the speed cop'll get you now is for running too slow, and thus obstructing traffic, or for doing something which is dangerous. In the latter event the common belief is that what the court will do to you sense, ride in Connecticut and have g-r-a-n-d sport, without causing either pain or death will be plenty. Motto: Get a Go-devil, use to anything.

Bluebook School

Question No. 344—Here is a very practical question, sent in by a man who, for very obvious reasons, requests that his name and address be kept secret. He says: "You have asked for practical questions. Here is one. Three months ago I took a position in this theatre as Chief Projectionist. It is a fine theatre, seating 1,075. Everything is the best money can buy except the projection machinery, which is old, badly worn and in a miserable state of repair. The owner is the manager. He pays the union scale because he has to, but to get repair parts is impossible, until the part to be replaced is absolutely and entirely worn out. Even then it often means a fight. He buys job lot carbons, and don't seem to care what the picture is, so long as there is one on the screen. He says if it were not for the union he would have a boy "run the machines," and apparently thinks "running the machines" is absolutely all there is to projection.

My practical question is: "How would you proceed to show such a man that his position is wrong, and to educate him to understand that better projection pays?"

There, gentlemen, is a question I ask you to give your very best consideration. It strikes deep at the very roots of one of our greatest troubles and problems—the exhibitor and manager who sees nothing in motion picture projection except the mere operation of a machine. The man to whom a "picture is a picture" and that's that. Such a trouble cannot be cured in a moment, a day, a month or possibly a year. How would YOU go about it?

Question No. 345—What is meant by the front and back end of an armature?

Question No. 346—Describe a generator armature.

Question No. 347—What is a "constant current" dynamo?

I shall only give these four questions this time because the first one I regard as of HUGE importance. I hope Dobson, Bennewitz and all the old guard will set their fans going and give us the benefit of their wisdom on this one.

Bring the String

A projectionist, in a personal letter, tells how he and his manager were down in the basement looking for something. Needing an extension cord to enable them to carry a light to a remote place he instructed the projectionist as follows: "Go upstairs, John, and get a long string so we can have a light over here."

Got a Razzing

C. V. Hile, Projectionist Majestic Theatre, Akron, Ohio, arises, secures the floor and makes the following remarks:

Dear Friend: It seems that projectionist Watkins wants an explanation concerning my suggestion of pasting a cue-sheet in the film container, so here it is. If there is anything in the theory of Darwin concerning evolution, probably the chief characteristic the human family would inherit from its apeian ancestors would be that of apeing, hence, the cue-sheet in the container having illustrated to the man who don't know how a cue sheet is made the method of its production, he could and maybe would try to make one himself.

Well, F. H., from the razzing I got in this town after my suggestion appeared in our department I thought all your opponents were concentrated in this immediate vicinity, but after reading the Chicago brother's letter I learn different. And now I'm going to tell you why some men here are ag'in you. A certain machine operator from Chicago once told several of the men here that you at one time ran a spot light, and when you had to trim the carbons, not knowing how to open the door you used a can-opener, and cut a hole in the side of it! Should you care to refute it I will undertake to see that all the anti-Richardson men read it. Some of the men here actually believe it and bring it up every time your name is mentioned.

A Good Laugh!

Brother Hile, I've had a good many laughs at some of the absurdities brought forward by those opposed to advancement, and therefore opposed to my work and myself, but really this is the limit—if you really mean it for fact. I don't feel called upon to defend myself from such a thing as that, but will say—NOT intending to in any way, shape, manner or form as defending myself, mind you—that the first time I ever projected light in any form was with a McIntosh stereopticon, using lime light, in the Cripple Creek District, Colorado. That was about 1895. And actually I did not use any can opener, either. I took a spike maul, a pick axe and a shovel and dug a hole in its side every time I wanted to open the lamphouse, until, fortunately after two or three months, using it every night, a wise guy from Arkon came along and showed me the door, after which I opened that instead of busting the side in. The next projector I used was a Selig Polyscope, also in Colorado. This time I used a monkey wrench, two cold chisels and a hammer and took the top off. I used a derrick and lifted it off, and after I had trimmed the carbons I hoisted it back on, riveted it fast again and proceeded. But this was a lot of trouble, of course, and finally another Akron man came along and showed me the door to the d———d thing, so all was well. Later I ran a spot (Don't remember this, but as the Chicago man says so it must be so) and you know from the Chicago man how I opened that.

But enough of such nonsense. If your colleagues really do believe such an utter absurdity as that, it is small credit to them.

Personally I would not consider the good opinion of men who believed a thing of such patent absurdity worth bothering about. I have merely used the item to show how hard put the opposition is to find excuses for opposing Richardson. I gather from your letter that not all Akron men are in that class, which is to the credit of Akron.

The best proof of the real value of my work is found in the act that Moving Picture World has continued it for fifteen and one half years, and has increased the space of the Department from one page to five, six and seven—occasionally it has even reached eight.

And believe you me, Brother Hile, an old experienced magazine such as the Moving Picture World does NOT use and pay for matter, and continue to do so for many years, unless experience proves that matter to have very real VALUE. I might also remark that my books are now literally standard all over the English-speaking world, and have been translated into at least one foreign language (French) at the expense of the government of the country.

But after all, suppose the Chicago man's yarn to have been true—what of it? It would haven happened many years ago—at least prior to 1895, for if I knew a stereopticon lamphouse had a door I surely would look for one on a spot lamphouse. I wonder how many of my Akron critics even knew there was such an animal on earth as a "lamphouse" in 1895. Laugh that one off!

In closing let me ask the pardon of my readers for having rather wasted this space. The criticism of such men does not even interest me, but it does get my angora that such drivel can find credence among even the poorest men in the profession.

It Helped

E. V. Close, American Legion, Lawrenceville, Pa., says:

The delay in expressing appreciation for the help you gave us does not indicate any lack of same. By bolting an extension to our old wooden top Powers table we managed to get the lamphouse back until we get a much better light than formerly. So good in fact that even the most consistent kickers admit that it is "pretty good."

We have managed to break every condenser we have put in thus far. The last one broke in a very thin line, which hardly shows even on thin slides, so we will leave it until our treasury accumulates a bit of monetary flesh.

(You mean the collector lens breaks—not the "condenser lens." Why not get the Pyrex condenser? They are guaranteed against breakage, and are not very expensive. They are called the Amberlux and can be had from any good supply dealer. They turn a bit pink after use, but not enough to offset their advantage in non-breakage. It is probable you now have your crater too close to the lens. That means lots of light—yes, but lots of breakage too.)

Our Columbia A. C. White Flame carbons have not been very satisfactory. The cores are not very good, and every once in a while the spot goes jumping all over the projector mechanism.

I wish to thank the department very much for its help. While I cannot offer you pecuniary remuneration, I can say that if nothing happens to our McIntosh apples before picking them, I'll send you a small box of the finest fruit that ever grew.

Don't want your money, friend Close. Had you sent it you would have gotten it back. When those who are able to pay for it want projection engineering information, I let them do it, and sometimes the price is "not so low" either. But things which can be answered in this department, or things men want who run little show shops, and whom I know have to fight for the few dollars they get, are as free as the air they breathe, and they are more than welcome to anything I can do to help them. That small box of apples, though—well, that is something else again. I like good apples, by heck, and if they come you WON'T gettum back. So be careful!

As to the carbons, the National Carbon Company labors hard to put out the best possible carbon, and they are succeeding mighty well too. If you have received carbons with defective cores, I am very sure that if you take the matter up with the National Carbon Company, Projector Carbon Department, Cleveland, Ohio, they will make good whatever is wrong, and be glad to do it. In every large factory, no matter how careful the inspection, an occasional bad bunch of goods will get past, and usually will cost the company anywhere from two to fifty times more trouble and loss than the value the defective goods amounts to.

The National Carbon Company is deserving of high commendation for the work they have done in perfecting carbons for motion picture projection. And that is no mere bouquet either, but a justly merited tribute to their engineering staff and road men—the latter for the work they have done in keeping track of actual working difficulties encountered by the projectionist, and making intelligent report thereof to the factory engineering department. William Kunzmann has done a great deal of this sort of work, and has done it exceedingly well, more power to him!

S. R. O.

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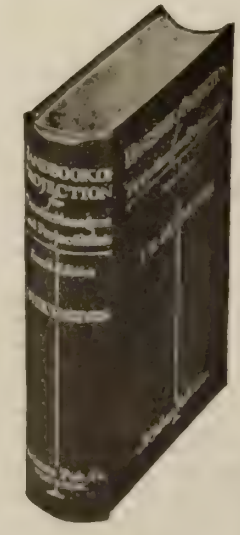

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What Is Needed

J. L. Swearington, Unionville, Missouri, wants to know:

I have an outfit consisting of a Powers Five projector, which was never used much and is in excellent condition. Have mapped out a route of seven small towns where there are no motion picture theatres, and expect to give a show in each of them one night a week.

I think I can make it pay very well, but am a bit puzzled. In five of them there is a three-wire A. C. 110—220 volt circuit from which the Power Company tells me I can use up to sixty amperes. In one there is 110 volt D. C. from which I can only draw a maximum of twenty-five amperes, and in the other there is only a 220 volt circuit, from which I also can take not to exceed 25 amperes.

Under this condition what would you advise me to do? I could use rheostats of course for the 110 volt circuits, but what would be the best for the 220? I now have a 25 ampere 110 volt rheostat.

How to Do It

Presumably you have a Powers Five projector complete, which means it is equipped with a small arc lamp. You could get fair results, by working carefully, with rheostats on the A. C., but if it were me I would get a Mazda outfit (lamphouse and lamp) for those towns and use your 25 ampere rheostat on the 110 volt D. C. To draw 50 amperes you will need another 25 ampere rheostat, connected in multiple with the one you now have.

But that 220 volt current from which you can only take 25 amperes—well, that raises a question. You could connect another 25 ampere 110 volt rheostat in series with the one you have (Connect one binding post of one rheostat to one binding post of the other and connect from the line to one of the other binding posts and from the remaining binding post connect to the projector table switch), which will give you twenty-five amperes, or thereabouts. BUT first ask the one who told you you could use only twenty-five amperes if it will be permissible to pull 5,500 watts from the line—for that is what you would be doing if you took 25 amperes at 220 volts through a rheostat.

True, you would only be pulling 25 amperes, but you would be using just electrical energy equal to fifty amperes from 110 volt lines. The surplus energy, equal to 25 amperes at 110 volts, is consumed in the resistance—the rheostats.

To recapitulate: You can get a Mazda outfit for the A. C. You can get another 25 ampere rheostat and use 50 amperes A. C. at the arc, using your present lamp. You can use your present rheostat on the 110 volt D. C., and your present lamp, of course, using half inch diameter cored positive carbon and about a five-sixteenths Silver tip negative. For the A. C. use ⅝ cored above and below.

As to the 220—well, that proposition is "not so good." If you can take 5,000 watts from the lines you can, as I said, use two 25 ampere rheostats in series, using the same size and kind of carbons recommended for the 110 volt D. C. Very likely they will let you use 25 amperes 220 through rheostats, charging you accordingly. It won't overload the lines, but if the generators are small and pretty well loaded, it might make a difference.

Up to Us

Wm. Burnett, Newton, Iowa, has considered the much discussed head phone stunt, and desires to make the following remarks concerning same:

Don't think because I may miss a few of the Bluebook School questions occasionally, that I am a quitter. Sometimes circumstances force one to lose step for a week or two.

I noticed where you had a little argument with Brother Armentrout, Mason City, Iowa, over the head phone stunt. He apparently is a bit peeved because you approved it. Well, he means all right, but doesn't see it the same as you do. As to his remarks concerning recognition for the projectionist, I think that particular part of it is strictly up to us. We should and must strive for improvement by studying our profession in its every angle, so that we may not only work intelligently and efficiently, but also that we may be able to talk intelligently concerning things connected with projection.

I believe that when we can do that, plus delivering the goods perfectly and efficiently, we will get recognition, and no head phone or anything else will be able to keep us from it.

Of course we don't relish having the "Old Man" take sides against us on a thing like that, but we are prone to forget that there are, not sometimes but always, two sides to an argument, and sometimes it happens that we, yes even "WE," are in the wrong. And if some one tells us so, why should we kick when we ourselves, deep down in our heart, know that we ARE wrong.

Most Men "Stay Put"

Personally I don't believe every theatre will adopt the head phone stunt, because most projectionists DO "stay put." Is not that a fact? And if we don't "stay put" surely we have no one to blame but ourselves, except we be obliged to stay non-put because of duties forced upon us by the management, in which case they could not very well adopt the head phone. In fact such a management is too stupid to recognize the necessity for the projectionist remaining beside the projector.

I believe the man who gets a head phone wished on him is the very man who ought to have it, because he just plain don't and won't attend to his business, and stay where he belongs. That is true, is it not?

And anyhow I believe we all need a bit of advice and a "shaking up" once in a while, and if any one is able to decide when that is and what sort of a lecture we need, it certainly is yourself.

We all hate to have our faults pointed out as forcefully as you have done times almost without number, but "fault pointing" won't do the man who is doing his full duty one bit of harm, and certainly the chap who don't do his full duty NEEDS a jolt.

The "Ball and Chain" gave me a laugh all right, but I guess it does look that bad to some of the boys. As it is now we have buzzers, bells and telephones, which everyone from the orchestra director, manager to the janitor is not at all bashful about using when the least thing goes wrong with the picture. I mean something we can't help happening, of course.

How He Started

Oh, well, it's a great life anyhow, if one doesn't weaken, and since one chap told how he "busted into" the game, I'll close by telling how I did. Way back in 1908, when projectors were little rattletrap contraptions which we had to tie down to the floor to make THEM "stay put," I began, and worked four long years for nothing, just to learn, only to find out that I hadn't more than got well started learning.

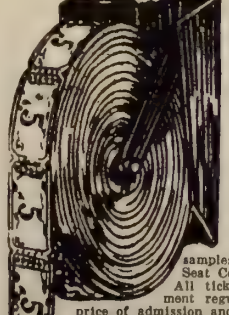
We had no projection department or Bluebooks then. Do I remember the old Edison lamp with its "pump-handle" carbon feed? I'll say I DO. Some difference between then and now, eh, "Rich"?

Yea verily there is, and I speak with the voice of the prophet when I say that there will be almost as great a difference between now and twenty years hence—in projection matters I mean.

Interesting Letter

Your letter is both interesting and in every way excellent. You have "sized up" matters very well indeed. You seem to have a broad understanding, and some degree of vision, which so many men lack. As to the head phone, your statement that the man who gets the head phone wished on him will be the man who ought to have it wished upon him—the chap who can "stay put," but just plain WON'T, is correct and tells pretty nearly the whole story.

Your letter is long, and I see nothing to be gained by commenting upon it at length. I will therefore merely add that the "jolts" I hand out are handed out ONLY because I firmly believe they are NEEDED, and that, as you say, they hit ONLY THE MAN WHO NEEDS A JOLT. The fact that a man gets peeved at my criticisms is prima facie evidence that he got personally hit by that criticism, hence he needed it.



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S.M.P.E. Fall Meeting

We are informed by J. C. Krosen, chairman, publicity committee (a very able chairman, by the way, that the fall meeting of the Society of Motion Picture Engineers will be held at Lakewood Farms Inn, Roscoe, New York, located on the New York City-Binghamton turnpike, about one hundred and twenty miles from New York City.

This is the second experiment of holding a meeting at an isolated country hotel. The 1924 spring meeting was also held at Roscoe Farms Inn. This hostelry lies up on a mountain side, three miles from any town, hence there are none of the distractions the city offers, and since in October the summer season is almost entirely over, the Society has the hotel—a great, rambling structure—to itself, and can get right down to business, with golf, trap shooting, horseback riding, dancing, etc., for entertainment during the evenings, and for the hours of the day when sessions are not sessioning. The place is therefore pretty nearly ideal for such meetings.

The program is, at this time, largely tentative, but Mr. Jroesen says it is already certain it will be well filled with subjects of real value to the industry at large, especially from the studio, laboratory and theatre viewpoints.

We take the liberty of suggesting that the meeting should see a full quota of members present. The Society has much more than amply proven its worth in many ways. One of its features of great practical value is in the bringing together into intimate, personal contact, engineers from all branches of the industry, and representatives of manufacturers, who met under very nearly ideal conditions, swap ideas and become acquainted with each other's work.

Likes It "As Is"

Charles Armentrout, Projectionist, Star Theatre, Mason City, Iowa, arises to remark:

Dear Friend Richardson: In May 10 issue you ask what we desire in the columns of the projection department.

Kindly permit me to suggest that you continue to use your own good judgment. Certainly you are in the best position to know what is best for the profession, and the most pleasing to the greatest number of men who are reading and making a study, or sort of text gook of the department.

I, for one, am well satisfied with the department just as it is now being edited. A friendly letter now and then, no matter whether from a city of a small town man, is a very good tonic. Two or three pages of technical matter is, I believe, sufficient to satisfy the average reader. There are a few technical books as yet unconquered, which the technical enthusiast who wants more can get busy on.

A bit of humor occasionally is most excellent. I know I get a mighty good giggle from some of those wise crackers. "A little nonsense now and then is relished by the wisest men."

Slam Good, Too

Even an occasional slap on the wrist don't do any harm. Just wakes a fellow up from his nap, or maybe from his slumber. Remember that while your views and the views of some of your readers, or maybe all of them, do not always coincide, that does not in any way mean that friendship has been revoked. Far from it. Were we to agree with everything we read or hear, that would mean there would be a lot of things we would never know.

As to the other projection publications, I believe I have read the greater share of them and will say in all honesty that I do not believe any of them can compare in far-reaching value with the pages of the Moving Picture World projection department, though some of them are very valuable indeed.

The American Projectionist is just fine, but who was it made such a publication possible by long years of hard labor in a virgin field? I will venture the assertion that F. H. Richardson, Editor Projection Department of the Moving Picture World, played the leading role. I am "for you" and the department, Old Timer, just as it is.

Brother Armentrout has put his finger squarely on the button of success, insofar as has to do with such a department as this. If it were all technical stuff, which is always dry, it would not be read by any except just a few enthusiastic students—the very ones it is really least important to reach.

What Blackton Thinks

J. Stuart Blackton once, years ago, remarked to me that he read the projection department pretty regularly.

Curiosity prompted me to ask why. His reply was to the effect that I was "always pulling something" and he wanted to see what I'd land on next.

Had the matter been all technical, or all tame, no-kick-to-it, stuff you can bet your last clay pipe that J. Stuart Blackton would NOT have bothered to read it. And what is true of him is almost equally true of the projectionist.

So I try first of all to make the department such that it will be READ, remembering always that in so doing I must do it in a way which will induce the hard boiled "practical experience" chap to, perhaps, inadvertently, absorb something of real value. But I asked the question in all good faith. If our readers care to suggest changes which they believe will make the department better, I want to hear those suggestions; also I will adopt them if they seem to be good.

I thank you, friend Armentrout, for your kindly words of friendship. May I continue to merit your regard as the years roll past.

Oh, yes by, the way, what you have said about lack of appreciation for the vast amount of work done when the doing was distinctly hard, and the man who fought the projection "fight" had to literally pretty nearly fight everybody in the industry, is TRUE. I blame no one for this. It is natural. This department was fifteen years old last January. Of all those who started out bravely AFTER it had pointed the way, and showed that it could be done, it is the only one that weathered the storm.

The American Projectionist went about the matter differently, but could not have succeeded were it not for the self-sacrificing work of such men as Edwards, who gives freely of his time and energy, and gives it free, too. I do hope the little paper will some day get to the point where it can have a regular paid staff, which means probable permanent life for it.

Hooray!

Gray Stone Cottage, Point o' Woods Beach, South Lyme, Connecticut, the summer home of the editor, is wild with excitement. In the front room the radio is going full blast. On the front porch John Griffith, Ansonia, and Arthur H. Gray, Boston, Massachusetts, are parked in easy chairs and the air is all tangled up with light rays, sprockets, diameters, focal lengths and other projection dingbats, while in the kitchen my daughter Nellie (who is my pal) and Mrs. Gray are preparing a festival of eats, which includes swordfish, clam chewder, chowder or whatever it is, choc'lut cake and Gawd knows what else.

I hear Gray gritting his teeth, while John is all ready to come as near swearing as he ever does, so guess I'd better go arbitrate. It's the diameter of the light beam forninst the projection lens—at the shutter plane just now. Heaven knows what it 'll be next. Wish Dobson, Bennewitz, Basson, Fell, Hanover, Hurlbutt, Burnette, Budge and the rest were here, but anyhow I'm enjoying the Gray-Griffith visit thoroughly. Too bad Basson did not get here, as he wanted to.

Later: It's all over now. They're gone, though Gray was with me for three days, which I wish had been at least six. John could not stay so long, but then he is only fifty miles away, and can come most any time. Those two men-boys are REAL, just as I have found most progressives to be. Bennewitz, Dobson, Griffith and Gray I know personally, and they are all real fellows—not tin angels, but regular make-mistakes-occasionally he-men, who believe in the future of the business of projection and who are ready and willing to join in the movement to raise it to the highest level possible.

And while I am talking let me orate a bit more on something else. Local Union 306, New York City Motion Picture Projectionists, I. A. T. S. E. and M. P. M. O., for several years pursued a course which discouraged and even disgusted many of us. Under the leadership of Harry Mackler, however, it took a different course, and to a considerable extent has redeemed itself. Harry served two terms as President, and he was a good one, in every sense of the word.

He was succeeded by Joseph Basson, who (and I do NOT say it because Basson is and has for many years been my personal friend) continued the forward movement, ably assisted by Alex Polin, Business Agent for Manhattan, and James Le Fante, Brooklyn Business Agent.

The local is just now taking an action and setting a precedent which it will behoove other locals to examine closely and to emulate. I will tell you all about it as soon as it is in operation. I had absolutely nothing whatsoever to do with its adoption or establishment, but was inclined to throw my chapeau up into the breeze and yell "Hurrah for Local 306" when I heard of it.

Local 306 is the largest projectionist local in the I. A. It ought to be the leader in progressiveness. As matters now are shaping it may be just that before long, which is to the large credit of both the local officers, and the membership as a whole.

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Bluebook School—Answers 316 to 320

Question No. 316—Often in making calculations we have to "square the diameter." How is it done? Give examples. What is a killowatt hour?

C. H. Hanover, Burlington, Iowa, Thoreau and Clark, Vancouver, British Columbia; Arthur H. Gray, Boston, Mass.; W. C. Budge, Garden City, Long Island; F. H. (Dinty) Moore, Taunton, Mass.; T. R. Guimond, Mobile, Alabama; S. F. Cooley, Manchester, New Hampshire; Walter Johnson, Champaign, Illinois; G. L. Doe, Chicago, Illinois; C. O. Henning, Iowa City, Iowa; Chas. C. Colby, Santa Fe, New Mexico and John Griffith, Jr., all answered correctly.

Gray answered the first part of the question so well, that, though he entirely overlooked the last half, I shall quote him. He says:

Squaring a number means multiplying a number by itself. Thus the square of 5 (5 X 5) is 25. The square of 7 (7 X 7) is 49. The square of 2/5 (2/5 X 2/5) is 4/25, or decimally, the square of .4 (.4 X .4) is .16. The diameter of a circle is a straight line extending from one point on the boundry to a point directly opposite and passing through the exact center of the circle. Or, it is the length of this line. It is generally given with a figure to indicate its length. It represents the thickness of a wire. A wire .125 inch thick has a diameter of .125 inch. "Squaring the diameter" means multiplying the length of the diameter by itself. The square of .125 (.125 X .125) is .015625, so the square of the diameter .125 of an inch in length is .015625 of an inch.

Henning says:

Squaring the diameter means multiplying the length of the diameter by itself, thus, the diameter of a No. 14 wire is 64.1 thousandths of an inch, or 64.1 mils. In order to find the area of the wire it is only necessary to "square the diameter," in thousandths of an inch, or "mils" to have the result in circular mils, and 64.1 mils X 64.1 mils equals 4,108.81 circular mils, which is the area of the wire.

A kilowatt hour means the consumption of one kilowatt (1,000 watts) of electrical energy for a period of one hour.

Doe says:

Squaring the diameter means multiplying the length of the diameter by itself, thus: What is the square of the diameter of a circle ten feet in diameter? The answer is 10 X π 10 feet equals 100 feet, which is the square of the diameter of the circle.

It might be well to remark that the square of the diameter of a wire, expressed in mils., equals its area of cross section in circular mils. See answer to question 310 and page 77 of the Bluebook.

A "kilowatt hour" is the term used to designate the amount of electrical energy consumed when one kilowatt is used for a period of one hour.

Incidentally Johnson asks: Say, Rich, how in h — eck (Heck isn't what he really meant, I think, but what does a little hell amount to between friends?) can you find the area of cross section of a round wire merely by squaring the diameter. Maybe you can, but a round wire is round, and the area of a circle is equal to (He pen-prints something that looks like two TTs with their top bars joined, which we can't print at all, at all, followed by R^2 (which means radius squared I guess), or 3.1416 X radius squared.

I'm right glad Johnson called the turn in this because it made me get down, dig and hunt up the answer. I quote from Hawkens Electrical Guides, page 732, volume No. 3.

"The area of a wire in circular mils is equal to the square of the diameter in mils."

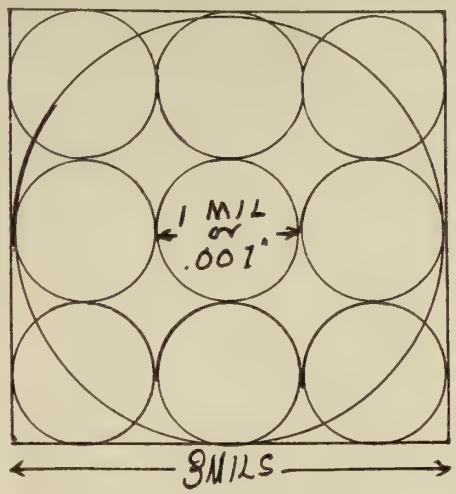


Diagram illustrating circular mils. The circular mil is used as a unit of cross sectional area in measuring wires. It is equal to the area of a circle .001 of an inch in diameter; its value is .0000007854 of a square inch. In the figure the sums of the combined areas of the nine small circles equal the area of the large circle. This is evident from the following: Take the diameter of the small circles as unity, then the diameter of the large circle is three. Hence the sum of the areas of the small circles X ($1 = 4\pi X 1^2$) X 9 equals .7854 X 9 equals 7.0686; area of large circle equals 1/4 π X 3^2 which equals .7854 X 9 which equals 7.0686, therefore since the area of the large circle equals the area of the sum of the small circles, THE AREA OF THE WIRE, EXPRESSED IN CIRCULAR MILS, IS EQUAL TO THE SQUARE OF ITS DIAMETER EXPRESSED IN MILS.

There, Johnson, dagnaby', I hope you're satisfied—and so am I, and all zwell that end zwell, but more than an hour has gone blooy just the same, and that drawing is none the best either.

Question No. 317—As applied to motors and generators, what is meant by the term "efficiency"? How is it expressed?

Everyone before named seems to have replied with at least a fair degree of correctness, though some of you must be rather short of ink or paper.

Moore says:

Efficiency of motors, generators and transformers is the ratio of the power applied to the input terminals to the energy delivered at the output terminals. It is usually expressed in terms of percentage. It is found by dividing the output, in watts, by the input, also in watts, as for instance, a generator which requires an input of ten amperes at 110 volts, or 1,100 watts at the motor which drives it, and which has an output of only 900 watts, would have an efficiency equal to 900 divided by 1,000, or .81 plus or 81 plus per cent.

Gray says:

When we speak of the efficiency of a motor or a generator, we have reference to the ratio of the output to the input energy. The efficiency is ordinarily expressed in terms of percentage.

The function of a motor is to receive a certain amount of electric energy and so apply it that it will perform work in a mechanical way. (At first glance some may question this, but remember that even though the work be the driving of a generator, still it is being driven by the pull of a shaft or belt or gearing, so is really is "applied mechanically.—Ed.) A generator is driven by applied mechanical energy. Its output is in the form of electrical energy. Always a greater amount of energy must be used than can be or is delivered, because where work is performed, energy always is consumed.

In the case of a motor driven generator the losses of the combined machines is easily measured, because it is merely a matter of measuring the input wattage and the output wattage. In the case of a motor alone it often is comparatively difficult to measure the output energy accurately. It is more practical to measure the input energy and compute the losses in the machine itself, thus arriving at the total output energy, the latter of course being equal to the input plus the losses in the machine itself. Efficiency equals output dividend by input, or output divided by output plus losses.

In generators one may more readily measure the output, but unless the machine be motor driven the measurement of the input may be difficult. The method for calculation is the same as for motors.

Question No. 118—Suppose you had a motor generator set, and wished to know the exact percentage of efficiency at which it was operating. How would you proceed to find out?

Every one replied correctly, as also did John Andrews, St. Louis, Missouri and B. R. Schuman, St. Paul, Minnesota.

Cooley says:

With the machine operating at normal capacity, or at the load it ordinarily carries, I would measure the amperes and watts at the input terminals of the motor, and reduce it to watts by multiplying the two together. I would then do the same thing at the output terminals of the generator. I would then divide the output wattage by the input wattage. The answer would be the percentage of efficiency, expressed in decimals.

In calculating input and output wattage one may use the figures on the plates of the motor and generator respectively, if one desired, but to be exact one must measure, as before set forth.

No, brother Johnson, you can't do anything of the sort—take the plate figures I mean. Why not? For the simple reason that by that method you would not be taking into consideration the possible condition of the machine, which same makes, or may make a very great difference indeed. Many a motor generator which showed a seventy-five per cent efficiency when installed, only showed sixty five, sixty or even less after a couple of months in the hands of some horny handed, corny brained good truck driver who busted into motion picture projection under the impression that it was merely a lotta fun and "oprat'in a merchine"—which idea he has never in any degree changed.

Gray puts it thusly:

It is perhaps considerably easier to determine the efficiency of a motor generator set than it is to determine the efficiency of either a motor or a generator considered separately. This, because the input energy of the motor and the output energy of the generator can be read directly with watt meter, and the ratio of the latter to the former easily and quickly computed.

There is a considerable amount of energy consumed in the operation of a motor generator set. There is first, the loss in the motor that is incidental to the operation of all motors. Second, the loss of energy occasioned in the process of the motor driving the armature of the generator. Third, loss in the generator that occurs in the operation of all generators.

If no watt meter is available, the input energy may be ascertained by taking a voltmeter reading of the potential drop across the terminals of the motor and multiplying this sum by the number of amperes flowing in the motor circuit. Then determine the output energy by repeating this process on the

generator side of the machine. The ratio of the output energy to the input energy expressed in percentage will be the efficiency of the set.

As a rule, there is sufficient information on the name plate on a set to compute the efficiency from the figures stamped thereon. Assume the readings on the motor plate to be Volts 220, Amperes 35 or K. W. 7. 7. The generator plate reads Volts 70, Amperes 70. The input wattage will be equal to 220 X 35 or 7700, and the output wattage will be equal to 70 X 70 or 4900. 4900 divided by 7700 equals 63.6 and the efficiency of the outfit is therefore 64 per cent. Incidentally, the percentage just arrived at is not far from the average efficiency of the commercial motor generator set used in projection work.

Huh! You are energetically referred to my foot-note to Johnson's reply!

Question No. 319—Upon what law is the electrical action of an electric dynamo based?

Again Gray, I think, words his answer best. He says:

When a wire, or metallic, closed loop is placed in a magnetic field, and is then moved so as to alter or change the number of lines of force passing through it, an induced e. m. f. will be set up that will cause a current of electricity to flow through the metallic circuit, and the direction of this current flow will depend upon the direction of the lines of force and the direction of the motion of the loop.

Cooley says:

All dynamos, of whatever form, have their base of electrical action in the following law: "Electric currents are generated in conductors by moving them in a magnetic field so as to cut the magnetic lines of force." That is how it is stated in Hawkens, page 125, Volume No. 1. The Bluebook, page 7, gives us the same thing, but in words which may be a bit more easily digested. It says: "If an electric conductor in the form of a closed circuit be moved in a magnetic field in such a way that lines of magnetic force are cut, a current of electricity will be generated therein, which will flow in a direction at right angles to the line of motion."

Hanover puts it this way: The law you have reference to is to be found on page 7 of the Bluebook. It is to the effect that if a conductor in the form of a ring or wire coil be moved in a magnetic field, a current will be induced therein, which same will flow in a direction at right angles to the direction in which the coil is moved.

All dynamo action is based on that law. However, I think you committed an error in stating the question. Should not generator have been used, instead of dynamo. Dynamo is, as you doubtless very well know, the term used to describe the direct current generator, "alternator" being used to designate the A. C. generator.

Yes, Brother Hanover, I very well knew that, but you see if I used the word "generator," that would include batteries, because they are electric generators. I might have used both words, and thus have made the question read: "Dynamo and alternator," but thought it unnecessary, and that perhaps it might be confusing to those who do not know that there is a distinction of that sort.

Question No. 320—Explain the action of an elementary dynamo armature.

I think I will just print Gray's answer, which is good, and let it go at that this time, though our new friend Henning also made an excellent answer. Gray says:

An elementary dynamo (in reality an A. C. elementary generator) consists of a metallic loop placed in a magnetic field, and so arranged that it can be rotated around a horizontal axis extending at a right angle to the direction of the lines of force. As the loop is rotated the angle of its plane changes in relation to the plane of the lines of force, and as this angle increases or decreases during a revolution of the loop, so does the number of the lines of force that pass through the loop increase or decrease. This action results in the setting up in the loop of an induced electromotive force, the strength of which is proportional to the density of the magnetic flux (the density of the lines of force comprising the field), and to the rate at which the lines of force threading through the loop are altered in number, this latter being dependent upon the rate of speed at which the loop is rotated. The induced voltage causes a current of electricity to flow through the loop, the direction of which is governed by the relationship of the direction in which the loop is moving to the direction of the lines of force. Thus the relationship which exists while the loop is making the first half of a revolution is completely reversed during the last half. Likewise is the direction of the current flow reversed, and in consequence the resultant generated current is one that alternates in direction of flow twice for each revolution of the loop.

The Scythe Swings

"Old Father Time his scythe keeps sweeping,
While we're waking, when we're sleeping,
Not a solitary moment does he pause to rest."

And this time it is John Strom Speer, president and general manager, as well as the founder of the Speer Carbon Company, who has been laid low by the blade of Father Time.

Mr. Speer passed over the Great Divide and down into the shadows of The Valley on July twenty-seventh. When he left us it was a real loss, for Speer was an honest, whole-souled, capable man. I knew him well, and valued his friendship. When he shook you by the hand you knew he meant it. Nothing spectacular about him. Just plain MAN, but square as a die and twenty-four karat gold in character.

The business will be carried on as before, though whether or not the company will ever again become active in the projection carbon field is not certain. A letter from them recently seems to indicate that such a course is in contemplation, but not at all sure.

Can't Be Done

From a small town in a large state comes this letter:

I have a projectionist's license (Pennsylvania licenses "Motion Picture Projectionists," not "Moving Picture Machine Operators."—Ed.) and am working in a local theatre as relief projectionist.

I have learned all I know from your Bluebook, though all I know to date is not a third of what I ought to know, and some day will, too. I am very willing to learn more, but would like to go to a school or other place where I can get practical experience.

Would you please tell me where I can go and learn to be a real motion picture projectionist? Or couldn't you teach me at least some of the things you know so well if I came to you? Please give me advice and tell me what to do.

Hard to Refuse

It really is hard to refuse such a plea as this, and they reach me quite often, too. But there is nothing I can do. Teaching men myself is entirely out of the question. I have more than I can do right now; also I have no facilities for teaching. There is no school in which you could get "practical experience," so far as I know, or anything else much except a lot of answers to a lot of questions, with no real understanding of what the answers stand for.

Brother, I certainly would help you if I could. So far as I know there is just one thing for you to do, and that is to get a job in a small theatre, where the equipment is not too complicated, work hard, study hard, perfect yourself, and in course of time work out of the small theatre and small town and into a real job. Like so many others, friend, you want to land in the middle of things with one jump. You are not willing to "buck the line," bust in in the way I have indicated, and work and study hard for maybe five or six years before relative success comes to you, and perhaps ten or fifteen before any relatively big success crowns your efforts, though that is the rule in all the other walks of life I know anything much about.

First you have got to "get a job." I cannot tell you how or where. That is your trouble. Use your brains, take time, working at something else meanwhile for a living if you must, watch your chance and get that job.

There's a Reason

Fred Knotts, Portland, Oregon, hands the Power folks a biff, just like this:

Dear Sir and Brother: Note in June 13 number the article concerning Power's magazine valves. It is evident that the Power Company does not believe in the Dodge Brothers slogan: "No yearly models, but continual improvements.

In June 20 issue—Bluebook School—question No. 280—I agree with Brother Bennewitz. I certainly would like to live in the same town with that man. He is my kind. I am sure I could work with him, and he could do the writing. The trouble with me is that when I'm through writing and it gets fairly dry, I can't read it myself. That is why I don't write more. Work is very much more easy for me. If you can't make this out, chuck it in the wastepaper basket and call it a day.

Your writing is "not so bad," but you do not express yourself very clearly. However, if you could see some of the hieroglyphic messes I decipher you'd not mind sending your own at all.

As to the Power's magazine valve location, and their not believing in the continual improvement, why in that you are in error. I can say from personal knowledge that both the Powers and the Simplex people are quick to adopt improvements just as fast as they can. I believe the Motiograph folks are, too.

The thing which seems very simple to men who do not know all the circumstances, may present many complications to the one who does. In the matter of the magazine valve location, I happen to know that it would cost a very considerable sum of money to make the change—a sum I think I would be very glad to accept in lieu of a year's salary. Of course you can't see how that can be. Well, brother Knotts, remember this: Projector manufacturers all want business. They will do all they can to get it, which means they will adopt all improvements they can, but they are making no fortune and cannot afford many things they would like to.

Projector manufacturers, like editors, have to try to do the best they can, and I will say that in my opinion it is little short of a marvel that they turn out such an amazingly accurate, complicated mechanism, with such an accurate optical system for the sum of money charged for it. You must remember that the sum you pay for a projector does NOT all go to the manufacturer, by any manner of means. When the projector is finished, there is the packing, the shipping, the dealer and his not small commission, and sometimes the installation to take care of.

So, brother Knotts, don't you go roasting any of 'em. They are all doing all they possibly can to give you the best possible projector and the best possible service, and that is no mere bunch of idle words either

Eastman Company Announces New Motion Picture Kodak

HOME movies would seem to have been now brought within complete realization with the announcement just made by the Eastman Kodak Company of their development of a new model Cine-Kodak. Practically pocket size, as simple to load, hold and operate as an ordinary Kodak and at a price within reach of all, $70, amateur motion picture taking should now take on the popularity of Kodak snapshooting, it is predicted.

The popularity of home movies, according to the announcement, has been proved and while the more serious worker may still prefer the present electrically-driven Cine-Kodak, the new more compact model will appeal to the world of amateurs at large.

This latest achievement is a thoroughly practical motion picture camera reduced to the same compactness and simplicity of operation that have made the Kodak famous. With its genuine leather covering it has the appearance and is about the size of 3A Kodak closed.

It takes ordinary Cine-Kodak film (16 mm wide) in 50 or 100 ft. lengths, is daylight loading and spring driven. The film is made reversible, that is, through a special process the negative is reversed to a positive and the film actually exposed is used for projection. This eliminates cost of additional film and printing and is an emphatic economy of operation.

The price of the film, it is announced, also covers the cost of finishing at any one of the Eastman laboratories. No tripod is necessary.

This new model is held at waist level, the subject found in the view finder and by simply pressing a spring twenty feet of film may be exposed without rewinding. Steady spring tension provides for evenness of exposure.

The lens is an f.6.5 especially designed for this camera It has a focal length of only 20 mm (less than 1 inch) which gives a broad angle and permits the protographing of large objects at relatively close range. "Close ups" can be made at 4 ft. and distant views can follow with no focusing adjustment.

Further description is contained in the announcement. The weight is given at 5 pounds when loaded, size 8 13-16 inches long by 5 9-16 inches high and 3 1-16 inches wide, and is therefore easily carried. It can be brought into action as quickly as any Kodak and a tripod is not necessary, as the illustrations show.

Indicators on the outside of the camera are convenient helps to the operator. An exposure guide on the diaphragm scale shows which of the four stops to use under various conditions. A footage indicator automatically tells how many feet of unexposed film are left in the camera.

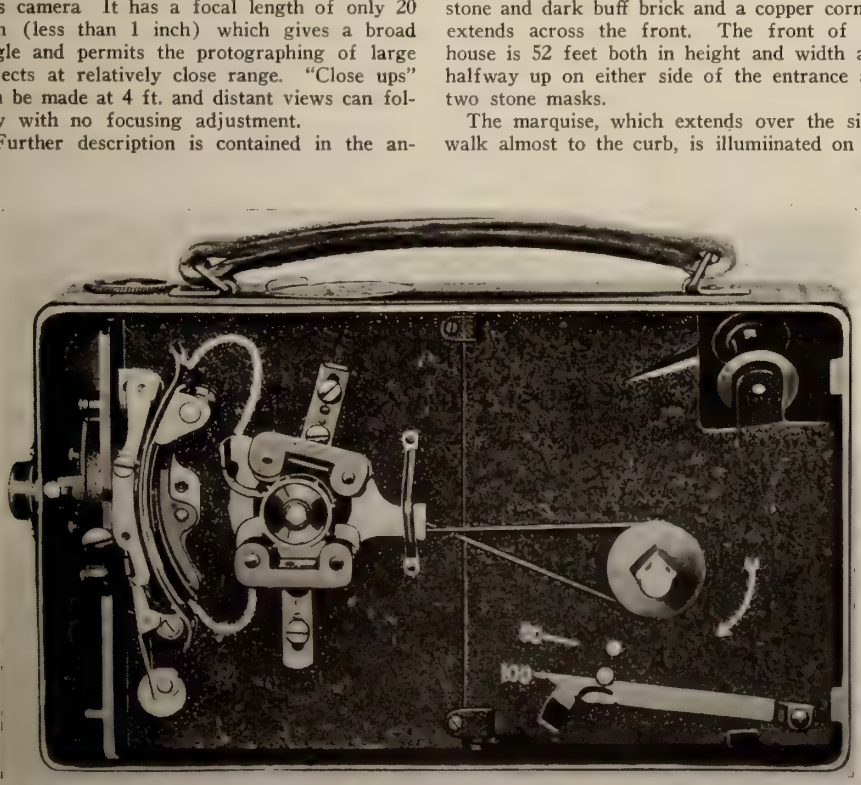
The film reels are opposite each other and can easily be loaded in daylight. Threading can be done very quickly. Pull-down claws in the gate automatically adjust themselves to the perforations in the film. The guide base is at an angle, allowing the film to be wound on the reel without danger of jamming or of loose-winding. Studs in the door prevent closing the camera if the loading of the film has not been correctly done.

The curved gate holds the film accurately in focal plane without danger of abrasion or scratching and also eliminates the necessity of frequently cleaning the gate.

The exposure lever may be locked in operating position so that the operator may place the camera on a firm support and include himself in the action of the picture.

As this new model uses the same film as the original Cine-Kodak no duplication of stock on the dealers' shelves is necessary. It is 16 mm wide, of safety stock, and instead of the usual printing operation, the negative, through a special process, is reversed to a positive so that the identical strip of film that was used for exposure is used for projection as well.

The company announces that while it is not in position to fill immediate orders, plans are will under way to begin deliveries toward the end of the presenth month and to produce in quantities by mid-autumn.



Easy threading is an impressive feature of the new Cine-Kodak. The take-up reel fits over the shaft shown in the right half of the illustration. The supply roll is placed in similar position beside the motor, beyond the partition.

Fred M. Zimmerman's New Lafayette Is Opened at Batavia, New York

BEAUTY of architectural design, safety provided in its construction and careful attention given to the little details for the comfort of its patrons are among the features of the new Lafayette, opened on July 9, in Batavia, N. Y., by the Western New York Theatrical Enterprises, Inc., of which Fred M. Zimmerman is president.

The theatre, built by the Farber Brothers and leased to the Zimmerman organization, is constructed of sturdy building tile covered with light buff brick. It is trimmed in white cast stone and dark buff brick and a copper cornice extends across the front. The front of the house is 52 feet both in height and width and halfway up on either side of the entrance are two stone masks.

The marquise, which extends over the sidewalk almost to the curb, is illumiinated on all sides by large daylight bulbs. Double rows of colored lights around the sign are controlled by an automatic flasher. At the front of the sign the theatre name is displayed in large channel illuminated letters and theatre programs are shown on either side of opalite glass letters. The theatre sign which hangs over the marquise is about 25 feet in height and also has a double row flasher system. Four large photograph frames are hung at the front of the house.

There are 700 seats on the main floor. Each seat is leather cushioned and knee room of 30 inches is allowed between the seat and the seat backs. There are 22 seats in each row—eleven in each section. Four exit doors lead from the auditorium to concrete runways which lead directly to the street.

The manager is James J. Kelly, former manager of the Liberty, in Corning, and the Avondale, in North Tonawanda, who has had 18 years' experience in the theatre business. The ventilating system is of the Typhoon type. The projection booth includes two Powers improved model machines.

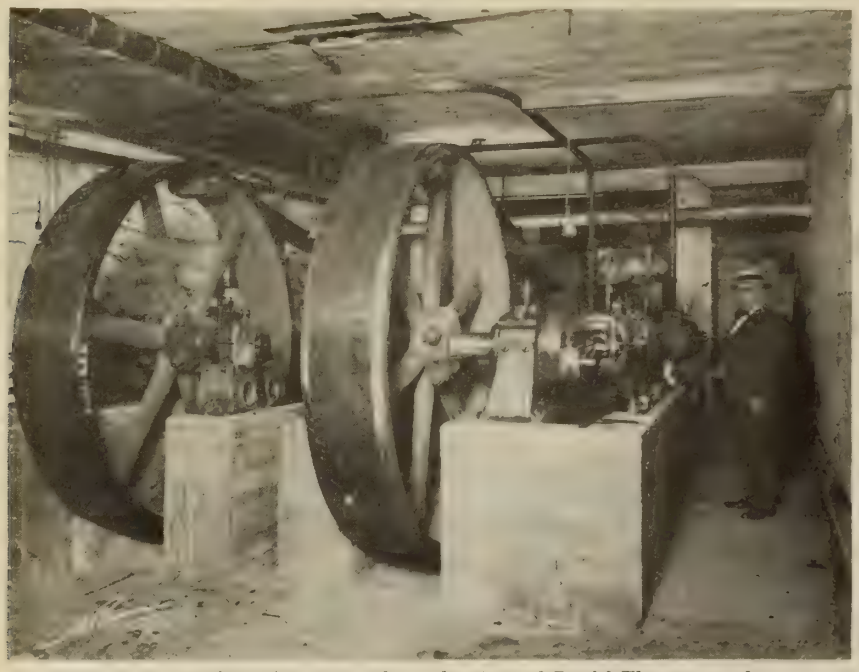
The opening program consisted of "The Thundering Herd"; Larry Semon in "Her Boy Friend"; Miss Ruth Petit, concert contralto; Richard Miller, tenor; Capman Brothers in a jazz band number and organ solos. Prices are 15 to 50 cents.

NEW CINCINNATI THEATRE

Another new movie house is contemplated for Cincinnati, according to a persistent rumor in circulation here. The project is being sponsored by Gilbertson and Beecher, who now operate the Washington Theatre. The new house, which will be located at Peebles Corner, a 15-minute ride from the business section of the city, will have a seating capacity of approximately 1,400 and cost upwards of $200,000.

FAMOUS GETS OTTAWA'S "LEGIT"

The Russell Theatre, the one legitimate theatre at Ottawa, Ontario, has now been acquired by Famous Players Canadian Corp., according to a report at Toronto, the company's headquarters. This will make the third of the Ambrose Small chain which has been secured by Famous Players, this being the Grand theatres at London and Kingston, Ontario.



Machine that keeps the auditorium of Davis' Theatres cool.

Big Cooling Systems Installed in Davis' Pittsburgh Theatres

HARRY DAVIS, general manager of the Davis and Grand Theatres, Pittsburgh, Pa., has installed elaborate cooling systems in these houses at a cost approximating $100,000 for each.

Investigation of nearly every cooling and air conditioning system that has been devised was conducted by Mr. Davis before he decided upon the plan which has been put into operation at both houses.

The installation of the plants at the Grand and Davis Theatres was finished several weeks ago and the intervening time has been used in making tests and establishing to the satisfaction of the management of the two houses that the system would give effective service. The tests have been a success, showing that the air within the theatres can be maintained evenly at a temperature of 70 to 75 degrees, no matter how hot the sun may beat upon the pavements outside. The humidity, recognized as oftimes the greatest cause of discomfort, can be controlled as easily as the temperature. Should the close and damp air out of doors send the humidity to 100, in the theatres it can be maintained at but 55, the entire matter being mechanically and automatically adjusted.

The combined cooling plants of the Grand and Davis Theatres, it is claimed, form the largest cooling system in the world. In each building the machinery necessary occupies large space in the basements and requires also a network of conveyors or ducts which lead from the cooling plant direct to all portions of the auditoriums.

In this way the cooled and purified air is distributed without draft and with evenness to every portion of the houses, gently and effectively supplying the atmospheric comfort which is such an important part of theater enjoyment.

The coolness is achieved by the use of a liquid carbonic refrigerant forced first through condensers and compressors and then into expansion coils where, coming in contact with both air and water, its expansion serves to cool the latter. The carbonic refrigerant employed is harmless and neutral and chemists know it as the chief constituent of fire extinguishers.

Five hundred thousand pounds of machinery was installed in each of the theatres to perfect the cooling plants. These included the coils for carrying the refrigerant, immense blowers, electric pumps, four air washers and revolving discs of spraying water. The air conditioning also required the employment of 500 horse-power in electric motors and electrically controlled panels.

Fresh air is drawn from the outdoors, and before being sent into the theater, it is washed, purified, cooled and placed in the proper condition from the viewpoint of moisture. Fans draw it into the cooling apparatus in the subbasements.

The installation of the cooling plants required practically a transformation in the ventilating systems of the theatres which have been amplified so that they will now take care of 150,000 cubic feet of fresh air a minute.

Schwartz Circuit of Picture Theatres to be Enlarged

Recent announcement from the A. H. Schwartz office relative to the proposed plan of erecting eight more theatres in New York City is borne out by the fact that three of them will be under way before the summer is over.

At Avenue U and Coney Island Avenue, Schwartz's organization is now building the foundations for a 2,000 seat vaudeville and picture house. This theatre is scheduled to open early in the spring of 1926.

The plans for the second Schwartz operation, at Kings Highway and Flatbush Avenue, have been filed and the excavations will be started about August 1. These two theatres in conjunction with the Kingsway, Farragut, Albemarle, Rialto, Linden and Century will give Schwartz eight houses in Flatbush.

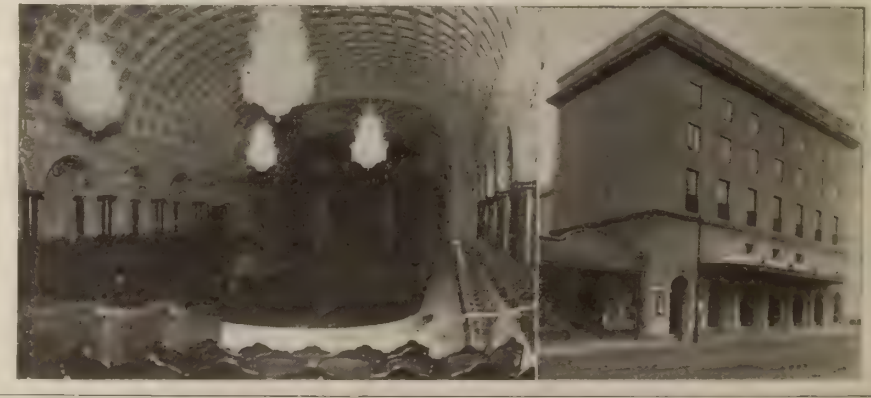
The first of Mr. Schwartz's plans for a string of high class theatres throughout Long Island is located in Flushing, and a large crew is now engaged in demolishing the old buildings occupying the theatre site.

It will have a seating capacity of 2,500.

Following closely upon the 3 houses above mentioned will be theatres in Freeport, Huntington, Baldwin, Corona and Port Washington, with others to be added in the near future.

In addition to these Long Island houses, Mr. Schwartz is now operating the Merrick and Rialto Theatres in Jamaica.

The Palladium Theatre, Stockholm, Sweden, is beyond doubt the most imposing house devoted to motion pictures in Scandinavia. It is owned and operated by the Svenska Filmindustri, better known as the Swedish Biograph. The Palladium has a seating capacity of nearly twelve hundred, and houses all first run pictures in Stockholm. Among the features of theatre construction peculiar to the country is the balcony, which, it will be noted runs along the side of the house as well as the rear. Another condition worthy of note is the fact that there is very little display of theatre front advertising, which is always evident in American houses regardless of their calibre.



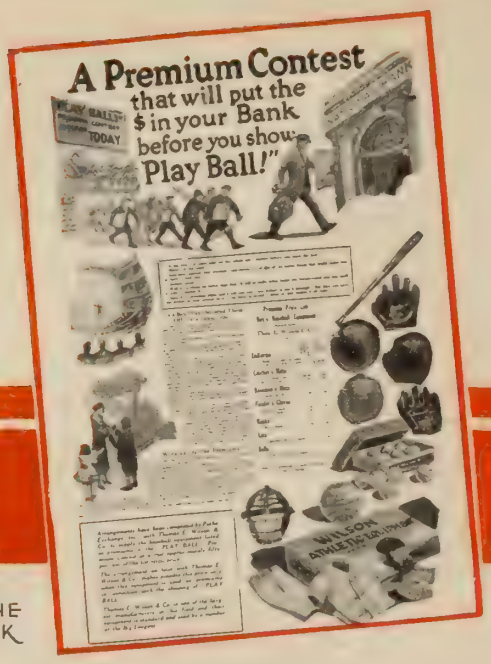
It's expected

"Eastman" and "Kodak," in black letters in the margin, identify the genuine Eastman product—the film that carries quality through to the screen.

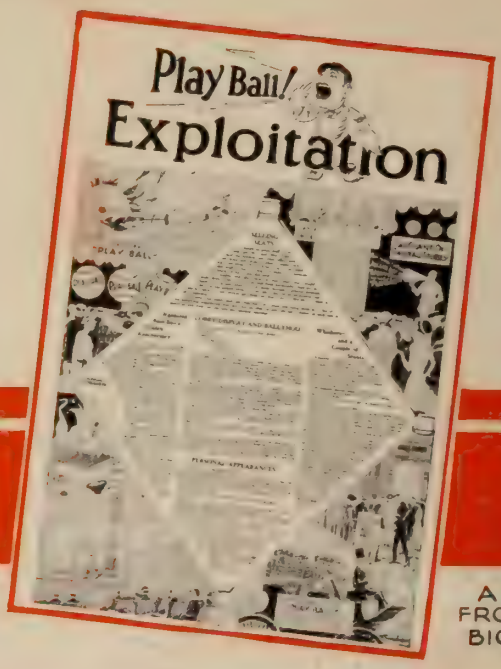
Eastman Positive Film assures the kind of photographic reproduction that audiences are entitled to—and expect.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



A PAGE FROM THE BIG BOOK



A PAGE FROM THE BIG BOOK

"PLAY BALL!"

with Allene Ray and Walter Miller

From the story by John J. McGraw, Manager N.Y. Giants

A big league business boomer for a big league serial!

Here it is. A giant Service Book for a giant among serials.

Fourteen mammoth pages crammed full of meat. No slush! No junk! Money coining stunts, dollar bringing tie-ups, all worked out for YOU by a real showman, a successful exhibitor, a man who knows the exhibition business up, down and sideways.

Superb line of paper, novelties, etc.

Here's a big serial. Go after it in a big way with the biggest Campaign Book yet issued.

Your copy is waiting for you. Send for it.

Directed by
Spencer Bennet

Pathéserial

TRADE MARK

Scenario by
Frank Leon Smith

First in the Field!

Moving Picture WORLD

75, No. 8 AUGUST 22, 1925 PRICE 25 CENTS

CALIFORNIA STATE LIBRARY

AUGUST

LON CHANEY
in
The Unholy Three
with MAE BUSCH *and*
MATT MOORE
A TOD BROWNING *production*

—

NORMA SHEARER
with LEW CODY *in*
A Slave of Fashion
A HOBART HENLEY *production*

—

LILLIAN GISH
in
Romola
with DOROTHY GISH
A HENRY KING *production*

Again The Talk of The Industry!

The Quality 52

August Releases Are Great—

And Here's What's Coming—

(See Inside this Cover)

Metro-Goldwyn-Mayer

Member Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

ublished by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

(Continued)

SEPTEMBER

Road Show Sized Pictures

The lure of the footlights!

Tamea, the Passion Flower

The famous kiss scene

Stirring days at Annapolis

PRETTY LADIE

MONTA BELL'S production of the story by Adela Rogers St. Johns. With Zasu Pitts, Tom Moore, Lilyan Tashman. Added attraction–Ann Pennington. Adapted by Alice D. G. Miller.

"The kind of entertainment for which one ordinarily pays $5.50." —*N. Y. Daily Mirror*

NEVER THE TWAI SHALL MEET

By Peter B. Kyne. Directed by Maurice Tourneur. With an All-Star Cast. Settings by Joseph Urban. Adapted by Eugene Mullin. A COSMOPOLITAN PRODUCTION.

The picture that did $63,118.25 in one week at the Capitol, (N.Y.)—and in July, too.

SUN-UP

EDMUND GOULDING'S production from the Broadway success by Lula Vollmer. With Pauline Starke, Conrad Nagel, Lucille La Verne.

The two-year Broadway stage play an even greater dramatic triumph on the screen.

RAMON NOVARRO in *The Midshipman*

Directed by CHRISTY CABANNE. Story by Carey Wilson. Scenario by F. McGrew Willis.

The great Annapolis Naval picture with 2400 middies in the cast about which the newspapers carried front page publicity for weeks during its making.

AGAIN The Talk of the Industry! Listen in on every Film Row and you'll hear the same advice: *"Grab Metro-Goldwyn-Mayer product quick!"* Because Metro-Goldwyn-Mayer from the outset is delivering the outstanding money-making pictures on the market today. Everybody's talking about the August pictures "THE UNHOLY THREE" "A SLAVE OF FASHION" and "ROMOLA." That's just the beginning. And now comes the marvelous September line-up. No wonder you hear on every Film Row: *"Grab Metro-Goldwyn-Mayer quick!"*

Get in on the Big Money with

Metro-Goldwyn-Mayer's

The Talk of the Industry

The Quality 52

THE Film DAILY

COMERS

By DANNY

Every once in a while. Not often enough, incidentally. Someone moves along and takes a place. Right square in the public eye. (And everyone wonders why they haven't noticed him or her before.)

This is one of those healthy signs. More of them would be in order. Indicating how the younger element are coming along. In picture making. And this is the real stuff. Because it is on the coming folks that the future of this industry depends. Naturally.

Take Malcolm St. Clair. Now with Famous. Been making pictures but a few years. Yet shows unusual and worth while ability. If he continues as he has moved along in the past few months he will be away up front very soon. He knows how to make pictures.

Like Monta Bell he was a newspaper man. His latest—"The Trouble With Wives" has enough clever touches; enough original situations, enough intelligence to make him stand out. As a real director. He had Ford Sterling playing "straight" and scored a knockout. Now he is working with Menjou and Florence Vidor. Here's a bet: two to one it's a mighty fine picture. Yet "The Trouble With Wives" is the first St. Clair picture I have ever seen.

No wonder Al Boyd, after seeing "The Trouble with Wives," immediately booked it for Philadelphia's finest theatre, The Stanley!

"THE GRAND DUCHESS AND THE WAITER"
(working title)

Too bad you missed "ARE PARENTS PEOPLE", Danny. That was a pip too!

MALCOLM ST. CLAIR, D.W.GRIFFITH, CECIL B.DeMILLE, JAMES CRUZE, RAOUL WALSH, HERBERT BRENON, SIDNEY OLCOTT, ALLAN DWAN, WILLIAM HOWARD, ETC, ETC, —

All the "comers" and the "arriveds" as well are in

Paramount's Greater Forty

"Not So Long Ago"

A Paramount Picture

From the famous Broadway play by Arthur Richman. Screen play by Violet Clark.

a SIDNEY OLCOTT PRODUCTION with BETTY BRONSON RICARDO CORTEZ

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

If there was any doubt but that the producer of "Little Old New York" and "The Humming Bird" has another brilliant success in "Not So Long Ago," look at the New York business and reviews:

"Put the Rivoli on your shopping list. See this delightful and entertaining picture," enthuses the Post. "We couldn't possibly have been more delighted!" raves the Herald Tribune.

"Delightful all the way through," says the Times. "Drawing power should pull 'em in anywhere. Suitable for city and country, big and little houses," advises Motion Picture News.

And A GREAT MONEY ATTRACTION, proves the Rivoli box office.

You'll be hailing Betty Bronson as a star after this one!

One of Paramount's Greater 40

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

D.W.GRIFFITH

presents

SALLY OF THE SAWDUST

with

CAROL DEMPSTER
and W.C. FIELDS

Adapted by FORREST HALSEY *from a stage story by* DOROTHY DONNELLY

The New York Verdict

"Judging by the mirth and tears it elicited from the audience 'Sally of the Sawdust' will reap a harvest of gold."—N. Y. Times.

"A box-office picture. Probably will make more money than any picture on Broadway. No denying the entertainment values."—Herald Tribune.

"Among the finest of all motion pictures. As lovely a story as films have told."—N. Y. World

"A picture that is Chaplinesque in its comedy perfection and there is drama that is Griffith at his best."—N. Y. American.

"A movie that can shake you into laughter with horseplay or make you taut with emotion. And you love it every minute."—Daily News.

"A box-office triumph for Mr. Griffith. Ace-high entertainment. A bangup climax.--Daily Mirror.

"The audience almost 'stopped the show' several times with applause."—Morning Telegraph.

"A cinch for the picture houses."—Variety.

NOW BOOKING
UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D.W Griffith*
Hiram Abrams, President *Joseph M Schenck Chairman, Board of Directors*

The HOME MAKER SETS

"The Home Maker"

Universal Produces, With Alice Joyce and Clive Brook, One of the Finest Pictures Ever Made

Reviewed by Sumner Smith

"The Home Maker," with Alice Joyce and Clive Brook, will be an outstanding picture of the coming season. Exhibitors will throw their hats in the air and cheer when they see its effect upon their audiences, for in addition to its unquestionable box-office value, it is the sort of clean, wholesome, gripping domestic drama which will do the reputation of the whole industry a world of good. Universal has been making some fine pictures lately and "The Home Maker" will be near the top of the White List if it doesn't lead them all.

This is a box-office picture par excellence for all audiences. It is hard to conceive an audience that will dislike it. The drama is simply done but so tense and absorbing in its import that it will hold the eyes glued on the screen. Women will eat it up, and cry, and men will like it fully as well as the women, for it does man no injustice by putting woman on an unscalable pinnacle.

"The Home Maker's" many points of i terest—and its wonderful exploitation angl —may be analyzed without a single justifiat criticism except that of length, and on th point there is ample ground for argument. Tl general opinion of reviewers who sat e thralled throughout its 7,755 feet was that might be cut a few hundred feet, but nobo insisted that eliminations were imperative. Po sibly the critics couldn't believe that here w a picture which couldn't be criticized. C yes, two of the subtitles are too flowery.

King Baggot is responsible for "The Hon Maker" and Universal owes him a flock congratulatory telegrams and a museum medals.

The picture is really wonderful in the sin plicity of its story and settings and acting. is a perfect emotional unit from start to finis An accident in which the husband is crippl and a fire threatening loss of life might ha been over-stressed, but they have been car fully subordinated to the telling of the story

"The Home Maker" opens with scenes of o dinary domestic routine. The wife is perforr ing her daily work, stopping only to repro

Another reason why we say UNIVERSAL P

MOVING PICTURE WORLD AFIRE!

OPENS AT B. S. MOSS' COLONY BWAY, N. Y., AUGUST 9TH.

children. In this role Alice Joyce is perfect. She does the ordinary things which we see done from day to day, does them simply and naturally, yet rivets attention on herself. The same is true of Clive Brook. These two accomplished artists—may their tribe increase—bring a wealth of humanity to the picture that assures the utmost in realism. We cannot for the moment recall any picture which is so real as "The Home Maker."

While the entire cast does expert work, two other members deserve especial mention. Martha Maddox is superb as a sour-faced, skeptic old maid. Her work is restrained like that of the others, but remarkably effective.

The other player? Say, you must see little Billy Kent Schaffer. In this picture he ranks with Jackie Coogan, not as Jackie is now, an experienced actor, but as he was when about Billy's age—four years. Little Billy is called upon to sulk and he does it in such delightfully realistic fashion that women's arms will go out toward him; he is called upon to smile and there was never a more winning baby seen on the screen.

In closing, a word about the exploitation angles of this picture. They are there—big and self-evident. The wife takes the husband's place as the wage-earner, having failed to inspire happy children; the husband, a business failure, succeeds in the home. In the end, smiles replace scowls on the children's faces and there is joy.

Don't fail to book this picture. It will please your patrons as few pictures have done; it will do your prestige as a theatre owner untold good. Book it, boost it, get the clergy to see it, for they will preach about it, and you'll live in the hope that the gods will be kind and give you another picture just as good sometime in the not too distant future.

Cast

Eva Knapp	**Alice Joyce**
Lester Knapp	**Clive Brook**
Stephan	**Billy Kent Schaffer**
Henry	**Maurice Murphy**
Helen	**Jacqueline Wells**
Harvey Bronson	**Frank Newburg**
Dr. Merritt	**George Fawcett**
Aunt Mattie Farnum	**Margaret Campbell**
Mrs. Anderson	**Martha Mattox**
John (janitor)	**Alfred Fisher**
Miss West	**Alice Flower**
Mrs. Prouty	**Virginia Boardman**
Molly Prouty	**Elaine Ellis**

ures-Miles ahead of all!!

William Fox
presents

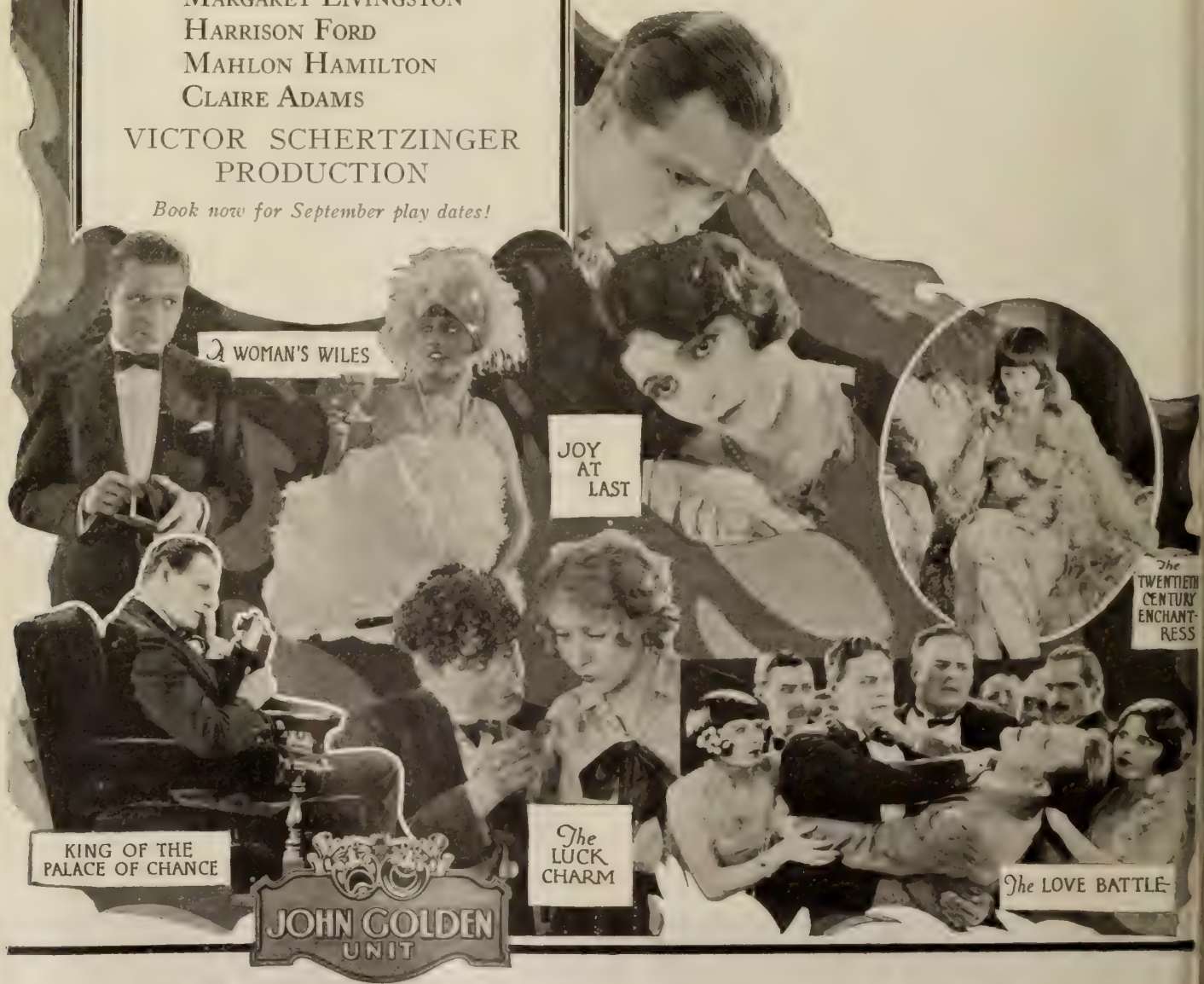
The WHEEL

HERE is a quick-moving vital screen drama made from John Golden's stage play by Winchell Smith. Titles by Montague Glass, famous author of "Potash & Perlmutter" stories.

A splendid cast embracing—

MARGARET LIVINGSTON
HARRISON FORD
MAHLON HAMILTON
CLAIRE ADAMS

VICTOR SCHERTZINGER PRODUCTION

Book now for September play dates!

THANK YOU ~~ ~~ *John Golden's play hit!*

Fox Film Corporation

William Fox
presents

THUNDER MOUNTAIN

THIS drama of a girl whose soul was saved against her will is based on John Golden's stage success, "Howdy Folks." A brilliant cast includes—

MADGE BELLAMY
LESLIE FENTON
PAUL PANZER
ZASU PITTS
ALEC FRANCIS
OTIS HARLAN

Scenario by Gerald C. Duffy

VICTOR SCHERTZINGER PRODUCTION

THANK YOU WITH GEORGE O'BRIEN • JACQUELINE LOGAN • ALEC FRANCIS GEORGE FAWCETT • J. FARRELL MacDONALD • CYRIL CHADWICK **THANK YOU**

Fox Film Corporation

Leading Laugh hits in FOX

EVERYBODY

has read the stories of these famous authors

RICHARD HARDING DAVIS
MABEL HERBERT URNER
O. HENRY

are household names to 50,000,000 persons, all of whom will want to see their favorite fictional characters on the screen.

BOOK NOW
for early play dates

FOX VARIETIES — BRING THE WORLD TO YOUR SCREEN

Fox Film Corporation

2000,000 Short Subject Program

Earle Foxe *in* Van Bibber Series

THE BIG GAME HUNTER *Aug. 16*
THE SKY JUMPER *Sept. 20*
THE WRESTLER *Nov. 1*
A PARISIAN KNIGHT *Dec. 13*

Married Life of Helen and Warren

A BUSINESS ENGAGEMENT *Aug. 30*
ALL ABROAD *Oct. 11*
THE PEACEMAKERS *Nov. 22*

O. Henry Series

SHOES *Sept. 6*
TRANSIENTS IN ARCADIA *Oct. 18*
FAILURE *Nov. 29*

FOX NEWS ~~ ~~ MIGHTIEST OF ALL!

Fox Film Corporation

The first 8 . . .

The LIMITED MAIL
with
Monte Blue

Vera Reynolds
Willard Louis

Directed by
George Hill

Adaptation and Scenario by
Darryl Francis Zanuck

SURE-FIRE, SMASHING, RAILROAD DRAMA

The WIFE WHO WASN'T WANTED
with
Irene Rich

Huntly Gordon,
John Harron,
Gayne Whitman,
June Marlowe

Directed by
James Flood

Scenario by
Bess Meredyth

From the Novel by
Gertrude de Wentworth ~James

BOBBED HAIR
with
Marie Prevost

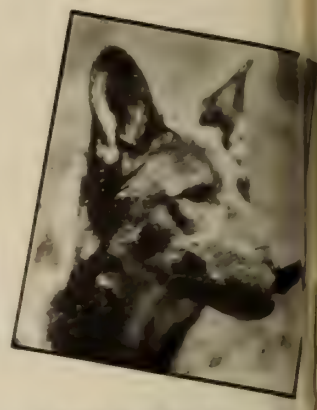
Kenneth Harlan
Louise Fazenda

FROM THE NOVEL BY TWENTY FAMOUS AUTHORS

Directed by
Alan Crosland

The Year's Big Exploitation Picture with Thrills and Romance

Scenario by
Lewis Milestone



BELOW *the* LINE
RIN-TIN-TI

John Harron,
June Marlowe,
Pat Hartigan

Directed by
Herman Raymaker

Scenario and Adaptation by
Charles Logue

The Wonder Dog in a WONDER THRILL EPIC

. . . of the 40

ROSE *of the* WORLD

with

Betsy Ruth Miller

Alan Forrest
Pauline Garron,
Rockliffe Fellowes,
Alec Francis,
Helen Dunbar

From the Novel by
Kathleen Norris

Directed by
Harry Beaumont

Scenario by
Julien Josephson

A BEST SELLING NOVEL; A RAPID FIRE DRAMA~

HIS MAJESTY BUNKER BEAN

***with* Matt Moore**
***and* Dorothy Devore**

David Butler,
George Nichols,
Helen Dunbar

Directed by
Harry Beaumont

A LAUGH AND A SMASH KNOCKOUT

From the Play by
Wilson Dodd
Founded on the
Novel by
Harry Leon
Wilson

***The* MAN *on the* BOX**

SYD CHAPLIN

David Butler,
Alice Calhoun,
Helene Costello

From the Celebrated
Novel and Stage Play
by
Harold MacGrath

Directed by
Charles ("Chuck")
Reisner

Scenario by
Charles Logue

IT'LL GET EVERY LAUGH YOU'VE GOT

SATAN *in* SABLES

with

Lowell Sherman

John Harron,
Pauline Garon,
Gertrude Astor,
Frank Butler

Directed by
James Flood

Scenario and
Adaptation
by
Bradley King

WARNER BROS.
Classics of the Screen

2 WOWS!

B. P. Schulberg
presents

PARISIAN LOVE

A
GASNIER
PRODUCTION
By F. Oakley Crawford
With

Clara Bow
Alyce Mills
Lillian Leighton
Hazel Keener
Lou Tellegen
Donald Keith
Jean de Briac
Otto Matiesen

WOW!

B. P. SCHULBERG PRODUCTIONS Inc.
J. G. Bachmann, Vice-Pres.

PREFERRED PICTURES

B. P. Schulberg
presents

The GIRL WHO WOULDN'T WORK

by Gertie D. Wentworth James
Directed by
MARCEL DE SANO
With

Lionel Barrymore
Henry B. Walthall
Forrest Stanley
Marguerite de la Motte
Lilyan Tashman
Thomas Ricketts
Winter Hall

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

BEFORE the editor gets around to his more or less important "Views" this week he has to inscribe a personal message. His readers will probably not be interested in it at all; in fact, the editor can't work up any warm interest himself. But, occasionally, there are uninteresting tasks that must be performed in the interests of truth and accuracy. So, here goes:

Mr. Martin Quigley,
Exhibitors' Herald,
Chicago, Ill.

Dear Martin:

Just for the sake of keeping the records straight I am forced to write you this line. One of your hard-working young men experienced an over-enthusiastic moment last week. Writing a house ad to fill a space developed by an emergency he happened to say: "Exhibitors' Herald—after ten years of faithful and enterprising service to the motion picture industry has achieved leadership in exhibitor circulation."

Of course, Martin, you know this is wrong.

And, naturally, after your recent chiding remarks to Bill Johnston about his rash claims and his shy attitude towards the acid tests of A. B. C. audits, you have no personal desire to indulge in wild words.

Moving Picture World has, as you know, a comfortable margin of leadership in exhibitor circulation. A proved margin, a margin of record. No claims, no boasts, no enthusiastic slips—just figures and facts.

Moving Picture World has earned it—as you have earned your own position—by "years of faithful and enterprising service to the motion picture industry."

There's a difference in the number of years of such service—and, probably, since Moving Picture World has undisputed leadership, a difference in the quality of such service.

But that is a catty remark. And I had no such intention when I started this brief note.

I merely wanted to keep the record straight. Because I know that both you and I are interested in the records. Particularly in these days when Bill Johnston is getting by without any records.

Yours, in the interests of fact,
BOB WELSH.

* * *

IT has taken us several days to develop a desire to write the brief note printed above. Primarily because we don't believe that readers are a darned bit interested in the petty arguments of one editor and publisher with another. And we cling to the old-fashioned idea that papers are published for the reader.

The exhibitor subscriber to Moving Picture World has paid CASH for that subscription. He has done it because, for some reason or other, or for a number of reasons, he WANTS Moving Picture World.

He doesn't care two toots in a jazz band whether I can write funnier house copy than Martin Quigley or if Bill Johnston can lick us both at golf.

Running a picture theatre is a bread and butter business with him; he doesn't put any cash on the overhead that hasn't a business reason for being there; if he has subscribed to Moving Picture World, or The Exhibitor of Philadelphia, or Amusements of Minneapolis, he has done it for a business reason.

It may be wonderfully comforting to me to know that more exhibitors have felt that business urge to pay their CASH for Moving Picture World than for any other paper. It most certainly is of intense personal concern to the advertiser who is seeking the utmost for his advertising dollar—but it isn't helping to bring a dollar into the box-office of the exhibitor subscriber or save him a dollar of overhead to hear me spouting about the other fellow.

* * *

So I close this page with an apology—to my readers. And plead in justification merely a sincere desire to keep the records straight, truth triumphant, and facts paramount.

Robert E. Welsh

There's Extra MONEY in the Short Subject

Are You Getting YOURS?

Advertising Does It.

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

Scenic Brought Him New Patrons

By C. M. PATTERSON

GEORGE C. GREENLUND, manager of the Rialto, Tacoma, Wash., believes in the value of his short material as a valuable part of a well rounded program and he will not buy a comedy without a screening.

"I spot buy all my comedies," says Mr. Greenlund, "and they must contain between fifteen and twenty laughs before they will pass my standard. People come to a picture show to be entertained. They learn to look for their comedy favorites just as readily as their featured stars in the feature pictures. While I only give a line of a little box to my newspaper advertising, and perhaps but a framed one-sheet in my lobby, unless the subject contains some special appeal I want to put over, the name means much to the patron and the presentation I give the comedy impresses it on their minds and sends them out happy."

In regard to special exploitation of short subjects, Mr. Greenlund takes advantage of any local happening or gathering of people. For instance, there has recently been a convention of Norwegians in Tacoma. He secured a beautiful scenic of Norway, advertised it in the Norwegian papers, gave good lobby space to it, additional mention in the daily papers, counting on the strong love of the Mother Country, which actually brought in many patrons whose faces were new at the box office. He presented the scenic with a snow machine and a special musical setting that transformed it from an ordinary scenic to a highlight on the week's bill.

While practically always adapting a scenic to fit and harmonize with a feature, Mr. Greenlund selects his comedies to have an exactly opposite appeal so far as possible. Short subjects are given an organ presentation. News reels are a vital part of the program, and much can be done with these by cutting, rearranging and adding items of local interest, which when advertised by a card in the lobby always are good for extra admission.

Flattery Seeks Valuable Serum

M. DOUGLAS FLATTERY, managing director of Marcus Loew's State and Orpheum Theatres in Boston, patron of art, lawyer and financier, is financing in Europe the making of new experiments on his own ideas in an attempt to find a cure for the hoof and mouth disease, which recently killed American cattle worth $5,000,000. Mr. Flattery has just returned from a European tour with Mrs. Flattery

Among Mr. Flattery's many projects was that of five years ago when he established a research medical foundation at the University of Lyons, France. There the special vaccine now is being tested and within a few months the results of the experiments will show whether it is of any value.

Officials of the United States Department of Agriculture have been notified of Mr. Flattery's ideas that a simple and cheap mercury compound might cure the fatal cattle disease, and through much correspondence have represented themselves as being convinced that the best method at present in the United States is to kill immediately any animal found stricken with the hoof and mouth disease. They suggested that experiments, which involved use of the disease germ, might better be carried out in France or Germany where the disease has taken a firm hold.

Mr. Flattery's interests are varied. Besides being general representative in Boston for Marcus Loew (he is financially interested in the Loew theatres in Boston) he is interested in other thatrical and commercial enterprises. He is an attorney, writer, chairman of the committee of medical research, a member of the Harvard Cancer Commission and a member of many organizations.

Shorts Often Saved O'Kelly

FIELDING K. O'KELLY, the live-wire manager of the beautiful Metropolitan Theatre at Morgantown, W. Va., who has always considered the short subject films as an important unit in the programs he presents to his audiences, is authority for the statement that in many instances the shorter length subjects have gotten extra business for him when the feature films failed to do so.

Mr. O'Kelly says: "I have noticed that patrons in looking over my lobby displays are sometimes disinterested and that when, walking away, they happen to glance at a photograph or an announcement concerning any of our current short subjects, be it the news, comedy, cartoon, novelty, et al., their decision is reversed. We get many an admission this way that we would not otherwise get. I do not say this to discredit feature pictures, but it only proves that in some instances a small part of our program appeals to somebody who is not interested in the feature. But those extra admissions would not have come to our box-office if we had not advertised our short subjects."

Mr. O'Kelly expressed the opinion that Moving Picture World is deserving of much credit for emphasizing the value of short subjects. It has been his contention for some years past that eventually exhibitors would wake up to the fact that the "shorts" are just as essential to the success of a program as the feature or added stage attraction.

"Some exhibitors have realized this angle and others have not," he said. "Personally I devote just as much time, or even more, to building up my programs with short subjects as I do in selecting future bookings."

Mr. O'Kelly feels that an injustice is done the public when it is not fully informed as to the nature of the entire entertainment that is being presented at the theatre, saying:

"An injustice, not only to short subjects but to the public, is done when the ordinary 6 or 8 point type line is inserted at the bottom of the customary newspaper advertisement. A portion of our lobby displays are always devoted to these divertissements, and exhibitors may be assured that we reap the benefits of our endeavors, as I have previously explained. To my mind, the short subject is a most important cog in public amusement wants. For instance, when patrons leave the theatre, they run into an announcement in the foyer advertising 'Our Gang' or whatever comedy we might have scheduled for showing in the near future. It is surprising the amount of interest these announcements create. My belief is that if exhibitors ignore the calibre of short subjects, why take the trouble to run them at all?"

Mr. O'Kelly has not only put forth some sound arguments in favor of advertising the short subjects in a big way, but he also has proved where the "shorts" have brought him business when the feature film failed, and he promises World readers that he will send along some good short subject exploitation stunts for these columns within the near future.

Survey Shows People Demand Clean Pictures

By FRANK WHITBECK

LOEW'S WARFIELD THEATRE in San Francisco, operated by the West Coast Theatres, Inc., has just completed a survey of likes and dislikes among the motion picture theatregoer of that city.

Every differing neighborhood, every class of inhabitant, every varying portion of the business and financial districts of the western city was included in the survey which was made by Therese Fitzgerald, newspaper woman, press agent and fiction writer—a woman with an understanding of and an appreciation for this work.

The outstanding feature of the entire survey, a canvass which covered more than a thousand varying peoples, was: "Let the pictures be clean; sacrifice, if need be, some of the thrill so that we may take our youngsters to the theatre."

Something for both the producer and the exhibitor to ponder over, the latter really more than the former for it is the exhibitor, after all, who can govern the output of the producer.

Perhaps one of the most interesting facts revealed by the survey was that 20 per cent. of those who attend Loew's Warfield Theatre are attracted by the policy of the theatre for they answered: "It's a habit and because the Warfield is the best show in town."

Some months ago Loew's Warfield took for an advertising slogan, "San Francisco's Greatest Entertainment," and every piece of copy turned out of the publicity department since has borne this line. Is this, then, a result of consistent hammering on one catch line?

Loew's Warfield in its advertising campaign uses 60 per cent. newspaper display space, 30 per cent. billboards, with the remaining 10 per cent. of the advertising appropriation covering a tie-up with radio K-P-O, the dash-boards of the Market street car line and exploitation stunts. Yet the answer of those interviewed gave practically an equal division among all the various mediums. Friendly advice and conversation that showmen term "mouth-to-mouth" advertising, ranked high in swaying a doubtful theatregoer.

"What sort of pictures do you like best," brought almost a constant repetition of "Any kind, just so they are clean." If any advantage was to be placed over another, "Romantic Drama" had the edge, with the added advice of "but no costumes." The leading star vote had Colleen Moore leading the field, with Norma Shearer second and Norma Talmadge a close third. Among the men—and this was unusual because Loew's Warfield had been the topic of conversation between the investigator and those interviewed—Tom Mix was the favorite, and the Mix pictures are never shown at the Warfield. Milton Sills was next with, hardly any choice for a male star. Harry Langdon led in the comedy leads.

Less than a one-half per cent. of those interviewed could give an intelligent answer to the question, "Do you understand the picture situation?' The investigator augmented this with, "Do you know how the theatres secure the pictures, where they are made and what stars work for certain producing companies and what theatres release the pictures of these stars and producers?"

This fact brings home the thought that more serious informative publicity should be given by the theatre press men as to the releasing companies, the producers and under what banner a star is playing. The investigator reported that the average person was interested in this phase of the motion picture situation but had never read anything concerning it.

Eight and a fraction per cent. were attracted to Loew's Warfield by the music and stage entertainment. This is considered a fair average for this house, which makes a feature of its Fanchon and Marco stage presentations and the Lipschultz and the Music Master orchestral offerings.

The entire survey cost the theatre less than $60 and this included both the time of the investigator and the printing of the questionnaire. A trifling sum, in the opinion of General Manager A. M. Bowles of the West Coast Theatres, Inc., and Frank Whitbeck, in charge of publicity and exploitation, for a new and interesting insight to just what the present and prospective patrons of Loew's Warfield Theatre wanted in their entertainment, in the appeal that was to be made to them to gain their patronage and the manner in which they were to be treated after they had spent their money at the box office.

Bender Boosts Short Reelers

ROBERT BENDER, manager of the Columbia Theatre, one of Seattle's leading downtown houses, with a choice location on Second avenue a few doors below Pike street, is a firm believer in properly advertising short subjects. This effort, he believes, is rewarded by added patronage at the box office.

Mr. Bender's policy does not apportion any stipulated amount for the advertising of these shorts, and as a whole would average less than 25 per cent. of the total advertising appropriation. However, when presenting a special short reel, either novelty, scenic or scientific, he frequently gives the subject matter fully 25 per cent. of the newspaper space.

For instance, the novelty reel, "Isle of Vanishing Men," was given a quarter of the advertisement in the papers and a lobby trim, and a tieup was arranged with a lecturer who was in the city giving addresses on the South Sea Islands, whereby he called attention to the reel in his lectures over the radio.

With another novelty short "The New Jerusalem," Mr. Bender circularized Jewish residents of the city, carried large ads in the Jewish newspapers and held a special showing for rabbis, prominent Jewish people, etc. A large proportion of the week's excellent business was a direct result of this publicity. When playing Educational's "Secrets of Life" Mr. Bender carries special advertising in the University district newspaper, ties up with the zoology classes and in addition carries good space, usually boxed, in his regular advertisements.

All short subjects played at the Columbia are exploited in a lobby frame and frequently in an easel, in addition. Marquee lettering shows the title of the comedy. Newsreels are cut and adapted to the occasion and are given orchestra accompaniment. Following this plan, the reel is arranged to open with a snappy scene that calls for a brisk march. Often a bit of a scenic, or local shot is included. It ends usually with the same vigor as the opening scenes. In this manner, there is nothing to drag and the audience is lifted up and ready for the balance of the program.

Special calls and notes of congratulation are frequently sounded by patrons to the management of this theatre, which may be said to enjoy an excellent family patronage in spite of being a centrally located downtown house. Among these are a number commenting exclusively on the short subjects, special reels and the like.

Some weeks ago Mr. Bender carried a number of special three-unit shows, wherein feature, music and short subjects were given equal exploitation both in newspaper advertising and lobby exploitation. These were held on alternating weeks and proved very satisfactory. This live-wire manager never overlooks a bet. He carefully analyzes his program and has proved to his satisfaction that time and money spent on bringing out the strength of his short subject matter registers added admissions at the box office.

Famous' School for Managers to Open with 45 in Class

The first session of the Paramount Theatre Managers Training School, Inc., will open August 17. Sessions of the school will be held on the fifth floor of the New York Theatre Building, 1520 Broadway, where the lecture room has been equipped as a miniature theatre with stage, complete lighting equipment and projection booth. Adjoining this miniature theatre is a reception room, library and offices.

Students who have been accepted for the opening session will report to New York August 14. This will give three days to clear up preliminary details of registration. The students come from all over the country. Despite the very short time since the project of opening this novel school was broadcast, about five hundred applications have been received by the school authorities. These came from every state in the Union. University graduates and university officials were particularly interested in the new school.

Forty-five applicants were finally determined upon to make up the first class. These were chosen after personal interviews during which the purposes of the school were completely explained and the qualifications and testimonials of each applicant thoroughly examined. The successful applicants realized that they were expected to pay a tuition fee of Three Hundred Dollars ($300) for the six months' course and that during the six months' training they would receive no remuneration and would be expected to pay their own living expenses while residing in New York. The average age for the applicant selected for the first session is twenty-seven. Among these accepted students are represented two West Point graduates, twelve theatre managers, four hotel managers, one lawyer, one civil engineer, one mining engineer, two newspaper editors, two sales managers, two projectionists, two statisticians, one member of the consular service and graduates from universities with varying periods of business experience. Besides the men who have had experience in theatre management, most of the accepted applicants have had experience in affilliated work such as advertising, publicity, decorating and salesmanship.

AVERTS DORCHESTER PANIC

Telling the audience that there was a slight fire in the upper part of the building, Frank Vennett, manager of Gordon's Cadman Square Theatre in Dorchester, Mass., succeeded in having more than 1,000 adults and children leave their seats in an orderly manner during the matinee on Thursday, August 6.

State Rights Sales

Henry Ginsberg of the Henry Ginsberg Distributing Corporation has completed the sale of his product. The Exhibitors Film Exchange, Inc., of Washington, D. C., has the territorial rights for the entire output of Banner and Royal for the District of Columbia, Maryland and Virginia. Contracts for Michigan were signed by W. B. Hurlbut and J. L. Saxe of Detroit. In the West, George L. Mayne, representing Preferred Pictures and Independent Super Attractions of Salt Lake City, has the territorial rights for Utah, all counties in Idaho south of Idaho county, and the part of Wyoming west of and up Rock Springs. This completes the balance of the open territory.

Coming and Going

Jimmy Finlayson has secured a leave of absence from the Pathe studio and sailed from New York, August 1, on the Baltic for a short vacation in Europe. Finlayson plans to visit his home in Scotland and also spend some time in England and France.

Lloyd Hughes returned to New York last week.

Blanche Sweet arrived in New York from Hollywood last week.

Thomas Spry, manager of First National's Boston branch, and A. J. Herman, manager of the Albany branch, were visitors at the home office last week.

Monta Bell has left Hollywood for New York, where he will complete arrangements for filming "King on Main Street."

Christian Hemmick has arrived on the Berengaria.

H. C. McIntyre, veteran exhibitor of Australia, and his wife were in Chicago last month calling on some friends in the trade. They were on their way east to look at the New York houses.

Sessue Hayakawa arrived in New York a few days ago on the Leviathan.

W. A. Steffes arrived in New York from Minneapolis last week.

E. A. Eschmann is back in New York from the Coast.

Emil Shauer of Famous is due back in Manhattan from Europe this week.

Will Hays is back in New York after an extended visit on the Coast.

Attorney Charles Pettijohn is back in the New York headquarters of the M. P. P. D. A. after an absence of several days.

Joe Brandt of Columbia Pictures is vacationing in New England and Canada.

Louis Weiss of Artclass left this week for a business trip through the Middle West.

Albany Strand Interests Acquire Regent Theatres

The Strand interests in Albany took over the Albany and the Regent Theatres in that city on Saturday, August 8, according to an announcement made by Uly S. Hill, managing director of the several theatres being operated by the company in Troy and Albany. The deal is of much importance, giving the Strand company two additional houses in the Capital City, with another house shortly to be constructed. The Albany and Regent Theatres have been operated for several years by the Sucknos, Samuel Suckno, a pioneer in the business, having run the houses up until the time of his death a year or so ago, after which the two theatres were conducted by his son and daughter, Walter and Noma Suckno. The Strand interests will take over the houses on August 31.

The Albany Theatre will be continued as a first run house, while the Regent will not be changed in its policy of second runs.

MILLION FOR CLEVELAND RENTAL

The Star Theatre, Cleveland, in the heart of the downtown business district, for many years famed as a burlesque house, is being entirely remodeled, and has been leased to Loew's Ohio Theatres, Inc., for a period of ten years, at a reported maximum rental of around $1,000,000. The house, when it reopens, will be known as the Cameo Theatre.

Two Big Foreign Men Get High Posts in New York

Joseph MacHenry and Max Gooseman, two of the American film industry's most widely known foreign representatives, have just made important new connections.

MacHenry, who has represented big film companies in nearly every country in the world and who returned a short time ago to the United States from India where he proved a big factor in marketing Fox product, is now aligned with Producers Distributing Corporation. There he bears the title of district representative, being responsible for that unit's exchanges in New York, Albany, Buffalo and Philadelphia. MacHenry is particularly well known in all of these territories, having thoroughly combed them dozens of times for other companies.

Max Gooseman is one of the true pioneers of the industry. As special representative he has in his new capacity an executiveship with J. Charles Davis, with whom in previous years he was associated as a producer. Gooseman is one of the industry's most widely traveled men. During his nine years in the game he has built up an enviable reputation for his knowledge of detail and conditions in the industry the world over. Gooseman, in order to accept his present important position with Davis, is said to have relinquished a big executive affiliation in the Fox home office.

ROWLAND & CLARK PICK "BEAUTY"

The contest which has been held in Pittsburgh for the past several weeks, by the Rowland and Clark Theatres, to select the city's most beautiful girl, so that she might be named "Miss Pittsburgh," and be sent to Atlantic City's annual beauty pageant in September, to compete against representative beauties of other cities, for the title of "Miss America," came to a successful climax at Kennywood Park on July 30th, when Miss Mildred Walker, a seventeen-year-old, won.

N. Y. Money Backs Cal. Park Plan

Four million dollars of New York capital has been pledged for the building in the California cities of Los Angeles and San Francisco of amusement parks modeled after Palisades Park, popular New York and New Jersey resort.

This announcement has just been made as the result of a conference held in Dodge City, Kansas, between the Schenck Brothers, owners of Palisades Park. Joseph Schenck, Hollywood film producer, and Nicholas M. Schenck, New York theatre magnate are the brothers, and they will have a large share in the syndicate.

Reports credit Joseph M. Schenck with stating the entire $4,000,000 has been pledged, and the corporation will be a closed one. He is quoted as having said the complete details will be announced after the close of Palisades Park in September. Following the closing, Nicholas M. Schenck will visit the Coast to select sites and prepare for building activities.

Education Making Exhibitor an Ace at Booking and Bookkeeping

By Tom Waller

OVER-PRODUCTION, theatre-corralling and playdate bewilderment talk fail to dampen the ardor of Colvin Brown's emphatic declaration to Moving Picture World which has to do with the rosiness of the ensuing season for the industry. A full bloomed American Beauty—not a delicate tea rose—will be the floral symbol for the average producer, distributor and exhibitor. By "average" F. B. O.'s vice-president in charge of distribution describes producers whose quotas are within reasonable and salable bounds; exhibitors who can gauge their over-head by books well balanced through astute audience study.

Brown, before he became an executive part of the industry, devoted twelve years to newspaper reporting, newspaper editing and newspaper managing. Thus he weighs every question with the exactitude of an attorney. His replies are naturally devoid of the sensational. They are framed with anything but the newspaper headline in view, if the facts, in Brown's opinion, do not honestly merit a headline.

Outstanding of the reason of his optimism are two points derived from the activities of his own corporation. They are the fact that Film Booking Offices has broken eight of its sales records during the past ten weeks and that this summer has recorded in F. B. O. books less than 10 per cent. of the normal cancellations of bookings.

Although he acknowledges that his prediction for rosiness is based principally upon the local angle, yet he maintains that the momentum of any reputable producer or distributor may be judiciously termed a barometer by which filmdom may determine with all competency its financial weather.

During the four years he was in the old Mutual Film Corporation's publicity offices in Chicago; later, when he went into the foreign field for that organization; again when he became vice-president and eastern representative for the late Thomas Ince; now in his high executive capacity with Film Booking Offices—Brown has always made and is always making a careful study of the men that use the product.

As contrasted with the past few years, a demand is manifesting itself in many of the small towns, and even in some of the cities, for dramas of the more intense category, Brown asserts. It is his belief, based upon contact with such showmen and listening to their recounting of audience reaction, that in such territories the society melodrama does not wholly appease the fan appetite the same as the thrilling action melodrama.

Another observation by Brown, which may be considered of vast importance, is that the average small town showman is becoming independent of first runs. By that Brown explains such exhibitor is not reaching the stage where he is ignoring a picture just because it is a first run, but that he is benefiting by his study of the box-office and booking the types of pictures which his fans like, whether they be of the first water or whether they have been quite suddenly dusted from long repose on the shelves of some producer.

A successful exhibitor today has to be a student—he cannot blindly book anything that comes along. This may be responsible for the change in attitude toward booking, Brown says. His studies include a thorough analysis of the box-office receipts at the end of each day. These he very carefully records on his books. Not only that, but by keeping in touch with his neighbors through the service departments of the trade press, he should be fairly able to tell by the end of even a month the calibre of star his crowd wants and the type of story that works the applause.

Thus the educating of the exhibitor is bringing bookings back to the old plane of variety, Brown observes. It has definitely resulted in quashing the solo sales argument that because a picture has been projected in a Broadway house it will "be eaten up in yours." The exhibitor in many cases is inclined to regard the Broadway subject as a lesser point in the Missourian "show-me-ness" which audience study has inculcated in him, Brown says.

Accordingly, F. B. O. has adapted its newest program of fifty-six pictures to meet the latest attitude. F. B. O. salesmen do not try to "wish upon" the exhibitor this entire block, Brown says, adding: "They would find it difficult to do so because the exhibitor is getting to be an ace at bookkeeping and can tell pretty well just how many pictures he will really be able to screen."

That F. B. O.'s variety program of twenty-four features and two series of eight action melodramas; twenty westerns, and twelve specials, all variety dramas, meets with Brown's study of the box-office situation, is well illustrated by the fact that the sales last week topped by over 50 per cent. the sales of any one week in the history of F. B. O., Brown declares.

As to his prediction for rosiness, Brown says: "Of course, there are lots of pictures this year that are not going to earn even their negative cost. That, however, is not the fault of economic conditions. Individual delusions are simply to blame for this. Business at the box-office this year is far better than it has been in years."

Shuberts Delay Big Theatre Plan in St. Louis

The Shuberts will lease the Rialto Theatre, Grand boulevard near Olive street, it is now reported in the inner theatrical circles of St. Louis. It is said that the big New York theatrical interests have abandoned, at least temporarily, their plans to build a $1,000,000 theatre at Thirteenth and St. Charles streets.

As is known, the present lease of the Shubert-Jefferson Theatre, Twelfth and Locust boulevards, expires within a few months and the Union Electric Light and Power Company, owners of the building, are not inclined to grant the theatre a very long extension. The power company wants the theatre space for offices.

Some time ago it was announced the Shuberts would build at Thirteenth and St. Charles streets. However, it has since been learned that the deal for the site did not go through.

With the Orpheum Amusement Circuit using the new St. Louis Theatre, Grand boulevard at Morgan street, which is scheduled to open in September, the Rialto would face the alternative of remaining dark or dropping into a second-run motion picture class.

LASKY HEADS RELIEF

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, has been elected president of the Motion Picture Relief Fund of America, an organization of wide scope, designed to assist those connected with the industry in times of need, ill health or distress. Joseph M. Schenck, retiring president, becomes first vice-president. He was first president of the organization, which had its inception a year ago.

Other officers chosen are Mary Pickford, second vice-president; William S. Hart, third vice-president; Harold Lloyd, fourth vice-president; Victor H. Clarke, treasurer; the Rev Neal Dodd, secretary. Elected to the executive committee are Frank E. Woods, Fred W. Beetson, Donald Crisp, Joseph De Grasse, Mitchell Lewis, E. D. Moore, Arthur P. Statter and William P. Wyatt.

Made Fortune in St. Louis; Now Plans Return to Greece

HECTOR M. E. PASMEZOGLU, who plans to retire from the motion picture business and return to his native Greece for a rest, has concluded deals for two of his four remaining theatres. Previously he had arranged a lease on his Criterion Theatre, Broadway near Olive street, to H. Fierato of New Orleans for $22,500. The houses affected by the latest deals are the Delmar and adjoining airdome, 4938 Delmar boulevard, and the Congress, 4023 Olive street. Pasmezoglu has also under consideration offers for his Plaza Theatre on Etzel avenue and the Yale on Minnesota avenue. He plans to dispose of all his houses before returning to Greece.

George Skouras has leased the Congress for $12,000 a year and Maurice Stahl the Delmar at $20,000.

George Skouras and Stahl are interested together in the Aubert, Aubert and Easton avenues, and the Chippewa, Broadway near Chippewa street. Stahl is also interested in the Union and Mikado Theatres. They also have booking arangements with several other houses in St. Louis.

Pasmezoglu came to St. Louis in connection with the Olympic Games held at the Louisiana Purchase World's Exposition in 1904. Following the close of the fair he decided to remain in St. Louis and for many years acted as Greek Consul in St. Louis. His first picture show venture was the Mozart Airdome on Delmar boulevard just east of his Delmar Theatre. Later he build or bought his five houses. The Mozart Airdome was dismantled several years ago.

CHANGES IN WINNIPEG

Important changes have been made by H. M. Thomas of Winnipeg, Western Division manager of Famous Players Canadian Corporation, in the way of managerial appointments. Pete Egan, manager of the Strand Theatre, Calgary, Alberta, has been taken from that house to fill the post of manager of the Capitol Theatre, Winnipeg, the key theatre of the Famous Players Western chain, while Harold Bishop, formerly assistant manager of the Winnipeg Capitol, has been appointed manager of the Metropolitan Theatre, Winnipeg, which has just been reopened after being remodeled. Bishop has succeeded W. F. Davis at the Winnipeg "Met," Davis having been promoted to the head office of Famous Players to launch the Scrip Book plan for 57 of the corporation's theatres in the Dominion.

Greater Movie Season Proving Real Stimulant, Big Showmen Wire Hays

Ten Times Bigger

"Greater Movie Season is going over ten times bigger than we expected." This statement was made by Jerome Beatty, publicity head of the drive, at this weeks conference of the Hays organization with the New York trade press.

Beatty said that about 5,000 theatres are now actively participating in the campaign. He stated that the Hays organization up to date has released 9,000 press sheets on the movement.

Referring to his files the Hays official declared that he found every state in the Union included. Arizona, he said, was probably the state manifesting the least interest while Michigan and Texas were behind the move "close to 100 per cent."

KANSAS CITY REFUSES INCREASE

Downtown and suburban houses of Kansas City are divided in the controversy between exhibitors and the operators, who seek an increase of approximately 10 per cent. in the wage scale. Downtown first run exhibitors last week signed a contract calling for 7½ per cent increase to the operators, but the suburban houses are "standing pat," refusing an increase grant.

M. P. P. D. A. Head Issues Personal Statement Telling of Invaluable Influence Campaign Has Upon Public Thought—States Thanks

ENTHUSIASTIC reports of the nation-wide celebration of Greater Movie Season continue to reach Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays is president. While it is yet impossible to supply accurate figures concerning the number of towns embraced in the drive, the total is likely to exceed that contained in previous announcements; for in many centers exhibitors, having realized the advantages of the season, are only now arranging the necessary organization to join in the drive.

Letters and telegrams from important theatre executives throughout the country reveal the extent to which the box-office has gained by Greater Movie Season.

Dr. Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres, New York: "I am pleased to report that the Greater Movie Season has been a stimulant to business at the Rivoli and Rialto theatres. The ultimate result of the movement will undoubtedly be far-reaching and will encourage added attendance at the theatres for many weeks to come."

Major Edward Bowes, managing director of the Capitol, New York: "You may ask what, if anything, the Greater Movie Season has done for the Capitol Theatre. I can only say that the Capitol has been packed to capacity afternoon and night of every performance, but what is due to Greater Movie Season and what is due to the entertainment provided, I am unable to say. At least the business has been unprecedentedly large, especially for this time of the year."

David Barrist, editor of "The Exhibitor," in reviewing the Philadelphia drive, states: "There has been a noticeable improvement in business the current week, which is most certainly due in a large measure to the activities of the campaign. In Atlantic City the business has been nothing short of phenomenal and exhibitors there do not hesitate to credit the Greater Movie Season Campaign this increase."

Stanley Chambers of the Miller Theatre, Wichita, Kans.: "Greater Movie Season showed twenty per cent increase over the same period of last year. The campaign is a big success. We certainly want another next year."

Carl A. Porter, Victory Theatre, Salt Lake City: "All theatres show a nice increase and are well satisfied with the campaign. The public is very much interested in the movement. We want another season next year."

Maurice F. Barr, Saenger Amusement, New Orleans: "While we are unable to ascertain by a definite check of New Orleans exhibitors what Greater Movie Season results have been, we believe the effort well worthy of repetition each year. Organizations should be kept intact to systematize details and exploitation and secure still better results."

Lloyd Dearth, Pantages Theatre, Memphis: "Greater Movie Season campaign showed a material increase in all houses and without a doubt will put the month of August through a winner in spite of the fact that we have extreme hot weather here and an uphill pull to get them in during the hot spell. Let's have a season every year."

Ralph Kettering, general manager Chicago campaign: "I believe the theatres will increase better than twenty per cent this week. The campaign is a huge success and exhibitors are happy to make it an annual affair."

Jay Means, vice-president of the M. P. T. O. of Missouri: "Greater Movie Season opened with a big smash in Kansas City. Business good all over the city. Many stunts are planned to keep up the publicity. Everybody seems pleased with the campaign and is enthusiastic over future prospects."

(Continued on next page)

Movie Season Starts Musician-Showman War in Kansas City

A BLOT has been cast upon the co-operation and hard work in Kansas City's plans for a mammoth Greater Season celebration, which may result in one of the greatest local inter-industry wars in many years, according to the World's correspondent in Kansas City.

The fight, which appears inevitable, was brought about when the Kansas City Musicians' Union refused to allow musicians to ride on a banner-bedecked motor truck, which was to have toured the down town districts. The tour of the truck was to have followed an enthusiastic luncheon of the South Central Business Association, a civic organization, in honor of Greater Movie Season. The musicians were from the Pantages Theatre. Just prior to the starting of the truck the musicians were notified they would be fined $100 each if they made the trip, due to the fact that their contract with the Panages Theatre prohibited such engagements. Union officials were appealed to by exhibitors and exchange men alike, as it was too late to alter plans, but the union officials were firm and the tour was abandoned. The musicians union, at a meeting of its board of directors, also refused to donate the services of a few musicians as a means of co-operating with the Greater Movie Season committees, according to a formal announcement made by A. C. Miller, treasurer of the union, to C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri.

"Such a narrow and radical attitude is intolerable," said Mr. Cook. "Following expressions on all sides of me by scores of theatre owners, there is every probability that this action will lead ultimately to nothing more or less than a majority of the theatres replacing their orchestras with non-union men. Greater Movie Season is just as much the interest of musicians as it is others connected with theatres. Theatre managers are giving their time gratis, as well as all of us. Not only that, but we all have contributed liberaly in raising $5,000 for the celebration, to pay for pennants and decorations.

"The M. P. T. O. Kansas-Missouri now is sponsoring a non-union operators' school and action along similar lines can be taken very easily as far as musicians are concerned. The musicians union has bellowed in the past about wage scales, yet they are willing to do nothing to better conditions in the industry. The sentiment of exhibitors has been aroused and it will not "blow over" with the morning sun. If the union wants strife and disagreement it will get it—just as much as it wants. We always have been more than fair and we expect to be treated the same way."

Movie Season Proves Stimulant

(Continued from preceding page)

Details of many excellent campaigns continue to be reported to the Hays office. Newark, Atlantic City, Camden, Ocean City, Asbury Park and Paterson key points in New Jersey—all put on pretentious drives. J. E. Firnkoiss, in charge of the Rialto Theatre, controlled the Newark campaign, which included a contest tie-up with the Newark Star-Eagle, special radio broadcasting and a poster display of seventy-five twenty-four-sheet stands. Co-operating with the National Retail Jewelers Publicity Association, Mr. Firnkoiss secured window displays in almost every jewelry store in Newark.

For a month prior to the opening in Philadelphia the Daily News devoted a full page every day to Greater Movie Season; one hundred and twenty-five 24-sheet stands were used, and the territory was divided into zones each controlled by sub-committees which secured an unprecedented number of window displays. As a climax three Pitcairn aeroplanes flew across the city and dropped 25,000 tickets of admission to the participating theatres.

Will Hays' Viewpoint

"Since the season opened I have been in Los Angeles, Denver and Chicago, where excellent drives were conducted. With motion picture production centered so largely in Los Angeles and therefore with many players available to inspire popular interest in the celebrations, a successful start there was natural enough. But in Denver and Chicago some thousands of miles removed, with only the exhibitors' initiative to bring the season's message before the public, all factors of distribution and exhibition worked side by side so harmoniously that the public response was equally as huge. I am pleased to learn that Atlantic City had one hundred per cent. representation in the drive, and the box-office told the result. Atlanta and Dallas exhibitors have telegraphed the hope that Greater Movie Season may be an annual affair. Atlanta reported gains of from ten to forty per cent. over the business of the past three months, with the neighborhood and smaller houses showing the biggest increase.

"The movement contemplates especially the service to the small exhibitor working from month to month who heretofore could only hope that July and August would be no worse than last year. We believed that this was a means to make those dead months better, that the summer depression could be overcome by inducing exhibitors who face the same problem to cooperate. The final analysis probably will show that Atlanta's experience has repeated in many cities.

"Will Greater Movie Season be an annual event? Yes, if the exhibitors wish it; and naturally our future plans in this respect depend largely upon their wish. There is apparently a nationwide satisfaction with the results this first demonstration has shown. But we are seeking still fuller information. In almost every instance the chairman or general manager of local activities is the head of a large theatre or circuit, or the principal executive of an exhibitor association. During the next few weeks we will ask their advice and suggestions based on their knowledge gained this month. If the consensus favors another season next year—as I believe it will—our campaign nationally will further embody their ideas. The splendid co-operation of the exhibitors is thoroughly appreciated.

"Apart altogether from the increased business engendered by Greater Movie Season, the film industry has won the active co-operation of every agency that influences public thought. United for this demonstration of its power and purpose to serve, it has earned the commendation and support of the nation's leaders, writers and educators. That support, thus gained, will not be withdrawn as long as every factor in the industry by contributing its utmost to the public good justifies the public confidence that the season has inspired."

EMPRESS, DANBURY, OPENING

The Empress Theatre in Danbury, Conn., will open Labor Day with a split week vaudeville and picture policy.

Kills Parades

Following the Greater Movie Season parade in Chicago last week Moving Picture World's correspondent there writes that the police department has issued an order prohibiting all parades in the loop district on business days.

When questioned on this point, Jerome Beatty, publicity chief of the drive at the Hays headquarters, termed the order "more a boost than a knock."

Beatty said that for some time the Chicago police have been contemplating this move. It is the outcome, he volunteered, of complaints by trolley companies who have maintained that the congestion caused by such manifestations has delayed their schedules.

West Side Building Race Is Interesting All Chicago

A BIG question on the west side, Chicago, is who is really going to build the new theatre on Crawford avenue near Washington boulevard? The first one to announce a theatre project for that site was Marks Brothers, who said the new theatre they planned would cost about two million including equipment and have a jeweled dome that could be seen for miles. A week or so later the National Theatres Corporation of which the Cooney Brothers are the directors announced they were also going to build a huge movie theatre in that neighborhood and gave their house a jeweled tower and the latest report is that the company is selling stock to the folks in that part of the city who might be interested in such a fine new house. Last week Balaban and Katz circuit in connection with the Lubliner and Trinz circuit sent word to the newspapers that they had commissioned Rapp and Rapp, their architects, to draw plans for a new house on the north side of Washington boulevard extending back to West End Avenue and their project would cost in the neighborhood of four millions and include some features that were even new to the movie public of this city.

Other Building Activities

Peter and N. Geannopolous and G. N. Kikolopolous have organized the Logan Square Auditorium Building corporation with a capital of $200,000 to build a theatre and amusement building on North Kedzie avenue.

More new theatres for the Chicago territory were announced during the past few weeks. Among them is a house to be erected at Cicero avenue north of Belmont by the Belmont Park Theatrical Enterprises, Inc., to cost $450,000.

Will Kallenbach has announced plans for a new movie house to be erected on Irving Park boulevard between Drake and Central Park avenue to cost a quarter of a million dollars. Work will start next month on the new Piccadilly theatre and hotel to be erected by the H. Schoenstadt and Sons circuit at the southeast corner of Hyde Park boulevard and Blackstone avenue giving that populous district its first big moving picture theatre. The main entrance of the hotel which will be twelve stories in height will be on Blackstone avenue while the theatre will have its main entrance on Hyde Park boulevard.

Work on the new Reckas theatre to be erected at Halsted and 35th streets will not start until September, and it is expected to be ready for opening on May 1 next year.

A big event this month in Chicago will be the opening of the new Uptown theatre of the Balaban and Katz circuit that is scheduled for August 17. The Central Uptown association of merchants are cooperating with the management and a big holiday pageant will be staged by the merchants to tie up with the opening week festivities of the new theatre. Several well known movie stars are expected to appear during opening week, and it is expected the new house will bring fifty thousand people each day into the Wilson avenue district.

Warner Bros. Buy Ochs' Piccadilly

Warner Bros. announced the purchase this week of the Piccadilly Theatre at Broadway and 52nd Street, New York City, from the Piccadilly Playhouse, Inc., of which Lee Ochs is president and managing director. Warner Bros. have taken official possession of the house. The Warner offices announced that the consideration involved in the deal will not be made public.

George H. Dumond, head of the Warners' theatre department, will be new managing director succeeding Ochs, who will retire, it is understood, to accept an executive position with Warner Bros. A 28-piece orchestra will be installed, just double the size of the present musical force, and the theatre will feature an eight-unit program where it has only been running five and six units.

ENTERTAINS 10,000 CHILDREN

An outing for the "kiddies" of Pittsburgh was given on Tuesday, August 4th at Kennywood Park by the Rowland and Clark Theatres of Pittsburgh. The picnic program included all kinds of races for both boys and girls, swimming events, ball throwing contests, and dancing in the evening. More than 10,000 boys and girls were presented with amusement tickets, refreshments and novelties.

Stanley Gets Four Wilmington Houses

Four leading motion picture theatres of Wilmington, Del., have been acquired by the Stanley Company of America, and beginning August 17 will be under the direction of that organization. Jules E. Mastbaum, president of the Stanley Company, who sailed several weeks ago for Europe, began preliminary negotiations with James N. Ginns and H. Topkis, just before leaving Philadelphia and it was necessary then only to complete the plans. It is the intention of the Stanley Company to continue the policy of the various houses, making such improvements in direction as are typical of the Stanley organization.

The acquirement of the four theatres—the Queen, the Arcadia, the Majestic and the Garrick—represents a deal involving several million dollars. Each of the houses is of the first class and each is extremely popular.

Rapf Host at a Novel Screen Party in Los Angeles

One of the most novel parties ever given in Los Angeles, and with a million dollars' worth of screen talent attending, took place at the home of Harry Rapf, M-G-M studio executive, Sunday evening, August 9.

It marked the completion and opening of Mr. Rapf's miniature theatre, built on the rear of his estate. The high priced talent was made up of Metro-Goldwyn-Mayer stars, players, executives and writers who assembled for what proved the most enjoyable evening any of them had spent in many months.

Following an elaborate supper the guests viewed a unique film production in which everyone present participated. The film presented scenes directed by M-G-M directors showing them as other directors would stage them. For instance, Jack Conway staged a scene as Von Sternberg would present it and so on. Estelle Clark and Antonio D'Algy played in this film, impersonating the different M-G-M stars and in the supporting cast were Louis B. Mayer, Irving G. Thalberg, Harry Rapf, Eddie Mannix and other executives. The film was a riot of laughter, helped along by Joe Farnum's titles.

Another film showing Hobart Henley as an actor ten years ago was a knockout. The presentation of the films was followed by dancing and "a great time was had by all."

Among those attending the novel party were Louis B. Mayer, Irving G. Thalberg, John Gilbert, Eddie Mannix, Mae Murray, Ramon Novarro, Norma Shearer, George K. Arthur, Eleanor Boardman, Mae Busch, Estelle Clark, Lew Cody, Antonio D'Algy, William Haines, Carmel Myers, Conrad Nagel, Aileen Pringle, Monta Bell, Tod Browning, Christy Cabanne, Benjamin Christianson, Jack Conway, Edmund Goulding, Hobart Henley, Robert Z. Leonard, Fred Niblo, Al Raboch, Marshall Neilan, Victor Seastrom, Josef Von Sternberg, King Vidor and Pete Smith.

Koplar May Sell to Skouras Now Lichtman's Suits Ended

THE dismissal of two suits filed in the St. Louis Circuit Court several months ago by Al Lichtman of New York to collect money alleged to be due him as commissions from deals involving certain St. Louis theatres has revived the report that Harry Koplar may sell his half interest in the St. Louis Amusement Company to Skouras Brothers for $375,000. The St. Louis Amusement Company is rated at $550,000 and Skouras Brothers now own the other half interest.

This deal has been reported as "on" several times, but Skouras Brothers have never confirmed it.

In one suit Lichtman asked $25,000 from Koplas as commission for finding a buyer for his half interest in the St. Louis Amusement Company chain of fourteen neighborhood theatres and airdomes, etc.

In the other action he asked $49,000 from Koplar and the Metropolitan Theatres Corporation for negotiating a lease of the new St. Louis Theatre, Grand boulevard at Morgan street, to the Orpheum Amusement Circuit for $100,000 a year for ten years plus 50 per cent of the net profits of the theatre.

Counsel for Lichtman has stated that he obtained a cash settlement prior to dismissing his suits. The amount was not given out.

Goldman's Suit Progresses

The taking of depositions in William Goldman's suit against Harry and Sam Koplar, Sam Hamburg, Jr., David Sommers and the Metropolitan Theatres Corporation will be resumed on August 17, according to an announcement made by Edward W. Foristel, attorney for Goldman.

Foristel stated that the recent action of the Missouri Supreme Court in refusing to issue a writ of certiorari sought by Goldman to have that court review the action of the Circuit Court of St. Louis in excluding certain testimony in the case would have no bearing as it did not affect the merits of the suit, simply the procedure.

On June 25, when Harry Koplar and David Sommers were questioned by Foristel they were asked certain questions the answer to which would tend to show Koplar's interest, if any, in the St. Louis Theatre, Grand boulevard at Morgan street, being erected by the Metropolitan Theatres Corporation.

When Koplar and Sommers declined to answer the questions, Special Commissioner Leo Rassieur, Jr., ruled they did not have to answer. Later Circuit Judge Falkenhainer upheld that ruling. It was then Goldman sought the writ of certiorari from the Supreme Court to have that tribunal review the actions of the Circuit Court. The writ was refused.

Goldman in his suit charged that the defendants conspired to deprive him of his interest in the St. Louis Theatre. He claims to have originated the idea of building a theater on the site. He asks damages to the amount of the assets which he claims were taken from him.

"U" Employees' Picnic

The greatest outing ever held by the Universal Pictures Corporation was staged August 8 for the 500 employes of the Universal Home Office, the Big "U" (New York) Exchange and the Universal laboratories at Fort Lee, N. J. The entire crowd was transported up the Hudson River to Indian Point, near Peekskill, N. Y., where the day was spent in athletic games, bathing, swimming and dancing contests and other picnic activities. Practically the entire Universal force was present, including E. H. Goldstein, treasurer of the corporation; P. D. Cochrane, secretary, and Arthur S. Kane. Among the guests present were representatives from various trade papers, other figures in the industry and several film heads from out of town, including Morris Joseph, "U" manager in New Haven, and V. H. Carrick, of the Interstate of Philadelphia.

RESTRAINS "PICKETERS" IN WESTFIELD

Judge Franklin T. Hammond in superior court at Springfield, Mass., has issued a decree, approving the decision of the special master in the case of the owners of the Rialto Theatre, Westfield, Conn., against the Motion Picture Operators' Union. The case was the result of labor troubles at the Rialto nearly a year ago.

In the decree the defendants are restrained permanently by injunction from interfering with the business of the plantiff by picketing the theatre or in any other way.

Incorporations

Albany, Aug. 12.—With nine companies incorporating in the motion picture business during the past week, the slump which has existed for several weeks from the standpoint of new companies entering the business in New York State took an upward turn, with the result that this week's record showed companies entering the business not only in the metropolis, but also in various sections of the state. The companies, with the amount of capitalization and the directors, were: Ace Film Exchange, Inc., $10,000, Samuel Brasch, Edward M. Behrman, Hyman Binder, Brooklyn. S. J. R. Producing Company, Inc., $50,-100, Selma Jacobs, Jennie Cohen, H. W. Berg, New York. Catskill Operating Company, Inc., Catskill, $50,000, William W. Farley, Albany; Vincent J. Farley, Charles R. O'Connor, New York City. James J. Fox Holding Corporation, Hudson, $45,000, William S. Decker, A. A. Elliot, B. Frank Parker, Hudson. West Shore Theatres, Inc., Kingston, $1,000, Isaac Miller, Brooklyn; Philip and Eva Sherry, Kingston. Suxten Enterprises, Inc., $10,000, Henry and Abraham L. Suchman, New York City; Benjamin Tendler, New York; the capitalization of the following not being stated: Thirtieth Century Productions, Inc., Matie Hammerstein, Beatrice Zelenke, Irving H. Greenfield, New York City. Herkimer Liberty Corporation, Gloversville, George F. Wallace, P. W. Gloo, Herkimer; A. J. Van Waggeren, Ilion. Joyce Amusement Corporation, Irving Bloom, Lillian Singman, Anna Abrams, New York City.

Among the recent Ohio incorporations are The New Linden Amusement Company, Columbus, Ohio, by W. C. Pullin, F. F. Smith and others; The Meyer-Mayo Amusement Company, Springfield, also The New Southern Theatre Company, Akron, capital $10,000, by Edward S. Sheck, Frank S. Nied et al.

The Goodman & Harrison circuit which operates the Marshall Square Theatre, the Illington, the Dougless, the Western and other theatres in Chicago has incorporated their Marshall Square house under the name of the Marshall Square Building Corporation with a capital of a half million dollars. Julius Goodman, Louis H. Harrison and A. M. Goodman are the principals in the new organization.

Montreal's 55 Houses Yield $45,492 Tax

Inside figures regarding the theatres of Montreal, Quebec, Canada's largest city, are given in the annual report for 1924-25, just issued by the City Treasurer, the fiscal year ending March 31. In his statement, the civic official points out that the local theatres are one of the most profitable license features in the list.

There are 55 theatres in Montreal and the total annual tax derived from them is $45,492. This is collected as a seat tax, the fee being 85 cents per seat per annum, regardless of the size of the house. The total seating capacity of the 55 theatres is given as 53,521. The population of Montreal is around 800,000.

"Roxy" Incorporates

With the filing of papers in the secretary of state's office by S. L. Rothapfel, otherwise known as "Roxy," the Roxy Theatres Corporation was incorporated during the past week, for the purpose of erecting motion picture theatres in New York State. The company is authorized to issue 350,000 shares of stock having no par value. The incorporators and directors include S. L. Rothapfel, H. G. Kosch and M. H. Reuben, of New York City.

BENNETT'S STUDIO PARTY

The acquisition by Whitman Bennett of the Glendale Studios at Glendale, L. I., was celebrated on the evening of July 31 by a studio party which was attended, despite a downfall of rain, by 250 people. The guests were transported from New York by motor buses and private cars. An elaborate supper was served and then the evening was given over to dancing and merrymaking.

M.-G.-M. NEW TITLE WRITER

William Conselman, former assistant to Pete Smith, head of the publicity department of the Metro-Goldwyn-Mayer studio, has been promoted to the editorial department of that studio as a title writer.

PARAMOUNT DIVIDEND

At a meeting this week the board of directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2 per share on the common stock, payable October 1, 1925, to stockholders of record at the close of business on September 15, 1925. The books will not close.

Selling Your Seats

Made a profit killing a "tenter."
A hat banner for Raymond Griffith.
A clever tie up to The Iron Horse.
How Hyman showed Lightnin' at the Brooklyn Mark Strand.
Icicle lobby sold Introduce Me.
Newark liked the Wow Contest.
Baseball cutout for Play Ball.
Motorized eyes sell Sherlock, Jr.
What Edgar Hart did for The Manicure Girl.
Appealed to sports with The Night Club.
Church uses stock cut on The Ten Commandments.
Oil stock to sell Old Home Week.
An effective lobby frame for sea pictures.
Kessler finds special week pays.
Advertising examples on I'll Show You the Town, The Fool, The White Desert, Broken Barriers and The Mad Whirl.
It's almost too hot to think. Turn to the Selling the Picture to the Public department and utilize these ready-made thinks.

(Turn over a few pages and get all of the details)

Statisticians Show Columbia Has Most of Canada's Fans

The average paid in amusement taxes in a year by the people of various Provinces of Canada is shown in an interesting table of statistics which has just been issued in the Dominion for the year 1924. The figures show that the residents of British Columbia paid an average of 95 cents each during the year regardless of whether they went to the theatres or not, the total revenue being divided by the official population total. This average is considerably higher than that for any other Canadian Province, the next in line being the Province of Manitoba with a per capita total for the year of 46 cents in amusement tax.

The third heaviest per capita rate for amusement tax for 1924 is found in the Province of Ontario, which has, by far, the greatest number of theatres along with a large population. The per capita average in Ontario is 43 cents for the year. Alberta, in the West, is in fourth place with an average of 35 cents per head and Nova Scotia, on the Atlantic Coast, comes fifth with 26 cents per person. New Brunswick was sixth with only 16 cents per head and the small insular Province of Prince Edward Island had the smallest average in amusement taxes for the year, this being five cents per capita.

There are no figures for the Province of Quebec for the simple reason that Quebec has no Provisional Amusement Tax, this having been abolished by the Quebec Government several years ago. The cities of Quebec take advantage of a law, however, which permits them to collect a ticket tax, the proceeds of which go toward hospitals and charities.

Toronto Exhibitor Head Cooperates with Reformers

Col. J. A. Cooper of Toronto, president of the Motion Picture Distributors and Exhibitors of Canada, which is affiliated with the Hays organization, is succeeding in his efforts to secure the co-operation of the social reformers in the Dominion. Col. Cooper adopted the policy of co-operating with the organized social workers of Canada and has been urging them to assist the moving picture men with suggestions instead of throwing verbal and other brickbats.

Col. Cooper recently secured a valuable feature in this connection by the publication in "Social Welfare," the official magazine of the Social Service Council of Canada, of an article, "Safeguarding the Movies," which was written by a social worker, in which the objects and the successes of the Motion Picture Distributors and Exhibitors of Canada were described. References were also made to the work of the Hays association in the United States, and excerpts from addresses by Will Hays were used. It was stated that Col. Cooper had been co-operating with the various censor boards of Canada and praise was offered for the move to establish "Saturday Morning Movies" in Canada, when selected pictures are shown for boys and girls.

REMODELING PONTIAC THEATRE

A. J. Kleist, president of the Okland Theatres Co., at Pontiac, announces that the Orpheum Theatre on which work was halted some time ago, will be completed immediately and will include a recreation building. An expenditure of about $300,000 will be made.

Perrin's Break with Buckley Startles Albany

As the result of differences which cropped out between C. H. Buckley, owner of the Leland and the Clinton Square Theatres in Albany, as well as the Empire in Glens Falls, Oscar Perrin, managing director of the houses suddenly resigned the fore part of the week after having associated with Buckley for several years. Announcement that Perrin was no longer connected with the theatres came as a decided shock to the local film row as well as throughout the entire city, for Perrin has long been recognized as one of the most successful exhibitors in this part of the state.

In announcing Mr. Perrin's resignation, Mr. Buckley stated that Alex Sayles, former city editor of the Albany Evening Journal, but who has been managing the Clinton Square Theatre for some time past, has become house manager of the Leland, and that some one will be selected to look after the Clinton Square Theatre.

"U" and French Company to Adapt Hugo Novel

As the result of a contract entered into by Carl Laemmle, president of the Universal Pictures Corporation, and the Duke D'Ayem, president of the Societe Generale de Films of France, Mary Philbin is to be starred in a master production of Victor Hugo's famous novel, "L'Homme Qui Rit," (The Man Who Laughs), to be made in France by the co-operative efforts of Universal and the French company. Svend Gade, Danish director, has been selected to direct it.

The contract between Universal and the French firm specifies that Universal shall supply the leading woman, the leading man and a third actor—for the role of Ursus, the man with the bear in the story. This is an ideal role for Ernest Torrence and Universal is taking steps to obtain his services for this production.

New Fox Comedies Are Humdingers

Just came back from a special showing of four two-reel comedies and one scenic at the William Fox projection room. Short Subject Sales Manager Quimby certainly must have felt sure of his product to give the reviewers five subjects, in all nine reels, in one dose, but his confidence was justified.

Full reviews will be published in next issue, but we just can't wait to tell you that every one of these subjects is a humdinger. You already know the Imperial Comedies and the Van Bibber Stories are laugh-getters, and the new season's offerings are even better than before. Then there is a crackerjack O. Henry story, "Shoes," and the first of the new Helen and Warren stories of newly married life, which sets a pace for others to shoot at and promises big box-office business for the series.

Keep your eye on Fox. He is there with the goods.

C. S. SEWELL.

Myer Lesser

Warner Bros. Designate a Big Man for Director of Advertising, Publicity and Exploitation — Lesser Explains "Bonded Advertising."

By C. E. HASTINGS

MYER LESSER has been designated director of advertising, publicity and exploitation for Warner Brothers. In other words, Warner Brothers have added "a big man" with "a big name" to their roster of executives.

Lesser is the owner and president of the Blaine-Thompson Company, of Cincinnati, Ohio, advertising experts. His hobby is planning and executing national advertising campaigns. Witness the Warners' national "smash" of two years ago, on such pictures as "Main Street," "Brass," "Babbit," "The Gold Diggers," etc. Lesser did that.

The page ads. in the New York newspapers, which appeared during the last few days, focusing attention on Lubitsch, Barrymore and the Warner product (a campaign which will extend to more than forty key cities), were planned and carried out by Lesser. And bigger things lie directly ahead.

Take the "Bonded Advertising" plan of Warner Brothers. Ever hear of anything quite like it in this industry before? I think not. And you can check up, and credit it to Lesser.

* * *

"In addition to advertising TO the exhibitor, in the trade papers," said Mr. Lesser, at his desk in 1600 Broadway, yesterday, "we propose to advertise FOR him in the medium that will prove his greatest help—his local newspaper. We shall apply NATIONAL advertising LOCALLY.

"Briefly, our bonded advertising plan provides that when an exhibitor contracts to book Warner Brothers pictures, and our contract department approves the contract, we forward to the newspapers with which we hold contracts in his city our order for space, fourteen inches on one column, with a number of variations for each picture. The paper holds this matter for release. When the local exchange is given the play date, the paper is directed to insert the ads, as per order.

"On his part, the exhibitor goes right on with his house advertising as usual, but he may direct attention to the publicity campaign we have given him. We advertise our product, and he advertises the fact that he is showing these pictures, with the dates. This service does not add a penny to his contract. Following the signing of the contract, we deliver our bond to the exhibitor, and under this bond we agree to co-operate with him in his local advertising, as well as to give him the benefit of our national advertising. As this plan has to do with advertising, the bond will carry the signature of the advertising director.

"One can readily see what obstacles we had to overcome in putting this plan into actual operation. The great difficulty has been, that in the past certain men made promises which they did not keep. A few

MYER LESSER
Newly designated director of advertising, publicity and exploitation for Warner Brothers.

ciphers between friends, you know. Somebody said 'we will spend $750,000' and perhaps $75,000 (or part of it) was spent in some form of co-operation. Exhibitors have come to be wary. And of necessity. We state that we will spend $600,000, and that is what we mean. 'Copy' is ready on the first thirty pictures on the Warners 1925-26 program, which will carry us into the Spring of next year.

"It is an immensely satisfying campaign from my personal viewpoint. We are dealing with human beings, scintillating personalities, engrossing stories—not with shoes, carpets, soap, etc.

"We shall reach out for the entire American public. We shall use one hundred newspapers in forty-three key cities for our full page advertisements. The 100 papers, with 12,000,000 circulation, gives us 50,000,000 readers. The campaign will extend over a period of six months. We shall use not less than 1,000 daily newspapers in more than 700 cities to advertise each Warner picture as it appears in the theatre. This adds 10,000,000 circulation, with 40,000,000 readers.

"Warner Brothers will advertise, also, in motion picture magazines in the so-called 'fan' class. There are five of these specified in our advertising: Photoplay, Classic, Picture-Play, Motion Picture Magazine and Screenland.

"Our plan for publishing in the newspapers serializations of our stories will reflect in increased business at the box-office. We have prepared serials on our first seven releases for next season, and we have received acceptance from newspapers, to date, indicating

(Continued on page —)

WARNER BROTHERS ADVERTISING BOND

KNOW ALL MEN BY THESE PRESENTS:

Whereas, Warner Bros. Pictures, Inc., is the Producer of Warner Bros. Classics of the Screen, and

Whereas, the herein mentioned exhibitor has contracted to exhibit Warner Bros. Classics of the Screen.

Now, Therefore, the said Warner Bros. Pictures, Inc., represents to and agrees with .....

a Motion Picture exhibitor in the City of....., State of....., that if the said exhibitor shall and does fully and truly carry out and execute each and every of the terms of its contract for the exhibition of Warner Bros. Classics of the Screen, then and in that event the distributor shall be firmly bound unto the exhibitor for the execution of the hereinafter specified advertising, to wit:

A. Advertising in approximately one hundred newspapers in about forty-three "key" cities in the United States, advertising Warner Bros. Classics of the Screen in full pages or other units.
B. Page advertising in five or more "Fan" magazines.
C. Advertising in a newspaper or newspapers in the City in which the exhibitor operates the theatre which will exhibit Warner Bros. Classics of the Screen, as follows:

Provided, that the exhibitor exhibits the entire Forty Warner Classics for 1925-26, then Warner Bros. Pictures, Inc., agrees to insert twenty-six to thirty fourteen-inch single-column separate advertisements in one newspaper, or divided among more than one newspaper, as the Warner Bros. Pictures, Inc., may elect, each insertion advertising a separate picture, and to be run simultaneously with and only when the exhibitor exhibits such picture, pursuant to the contract therefor.

Provided, further, that if the exhibitor does not contract for the entire Forty 1925-26 Classics, then the number of such advertisements may be reduced proportionately.

In Witness Whereof Warner Bros. Pictures, Inc., has caused these presents to be executed in its corporate name, by its Advertising Director.

WARNER BROS. PICTURES, INC.

By.....
Advertising Director

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Plattsburg, N. Y., Exhibitor Gives Yeast Cakes Free Ad

The secret is out. The reason for the pep shown by Jack Matthews, a well known exhibitor of Plattsburg, has at last become known. Simple, too. Just the mere matter of a yeast cake. Whenever Mr. Matthews tackles anything, or in fact whenever he starts the day off, he indulges in a yeast cake, and what is more, he is such an exponent of the beneficial qualities of yeast that he has several friends and exhibitors who are also firm in the belief that a yeast-a-day-keeps-the-wolf-away. As a fisherman, however, Mr. Matthews may be all right, but when he had an opportunity to prove the piscatorial advantages of the Saranac a week or so ago, he fell down completely. You see Mr. Matthews had been rather inclined to brag about the pike taken from the Saranac. So the other day when a couple of friends were in town, he rigged himself up in lumberjack coat and instructed his chauffeur to be careful and not drive the new Hudson over 25 miles an hour, and cautioned his pet bulldog not to get into trouble before his return, then hied away for the Saranac. Two hours, and never a fish, even though Mr. Matthews took his favorite yeast before he started out. But the river was high and that may have been responsible.

Here's the way Ollie Stacey of the Majestic in Albany described business on one of the recent hot days. "As good as could be expected," said Mr. Stacey, as he wiped his brow, "and that's terrible."

Al Bothner, who is connected with the Smalley chain of houses, has a new job these days although still connected with Mr. Smalley. Mr. Bothner has been entrusted with looking after things generally at the three dance halls which Mr. Smalley runs, and when it is necessary Mr. Bothner can help out the orchestra with a song or two.

There is a new cat at the Troy Theatre in Troy. In fact there is a new cat every two or three days. For some unknown reason, kittens have a penchant of wandering into the lobby and making friends with Mrs. Walter Roberts, cashier and wife of the manager, who likes cats as well as the cats seem to like the theatre. She keeps a dish of cream on hand, and then after the cats have had their fill and taken a snooze, she escorts them to the entrance.

Oscar Perrin, who handles the Buckley houses including two in Albany and one in Glens Falls, decided to take a day off last Sunday instead of journeying up to the Warren county city. Mr. Perrin went to the baseball game, but what he saw in the way of a game convinced him that he should have chosen some other means of diversion. But then Mr. Perrin has been more accustomed to the big leaguers than the bushers.

The contract for the erection of the new $500,000 picture theatre in Albany by the Strand interests was let during the past week to Shapiro and Son of New York City, who will start in at once razing the old building that now occupies the site. This company erected the State Theatre in Schenectady, the Troy in Troy and the Capitol in Albany. Plans call for the completion of the new Albany house by the fore part of March.

When an exhibitor can hold a crowd of 250 persons on a rainy day in the lobby at this time of the year and for the second show of the day at that, business is not to be sneezed at. This is what Mrs. A. E. Walton of the Happy Hour in Lake Placid did the other day at the showing of "The Making of O'Malley."

While her husband handles the farm, Mrs. A. Sequin, of Rouses Point, brimful of energy, looks after the affairs of the New Liberty Theatre. Between the two of them, they are doing very well, thank you.

There is one thing certain and that is that William Smalley, of Cooperstown, will never be a big city exhibitor. He is perfectly content with houses in up-to-date villages. Mr. Smalley was in town the past week on his way back from Connecticut, where he had spent two or three days with his mother. In connection with running "The Ten Commandments" in the various theatres in the Smalley chain, and which incidentally will consume a matter of thirty-seven days, Mr. Smalley is using a seven-piece orchestra. His matinees have been exceptionally good. In every place he has solicited business from the heads of all churches, Protestant and Catholic alike, and in many cases the picture has been recommended from the pulpit. As for the ordinary run of pictures, Mr. Smalley says that he can bank on Tom Mix to draw the crowds every time.

Charlie Marshall, who runs the Bridge Theatre in Ausable Forks, has a rather peculiar house, but that fact alone brings him in many a dollar. The theatre has a stage at least 50 feet deep, and when the pictures are over it is an easy matter to put on a basketball game or a dance on the stage. Mr. Marshall owns a number of buildings in the northern town, which at

(Continued on next page)

LEMONADE "IN THE WATER"

Carmel Myers' favorite recipe for keeping cool. It is guaranteed to give satisfaction. Carmel is now completing the role of Iras, the Egyptian charmer, in Fred Niblo's "Ben Hur," a mammoth production of the Lew Wallace play and novel being produced by Metro-Goldwyn-Mayer.

Scenes in the delightful Metro-Goldwyn-Mayer production, "A Slave of Fashion," starring Norma Shearer and featuring William Haines and Lew Cody.

CLARA BOW
One of the feminine leads in F. B. O.'s "The Keeper of the Bees."

Massachusetts

The Lawlor Theatre in Greenfield will reopen Labor Day with a split week policy of pictures and vaudeville.

A picture theatre and three stores, all in the same building, will be built in Springfield by Hyman Kronick. The total cost will be $75,000. The building will be one story and will be 56 by 165 feet.

Lory Lorenzi, formerly assistant to Gordon Wrighter, manager of Poli's Palace Theatre in Springfield, has been managing the Poli summer stock at the Court Square, Springfield.

Harry Gould and Robert Crooks of the Bowdoin Square Theatre in Boston are on a motoring and fishing trip to Maine. Big hauls are anticipated, for Harry and Bob are known as expert anglers.

The Keith-Albee interests have acquired the St. James Theatre in the Back Bay section of Boston and will reopen it late in September with a combination policy of photoplays and vaudeville. For the last five years George A. Giles, well known Boston exhibitor, has presented a dramatic stock company at the St. James. He is retiring from active management of the theatre to devote more time to his extensive real estate enterprises.

Rosenberg and Stoneman have disposed of their Strand Theatre in Lowell to Famous Players. The company already had the Merrimac Square in that city.

A picture theatre may be erected in Auburn, Me., by the Cosmopolitan Theatre and Film Company of Boston. Although Auburn has 17,000 residents it has no picture theatre, houses in the twin city of Lewiston attracting the amusement patronage.

The Roslindale Rialto Theatre, Inc., has acquired Gorman's Theatre, Roslindale, Boston, from the C. J. Gorman's Amusement Enterprises, Inc., at a cost of nearly $100,000. The theatre will be improved and the capacity enlarged to 2,000. The reopening will be in the fall and the Rialto will be conducted by the New England Theatre Operative Company of Boston.

THIS DEPARTMENT WELCOMES LETTERS FROM EXHIBITORS

Albany, N. Y., Exhibitor News

(Continued from preceding page)

the present time resounds with the hammer and saw as buildings are erected to replace those destroyed by the recent fire.

The American Theatre in Troy is slated to reopen at 2 o'clock on Saturday afternoon, August 15. At first it was planned to reopen in the evening, with a big splash but later on it was decided to get under way with the afternoon performance.

It looks as though William Rafferty of Syracuse and Bill Shirley of Schenectady would shortly be numbered among those who own real estate in Florida. The two of them were in New York last week on their way south, and as the pair can write their checks for better than $100,000, it's a safe bet that they will never return north without doing a bit of investing.

The biggest surprise of the week came with the announcement that George Roberts, managing-director of the Berinstein chain of houses for several years, with headquarters in Albany, had resigned, and that his son, Ormond, who has been handling the Hudson Theatre in Albany, followed suit. Mr. Roberts has been with the Berinsteins for eight or nine years and his son for about four years. At one time George Roberts was a partner with the late W. W. Berinstein in handling the Hudson Theatre in Albany. Julius Berinstein, who has been managing the Palace in Troy, will look after the two Albany theatres as well as the Troy house, leaving the management of the Elmira houses to the two brothers residing in that city.

There may be a time when the announcer on some one of the sightseeing yachts at the Thousand Islands, will point to a beautiful mansion on an island and will then be heard to declare: "On the right is the home of Uly S. Hill, former managing-director of the Strand motion picture theatres in Albany and Troy." Some day Mr. Hill hopes to own a home at the Thousand Islands, and when Mr. Hill sets out to do a thing, he generally comes through.

The benefit which Louis Buettner recently gave at the Majestic in Cohoes for the fire sufferers of that city netted $275. Mr. Buettner isn't going to take any vacation this summer, having just moved into his new home and liking it so well that he can't possibly see any reason for suffering the inconveniences of the ordinary run of summer hotels.

The Bradley in Fort Edward is scheduled to reopen on September 1, following extensive improvements including new wiring, redecorating and new seats, involving an expenditure of about $8,000. Lew Fischer, who runs the house, played the part of Santa Claus on Film Row the other day when just by way of conversation he invited all the girls in the Pathe exchange to have a dish of ice cream with him. Much to his surprise, the entire crowd accepted but Mr. Fischer was game and paid the bill.

If you ever happen to be in the vicinity of Tupper Lake and want to cash a check, look up William Donovan who runs the Palace Theatre there. If he is not at the theatre, he will be at his gents' furnishing store. He carries a roll of greenbacks, and yellows, too, that would choke the proverbial cow. Of course Mr. Donovan is called upon to cash many a check for the woodsmen who float into town.

Jack Campbell, assistant manager of the Griswold in Troy, is away on his vacation. J. A. Fitzgerald, manager of the theatre in Hudson Falls, is back from a vacation on the Maine coast. Walter Suckno of the Albany and Regent theatres in Albany went to New York recently for a day and then stayed a week, making it unnecessary to ask him when he plans to take his vacation.

Summer camps seem to be all the rage among the exhibitors in this part of the state. Al Barton of the Playhouse in Ticonderoga enjoys his spare hours at a camp on Lake George. Charles Derry of the Empire in Port Henry has a fine camp two or three miles out on Lake Champlain. Nate Robbins has a cozy lodge in the Adirondacks and journeys up from Utica. Harry Hellman, owner of the Royal in Albany, has one on Crooked Lake, while Mike Kallet of Rome has one at Old Forge.

The Empire in Glens Falls inaugurated a new policy last week, giving four changes of program weekly. It is believed that this will brace up the Sunday shows. Alec Sayles of Albany has been handling the theatre while John Garry is recovering from an operation for appendicitis.

The many friends of William Benton of Saratoga Springs will be pleased to know that his young son, whose life hung in the balance for several days, is on the road to recovery.

Are you picking any winners at the track these days? This is addressed to Ben Apple of Troy, who is right down in front with the bookies. If things break as well as a year ago, Ben ought to retire the last of the month with a good sized roll. Mr. Apple has always been able to pick the mud boys, and with rain every day he should be in his element.

Here's the kind of an exhibitor Tony Veiller, manager of the Lincoln in Troy, is. When his car showed signs of giving up the ghost in Lake George the other day, with Troy 72 miles away and with Tony due to open at noon after having been away for a week's vacation, he just naturally began negotiations for an airplane. The car finally gave a wheeze, and after doing many a mile in record-breaking time, Mr. Veiller showed up at the theatre with ten minutes to spare. When Tony came back from New York, he brought many new ideas, one of which has improved the projection at the well known house.

Pop Linton of Utica, busy getting his new house under way, was in New York the past week.

Even President Coolidge couldn't rush Jake Rosenthal of Troy into a decision. At least Jake says so, and he must have meant it, for the statement came the other night after four hours spent with a couple of film salesmen. And what is more to the point—or at least Jake so states—he will never die of enlargement of the heart.

Hats off to Mrs. A. T. Mallory of the Star in Corinth. She can make the best pumpkin pie in the whole Adirondack region. Yes, there were three pieces left last week, that is until a couple of friends struck town. Along with helping out at the theatre, Mrs. Mallory is a cateress, and that may explain just why her pies are so good and also why she is in so much demand at all the functions in town.

Pat Quinlan of Tobin and Quinlan, who run the Ideal in Chateaugay, lives within four miles of the Canadian line and proudly boasts that he has never taken a drink in his life. Mr. Quinlan does the booking for the house. He has a great habit of sticking his feet on top of the desk, and after booking a picture never fails to impress the visitor with the scenic beauties of the Adirondacks and cautions the party not to fail to see Chateaugay Lake.

By this time, Bob Yates, who is helping his mother-in-law, Mrs. Carpenter, run the Arcade in Lake George this year, must have covered that first 500 miles with his new Buick sedan. Mr. Yates, who is on big time vaudeville a good part of the year, wants to speed up a bit. In order to get the first 500 miles over with, he has been bringing the operator back each night to Warrensburg. Gasoline means nothing to him just now.

Pittsburgh

John M. Stahl expects to have his fifth and finest theatre in Homestead ready for opening to the public by October 15. The new house will seat 1,500, 1,000 on the ground floor and the balance in the balcony. The first 200 chairs in the balcony will be loge seats.

George Riester, for several months manager of Rowland & Clark's Manor Theatre in the Squirrel Hill district, has been assigned to Erie, where he will act as general manager for the R. & C. circuit of four theatres in that town. Mr. Riester has already taken up his new duties in Erie. The new manager at the Manor is Robert A. Morrison.

Forrest F. Shontz, manager of the Kenyon Theatre on the Northside, was married on August 4 to Miss Ethel Parker. After a short wedding trip the couple will make their home on the Northside. Congratulations.

Louis Meyers of the Star and Dreamland Theatre, McKeesport, is vacationing with his family for three weeks. The party is making an automobile trip, visiting Atlantic City, Philadelphia and New York.

Ely J. Goldstein, manager of the Morris Theatre, Northside, is vacationing in Florida.

Among the local exhibitors who have recently spent their vacations in Atlantic City are included: Sam Gould, Northside; Jake Richman, Pittsburgh; Hyman Goldberg, Pittsburgh; George Panagatocas and Milan Salowich, Johnstown, and Nick Notopoulos, Altoona.

Bart Dattola, owner of the Alhambra, New Kensington, is the proud recipient of a check for ten dollars as prize money to him from the Universal exchange, for his having built one of the finest lobby displays to exploit "The Fighting Ranger" serial.

Mrs. McGinley and her daughter of the Grand Theatre, Elizabeth, recently visited Film Row, making the trip to Pittsburgh in their classy Pierce-Arrow car.

T. J. Vincent, manager of the Dreamland Theatre, McDonald, accompanied by his family, is vacationing in Philadelphia, Atlantic City and New York. Vincent is visiting his old home in "Philly."

Among the recent exhibitor visitors to Film Row were: Jake Silverman, Altoona; Mike Rosenbloom, Charleroi; Jake Smith, Barnesboro; Charles Feinler, Wheeling, and Carl Becker, Butler.

Marion Davies greets Rear Admiral Vogelsang, U. S. N., between scenes of Monta Bell's "Lights of Old Broadway," a Metro-Goldwyn-Mayer production.

Chicago

The new Rialto Theatre going up at Bushnell, Ill., will be ready for an early fall opening. This is the house that was erected because the little city voted for an open Sunday recently.

The Tangerine Grove Theatre at 6839 to 6855 Stony Island avenue, Chicago, will be opened next month. The building was sold last week by Nathan and Samuel Bloomfield to M. L. and Phillip A. Weinstein for a reported $293,000. The new owners have not yet announced their plans.

H. J. Searry, cashier of the Bandbox Theatre at 127 West Madison street, Chicago, was held up last week by a lone robber and forced to turn over the receipts.

Tom Reed, theatre manager of Duquoin, Ill., has returned from a trip to the West Coast. Harry Redmond, owner of the Majestic at East St. Louis, Ill., is also back on the job after a pleasant sojourn in the Yellowstone Park country.

W. M. Savage, well known exhibitor of Alton, Ill., has been re-elected president of the Illinois Poster Association and W. L. Busby of the Empire Theatre at Quincy, Ill., treasurer. B. W. Robbins is secretary and David Jarrett is vice-president.

Joseph Desberger, manager of the Washington Square Theatre at Quincy, Ill., will close it for a few weeks to rebuild the ventilation system, rearrange the seats and make other improvements.

Nate Wolf of the picture department of the Orpheum circuit has returned from his honeymoon trip to the West Coast and the boys are giving him the glad hand.

Kansas City

Lawrence Lehman, manager of the Orpheum, Kansas City, has returned from Colorado Springs to prepare for the opening of the theatre August 23. The Auditorium Theatre, the "boards" upon which Edwin Booth and Lawrence Barrett once paced with many a tragic gesture, will be the home this season of the "Midnight Follies," burlesque.

Glen W. Dickinson, who owns theatres in Lawrence, Kas., Junction City, Kas., and Manhattan, Kas., has purchased the New Lewis Theatre in Independence, Mo., from W. T. Boles and C. M. Purcell.

So youthful appearing is Bruce Fowler, new manager of the Newman Theatre, Kansas City, that the Kansas City Star, by way of introducing him to theatre patrons, published a cut and story of liberal space of him the other day.

Among the changes in management of theatres in the Kansas City territory in the last week are: Royal Theatre, Carrollton, Mo., leased by A. E. Jarboe to H. Waybill; Savoy Theatre, Palmyra, Mo., purchased by S. N. Graham, former owner of the Rex Theatre, LaGrange, Mo.; Park E. Sherlock, former advertising manager of the Gayety Theatre, Kansas City, has been appointed manager, succeeding Fred Waldmann.

A brand new rumor going the rounds in Kansas City has it that Marcus Loew, as well as Metro-Goldwyn, is connected with the new $3,000,000 theatre and office building project, which is being promoted on the site of Linwood boulevard and Troost avenue, Kansas City.

Earl T. Cook has been named manager of the Pantages Theatre, Kansas City. Mr. Cook, whose experience covers fifteen years, comes to Kansas City from Detroit where he was manager of the Miles Theatre.

Fred Sears, who was named manager of the Empress, Kansas City, the other day, arrived Monday to make preparations for the opening of the house, which, he announced, would be August 23.

ALICE ARDELL

This is the young Parisian girl who is starring in a series of two-reel comedies which Joe Rock is producing for F. B. O.

Ohio

"Tommy" Carroll, among the most popular of Cleveland managers, has again assumed control of the State Theatre in that city. With the exception of the two past seasons, one of which was spent in Detroit, Carroll has been managing Cleveland theatres for a decade. This is the second time he has been in charge of the State, having resigned from that house two years ago to spend a season in Europe. His other managerial duties included the Mall, Standard and Euclid Avenue Opera House.

Emory Downs, who has been managing the Dome Theatre, Youngstown, Ohio, is back in Cleveland again, having charge of Loew's Allen Theatre. Years ago Downs managed the Knickerbocker Theatre in Cleveland.

E. F. and Mrs. Harlan, who own and manage the Gem Theatre at Fremont, Ohio, received a visit from the stork recently. Mother and son are doing nicely.

A. A. Broiler, who has been manager of the Kaypee Theatre, Mt. Gilead, Ohio, since the house originally opened three years ago, has resigned and has been succeeded by Griffith Granger.

The Opera House at Mansfield, Ohio, is off to a flying start for the new season. Manager W. A. Partello is quite enthusiastic over the outlook for the coming months and has booked some of the season's biggest.

The Princess Theatre, Toledo, Ohio, in reopening for the new season, announces that all features will be shown for the entire week, instead of playing a split-week policy as heretofore. The Princess is an exclusive Paramount house.

The Pictorium at Dennison, Ohio, and the Vale Theatre at Uhrichsville, Ohio, both of which have been in possession of L. Cowan, have been sold to G. M. Jardon.

The Fairbanks Theatre, Springfield, Ohio, which plays a policy of pictures and legitimate during the regular season, is showing picture and will continue to do so for the remainder of the summer. Manager E. C. Paul announces that his programs will be changed daily.

The New Palace, Toledo's newest picture house, which is scheduled to open at an early date, will show all the better first-run releases, according to a statement by Howard Feigley of the Toledo Theatres Company, who have the house.

Evelyn Brent is "Lady Robinhood" in the forthcoming F. B. O. special.

Detroit

Vacation seasons are practically over in the film trade in Detroit. Thomas D. Moule, general manager of the Kunsky theatre, is back from a three weeks' motor trip; Jack Saxe of the Favorite Film Co., is back after covering 2,500 miles to the West in his car, and Fred North, manager of the First National Exchange, is back at his desk after two weeks in the open.

George F. Koppin, who operates about twenty-two theatres in the neighborhood sections of Detroit, is giving a corn roast at his Halfway Subdivision for film men on August 15. There will be athletic sports, a band concert and plenty to eat.

The Butterfield offices in Detroit report that the Strand is the only house now open in Grand Rapids. Butterfield recently purchased the control of five downtown theatres operated by Consolidated and has closed them for alterations. They will open early in September.

Kimmel Bros.' new theatre at Nine Mile Road and John R street, is nearing completion and will be ready for opening August 25. The house will seat 1,000 and will have a 20-foot lobby.

J. A. Carrier, manager of the Broadway Strand, has been appointed Detroit pageant official to select the most beautiful girl in the city to represent the Motor City at the annual Atlantic City pageant.

West Virginia

The Metropolitan Theatre at Morgantown, W. Va., owned by the Comuntzis Brothers, celebrated its first birthday on July 20, and in honor of the event the owners of the theatre held "Open House Week." Each day during the week, from 11 until 12 o'clock, the theatre doors were open so that the general public could see the "insides," such as the projection room, the ventilating system, the lobby display studio, offices, etc. Large crowds of Morgantowners took advantage of this opportunity to see the workings of a modern theatre. Uniformed attendants were in charge of the guests.

Following is the efficient house staff of the Metropolitan: Fielding K. O'Kelly, manager; Jimmie O'Kelly, assistant manager; Edward H. Bubert, director of publicity; Leo Schlagel, orchestra conductor and H. K. Kelly, projectionist.

Canada

The Tivoli Theatre, the second largest exclusive picture house in Toronto, has reopened with considerable eclat, the first attraction, "The Unwanted," a British production from G. B. Samuelson, proving a big magnet. The success of this feature was so great that the picture was held over for a second week at 35 and 50 cents by Manager Tommy Daly. Incidentally, Luigi Romanelli and his orchestra, one of the best musical organizations of the Ontario Capital, is back at the Tivoli as a permanent feature.

Manager John Arthur of the Toronto Hippodrome got the Regent Theatre under way again on August 15 with the Canadian premiere of Charlie Chaplin's "The Gold Rush." The Regent is Toronto's big time picture hall, with performances being given twice daily at special prices. "The Gold Rush" has been booked for an indefinite engagement, after which it will tour the provinces, playing at all theatres of the Famous Players Canadian Corporation.

Manager Howard Conover of the Imperial Theatre, Montreal, provided accommodation on Friday afternoon, August 7, for 800 children who are attending the Daily Vacation Bible Schools of Montreal, this being the annual theatre treat for the pupils of the special summer schools.

A unique policy has been arranged by Manager John Hazza for the Capitol Theatre, Calgary, Alberta, a big Western Canadian cenema, affecting the performances on three days of the week only. On Wednesday, Thursday and Friday of each week all seats are reserved for the evening performance and only two shows are given, one at 2:15 and the other at 8:15 p. m. For the rest of the week performances are conducted continuously and seats are not reserved.

For years the York Theatre, Yonge and Bloor streets, Toronto, was unique in that it carried out a definite policy of changing programs every day in the week. This was when the house was owned by the late Harry Brouse of Ottawa, who died one year ago. This custom has been discontinued by Manager Clarence Tremblay, however, with the result that the usual plan now is to have three program changes weekly, Monday, Wednesday and Friday.

John T. Fiddes, proprietor of the Playhouse Theatre of Winnipeg, has hit upon an interesting side attraction to boost interest in the house. He has arranged a "Made in Winnipeg" exhibition which is to cover a period of thirty days, the various exhibits being changed at intervals. This exhibition is presented in the spacious lobby of the theatre.

D. Leach has bought the Empress Theatre, Calgary, Alberta, and is managing the house himself. The Empress is one of the brightest of local neighborhood cinemas.

Leonard Bishop, manager of the Regent Theatre, Ottawa, Ontario, a Famous Players house, has been appointed manager of the Russell Theatre, Ottawa, which the corporation interests recently acquired for special presentations. Mr. Bishop, who returned recently from a lengthy visit in California, will have charge of both the Regent and the Russell in Ottawa.

When a great many of the regular patrons of the Strand Theatre, Hamilton, Ontario, went to Burlington Beach, the nearby summer resort, for the hot weather, Manager H. E. Wilton of the Strand decided to keep in personal touch with his holidaying customers with a series of weekly letters which were sent by mail to their summer homes. These letters tell of current features and coming attractions, while interesting news is also included. Many have told him of the receipt of these letters.

Are You Boosting Your Short Subjects?
They Deserve It.

Minnesota

Universal officials answering a letter of a Minneapolis newspaper put an end to rumors that a first-run house would be built here. The house will not be built for the time being," according to the letter. It is known that Finkelstein & Ruben recently signed a first-run Universal contract for the Twin Cities.

The latest rumor is that Balaban & Katz will build a house here. It is know that several theatrical firms have been looking over a choice site on upper Hennepin avenue. Balaban & Katz are said to be among them.

Al Steffes returned from the Detroit meeting, spent a day in conference with representative exhibitors and then disappeared for parts unknown. Al took time to deny several rumors regarding his affiliations before leaving.

The harvest season is in full blast in Minnesota and the Dakotas and the small town exhibitors are wearing smiles in anticipation of the coming season's business. Conditions look the best of any time since the war for the small town exhibitors. Crops are good and the farmers are rapidly getting back on their feet.

Oklahoma

C. Lyle and E. B. James will open their new theatre at Holdenville, Okla., in the near future.

Key and Spaulding have opened their new theatre at Braman, Okla.

The Rex Theatre Company will erect a new theatre at Wewoka, Okla.

C. M. Hartman and Mr. Coons are each building a theatre building at Carnegia, Okla., which will make three theatres for Carnegia.

W. H. Clover has purchased the Liberty at Wirt, Okla.

The Liberty at Seminole, Okla., will close for repairs but reopen in the near future.

Mr. Woods has purchased the Hamley at El Reno, Okla., from Mrs. Hamley, who has managed the theatre since the death of her husband a year ago.

Dr. Baumgarten will soon erect a new theatre building at Cordel, Okla.

CAROL DEMPSTER
The D. W. Griffith star as she will be seen in "That Royle Girl," a Paramount picture directed by "D. W."

Omaha

In spite of considerable discouragement in Omaha, Clayton Lynch, chairman of the Greater Movie Season movement in Omaha, and Stuart Gould, advertising man of the Omaha Bee, have succeeded in going ahead with the movement here. The string of theatres here owned by A. H. Blank of Des Moines was the only group of picture show houses that agreed from the first to go into the thing and co-operate. The other big houses flatly refused, giving one reason or another. The smaller or suburban houses also refused. However, the chairman and the Omaha Bee continued to fight for the movement and now have it going nicely.

The Frank Amusement Company, headquarters at Waterloo, Ia., has just acquired a number of additional theatres including the Grand at Oelwein, Ia.; the Isis, Cedar Rapids, Ia.; the Orpheum, Clinton, Ia. Three other Iowa theatres are under option and by January 1 it is expected that this company will be operating a chain of ten theatres. This company was already operating the Plaza and Rialto theatres at Waterloo. The Plaza is undergoing remodeling and redecorating and will in the future seat 1,250 instead of 670, as previously.

H. F. Shorty has been made manager of the Rialto at Missouri Valley, Ia. He was formerly connected with the Princess at Missouri Valley.

Union musicians at the Strand and Rialto in Omaha are asking for an increase in wages of $10 a week. Ralph Goldberg of the World Realty Company, Omaha, announced that the Sun Theatre will not pay the increase. Edwin G. Stevens, secretary of the musician's union, said that unless the increase is forthcoming the musicians will not renew their contracts on September 1. Mr. Goldberg said that the theatre may use pipe organ music exclusively. The Strand and Riolto managements last week were not ready to announce their decision.

Johnny Harron and Helen Dunbar in a scene in "Satan in Sables," a Warner Brothers picture starring Lowell Sherman.

Lopez Makes Orchestration

Vincent Lopez, noted orchestra leader, has completed an orchestration of "Little Annie Rooney" as a compliment to Mary Pickford's portrayal of Annie Rooney in her new screen play of the same title.

The Lopez orchestra will broadcast "Little Annie Rooney" at all its concerts. An innovation is promised in that the Lopez orchestration will include the first fox trot arrangement of the famous old song. It will be a complete combination of the fox trot and waltz orchestrations to be played as an accompaniment to the picture in all theatres and radio programs.

LOOKING OVER THE NEW NEIGHBOR'S FLAT

No, it wasn't curiosity that caused Marion Harlan, playing the lead in "Shoes," first Fox O'Henry, to visit Kathryn Perry, who plays Helen in the Fox "Helen and Warren" series. It was done in a true friendly spirit. But Marion didn't miss a thing in the flat built to house the series Fox is making from Mabel Herbert Urner's delightful stories of "The Married Life of Helen and Warren." According to what she told Madge Bellamy and Alma Rubens, co-workers on the Fox stage, Warren isn't a bit stingy and Helen has very good taste. The pictures are real oil painting, her library is full of valuable first editions and her phonograph is a "wow"; real mahogany, houses a radio and has every new device.

Denver

Greater Movie Season opened in Denver on August 1 with the largest parade seen in Denver in many years. Because August 1 is a state holiday more than the usual number of people were free to view the parade, which was three and a half miles long. The most elaborate float was that of the Rivoli Theatre, which was lavishly decorated with ladies of the chorus. The most distinctive was that of the Ogden Theatre, which contained a typical pioneer scene with the pioneers dressed in costume and Indians hovering about.

H. E. Huffman announces the installation of a new ventilating system in his Bluebird Theatre, one of the popular suburban houses in Denver.

Jacob Eppler, for many years manager and stockholder in the Ogden Theatre, one of the largest and best patronized suburban houses of Denver, has terminated his connection with that theatre. He has purchased a new sedan and will drive it to his home in San Francisco, where he will live until he decides to make some new connection. Mr. Eppler was an active member of the M. P. T. O. of Colorado and of the Denver Joint Board of Arbitration. He made a great success of the Ogden Theatre and was very popular with everyone in the motion picture industry in this territory. He will be succeeded as manager by Harvey A. Goodridge.

Fire broke out in the booth of the Palm Theatre on West Colfax avenue in Denver last week. It was caused by the buckling of film in the machine. Through the prompt action of the employes and the Denver Fire Department it was extinguished without much damage. The total damages will be less than $300 and that was largely confined to the damage to the prints.

Frank Bronte, owner of the Gem Theatre, Yuma, Col., is seriously ill. He is leaving immediately for Rochester, Minn., where he will visit the Mayo Clinic and submit to an operation. All his friends extend best wishes for a speedy recovery.

W. E. Renzleman of the Wray Theatre, Wray, Col., is in Denver endeavoring to purchase another theatre.

E. W. Footman, manager of the Liberty Theatre, Colorado Springs, was also a visitor on Film Row last week, buying film to amuse the tourists. Mr. Footman announces that there are more tourists visiting the Pike's Peak region this year than ever before.

W. H. Reno of Trinidad, Col., has purchased the Palace Theatre of that city from L. L. Stonebraker.

W. T. Sterling has sold his Crystal Theatre in Carrizozo, N. M., to George Dowdle, who owns the Alemento Theatre in Alamorgordo, N. M.

Fred Muller has closed his Montenair Theatre in Taos, N. M., for remodeling and repairs. He expects to reopen within the next few weeks.

F. A. Kennedy, manager of the Movie Hall at Mack, Col., has also closed his theatre for repairs. He expects to open with brand new equipment about September 1.

Other visitors in Denver last week were Ed Anderson of the Colonial Theatre, Pueblo, Col., and William Delahoyde, of the Garden Theatre, Lusk, Wyo.

"Lame Brains"

Joe Rock has put into actual production his first Blue Ribbon Comedy, which will be titled "Lame Brains." In this production Alice Ardell is starred. She makes her screen debut in this comedy. Chester Conklin is the male star co-featured in this production, which will be released by F. B. O. in September.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

CHECHAHCOS. Star cast. Good scenic. Not so much a story, too long in fact too much snow stuff, but at that it's fine for those who like it. All classes town of 2,500. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

F. B. O.

AMERICAN MANNERS. (5,200 feet). Star, Richard Talmadge. Our first one and seemed to go across good with the young folks. The print was poor and had three stops. Hope the next show will have a better print. Plenty of action all through. Tone, okay. A family picture. Not a special. Good appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

BANDIT'S BABY. Star, Fred Thomson. Fine Thomson picture that pleased them all. Why say more? Tone, good. Sunday, yes. Good appeal. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

BLOOD HOUND. Star, Bob Custer. A good north western picture and will please your western audience. This is a fairly good little star and will be a big one some day. Tone, okay. Sunday, yes. Special, no. Appeal, 75 per cent. Industrial class, town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. Just another western with Lefty Flynn miscast. He makes the same impression with an audience of being a western hero as Wallace Beery does playing a parlor vamp. Tone, fair. Sunday, no. Special, no. Average appeal. All classes, town of 3,000. Admission 15-25-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania

CHEAP KISSES. (6,538 feet). Star cast. Our audience did not like this picture, as it is sickish. Tone, good. Sunday, no. Special, no. Appeal, 60 per cent. J. M. Blanchard, Lone Rock, Kossuth County, Iowa.

CLOUD RIDER. Star, Al Wilson. This was a fairly good stunt picture and should do good for the boys on Saturday night crowd. I played it on Saturday to fair business. I, however, do not consider it as good as the former one, "The Air Hawk." Tone, good. Sunday, no. Special, no. Good appeal. All classes, town of 3,000. Admission 15-25-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

CRASHING THROUGH. (6 reels). Star, Harry Carey. Just a fair western. Not as good as those he is making to-day, but will pass. This is old, but you will always show a little credit on our friend Harry's pictures. Tone, good. Hardly suitable for Sunday. Special, no. Fair appeal. Mining class, town of 150. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glen Alum, West Virginia.

JIMMIE'S MILLIONS. Star, Richard Talmadge. A picture full of action and a fair story. If you have a patronage that likes action pictures you can't go wrong on these Talmadges. They are all consistently good. F. B. O. usually delivers the goods. Tone, okay. Sunday, yes. Special, no. Appeal, 85 per cent. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

LAUGHING AT DANGER. Star, Richard Talmadge. Plenty of action and excitement. My second Talmadge and I am sure pleased with them. About one more and he will be made here. Tone, okay. Sunday, okay. Appeal, 90 per cent. R. L. Nowell, Idle Hour Theatre, Monroe, Georgia.

RIDING COMET. Star, Yakima Canutt. Very good western with lots of action and some good stunts. Didn't draw on account of being new star, but he has the stuff to make real western pictures. Tone, okay. Audience appeal, 90 per cent. R. L. Nowell, Idle Hour Theatre, Monroe, Georgia.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Mary Carr. Showed this on the Fourth and found it most suitable for that date. It's a very good picture and the sob stuff will make a lot shed some tears. All in all, this kind of picture once in a while is good, especially for the small town. Tone, good. Sunday, yes. Special, yes. Appeal, 85 per cent. Mining class, town of 150. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glen Alum, West Virginia.

THAT DEVIL QUEMADO. Star, Fred Thomson. A mighty fine western that pleased everyone. Best from Thomson yet. Lots of action and thrills. Will please anywhere. Tone, okay. Sunday, okay. Appeal, 100 per cent. R. L. Nowell, Idle Hour Theatre, Monroe, Georgia.

THERE'S MILLIONS IN IT. Star, Clive Brooks. A fair program show that we lost money on playing against a baseball carnival. It has some interesting shots of English scenery in it. There are some thrills in it. Tone, good. A family picture. Not a special. Fair appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

WHITE FANG. Star cast. "Strongheart" in this picture. It drew a nice business and pleased. We class it above the average program and should get you more money. Tone, good. Sunday, yes. Special, no. Appeal, 90 per cent. General class, town of 3,000. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

WHITE SIN. Star, Madge Bellamy. Pretty good little program picture with pretty little Madge Bellamy doing some wonderful work. Picture plot was an old one done over, but the director held the attention of the audience from beginning to end and several patrons voiced their approval of this one. Fine acting by all actors and the photography was good. Film in fine condition. Tone, fair. Sunday, don't know. Special, no. Good appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHITE THUNDER. Star, Yakima Canutt. A fair western with little action. This fellow is too slow. Does not have enough action to his pictures and no punch at all. Will do if they like westerns. Sunday, no. Special, no. Good appeal. Working class, city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

First National

CHICKIE. Star cast. Drew pretty well, but only pleased 60 per cent of those that came. Special, yes. Good appeal. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

DINTY. Star cast. A very good program picture. Tone, fine. Sunday, yes. Special, no. Appeal, 85 per cent. Mining class, town of 150. John Cleva, Jr., Enterprise Theatre, Glen Alum, West Virginia.

HUNTRESS. (6,236 feet). Star, Colleen Moore. This picture gave more satisfaction than any program picture we have used in many months. A good picture of the outdoor type, and while it has but little drawing power of itself, will please everyone who sees it. Used it with vaudeville that pulled a record house. Tone, good. Sunday, questionable. Special, no. Fine appeal. All classes, town of 1,312. Admission 10-20. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

IDLE TONGUES. (5,447 feet). Star, Percy Marmont. A fairly good program picture that will please the average movie goer. Tone, okay. Sunday, yes. Special, no. Appeal, 75 per cent. Industrial class, town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

IF I MARRY AGAIN. (7,401 feet). Star cast. I saw this picture some time ago. I considered it one of the most wonderful dramas I had ever seen. So I bought it at the first opportunity. First night's business was ordinary. The second night doubled the first. The reports on it were all good. Bosworth and Frank Mayo were extra good. Tone, okay. Sunday, yes. Special, yes. Good appeal. All classes, town of 3,000. Sunday, yes. Special, yes. Good appeal. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

I WANT MY MAN. Star, Milton Sills. You can't buy a better one anywhere. Ran "Sally" last week and broke my record, but this one almost drew as well and I believe it pleased everyone. Many came from surrounding towns. It will pay you to advertise it heavily and use trailer. Would class this among very best. R. L. Nowell, Idle Hour Theatre, Monroe, Georgia.

JUST A WOMAN. Star, Conway Tearle. Good picture and pleased the majority. Some exhibitors said First National did not have the picture this year. You're badly wrong, boys. Special, yes. Good appeal. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats)(Sandersville, Georgia.

MADONNA OF THE STREET. (7,507 feet). Star, Nazimova. This is inclined to be drawn and exaggerated, although Nazimova and Sills do some wonderful acting. The picture did not please here. Tone, good. Sunday, no. Special, no. No appeal. All classes, city of 15,000. Admission 10-25, 15-35. Ed Malhiot, Monarch Theatre (569 seats), Medicine Hat, Alberta, Canada.

MAKING OF O'MALLEY. Star, Milton Sills. For his first starring vehicle this is good. It will please all who see it and I think you'll be surprised at the many friends Sills has. He should have been starred long ago. Tone, okay. Sunday, yes. Special, yes. Appeal, 95 per cent. Industrial class, town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats). Hazard, Kentucky.

MAKING OF O'MALLEY. Star, Milton Sills. If they give Sills this sort in the future he is made for sure. Tone, good. Sunday, yes. Special, yes. Appeal, 100 per cent. All classes, town of 9,000. Admission 15-30. R. J. MeLeon, Palace Theatre (225 seats), Washington Court House, Ohio.

QUO VADIS. Star, Emil Jannings. Best foreign made picture in months. Tone, good. Sunday, yes. Special, yes. Appeal, 90 per cent. R. J. McLeon, Palace Theatre, Washington Court House, Ohio.

SALLY. (8,636 feet). Star, Colleen Moore. "Sally" drags for the first reel or two, but after that it picks up and turns out to be an extra good comedy drama. It is far above the ordinary, but it has not the box office attraction of "Flaming Youth." Tone, okay. Sunday, okay. Special, yes. Good appeal. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SALLY. (8,636 feet). Star, Colleen Moore. The prize picture of them all. Anything from Coleen is well received here. This is by far the best she has ever done. As stated before, Coleen is most popular by far of all actresses here with exception possibly of Norma Talmadge, but I can't pay the price for her pictures, therefore haven't run one in long time. For real delightful entertainment Sally surely can't be beaten. R. L. Lowell, Idle Hour Theatre, Monroe, Georgia.

SELF MADE FAILURE. (8 reels). Star cast. Good one day comedy drama for the small towns. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SILENT WATCHER. (7,576 feet). Star, Glen Hunter. This was a fairly good, interesting picture which attracted the usual business for Saturday. However, I do not consider it the type of picture for that day. I heard no kicks registered so therefore must consider they were satisfied. Tone, good. Sunday, yes. Special, No. Appeal, 70 per cent. All classes, town of 3,000. Admission 15-25-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

SILENT WATCHER. (7,576 feet). Star, Glenn Hunter. Another of First National's slow moving "dramas." Some wonderful acting in this production by Glenn Hunter, but had several walkouts. Patrons nowadays want more action and less sentimentality. First National has been grinding out quite a few slow moving, long drawn out pictures lately, consequently the brand doesn't draw like it used to. Tone, fair. Sunday, maybe. Special, no. Fair appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TALKER. Star, Anna Q. Nilsson. Just another program picture and not up to the standard of Stone's recent releases. Don't go after this one too much. It isn't there. Special, no. Appeal, 75 per cent. Industrial class, town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

TARNISH. (6,821 feet). Star cast. Good picture. A little above program schedule. Tone, good. Sunday, yes. Special, no. Fair appeal. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THIEF IN PARADISE. (7,251 feet). Star cast. First National scored a big bet on this one. You couldn't ask for a better picture I am sure. Pleased every single one and business was very good. The cast is perfect. Don't hesitate a minute to boost this one to the sky, for it will please anywhere. Tone, okay. Sunday, okay. Special, yes. Appeal, 100 per cent. R. L. Nowell, Idle Hour Theatre, Monroe Georgia.

THIEF IN PARADISE (7,231 feet). Star cast. Best picture shown here this year and had many tell us so. Bought right. Boost it and don't be afraid to. Special, yes. Good appeal. All classes. Admission 10-25-35. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

VOICE OF THE MINARET. Star, Norma Talmadge. An excellent picture in every way. You do not need to be afraid of this one. Tone, none better. Sunday, yes. Special, yes. Appeal, 100 per cent. Town and country class, town of 1,800. Admission, 15-25. O. G. Odell Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

WHY MEN LEAVE HOME. (8 reels). Star, Helene Chadwick. This proved a real surprise, as it pleased the majority. Fine comedy drama of to-day. A title that will have your patrons talking. This picture caused a row between a man and his wife who attended the theatre. They differed in technicalities as to "Why Men Leave Home." Splendid program picture. Tone, very good. Sunday, yes. Hardly suitable for special. Good appeal. Mining class, town of 150. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glen Alum, West Virginia.

Between Ourselves

A get-together place where we can talk things over

While I was away—

A card arrived, announcing that our good friend, L. O. Davis, Virginia and other theatres, Hazard, Kentucky, had acquired a bouncing baby boy, "a booster for the World twenty-five years from now," says L. O. "Our Gang" will join me in wishing L. O. lots of prosperity so that the boy can grow up to step in and help him run a big chain of houses.

Also there came fine letters from Ed. Malhiot, up in Canada—from Guy Sawyer, in Vermont—from E. N. Prescott, of Union, Maine.

These will be printed soon; have not time to get them into type for this issue, but when they appear you will be glad to read them.

All set for a big boost in the tips, now, folks. Shoot 'em in as quick as you get your houses open or hit home after you've had your vacation.

Let's make it a Greater Reports Season.

VAN.

Fox

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. A good western and Jones is very good. This picture drew remarks from my people. Some were good and others not good, but on the whole it did very good for me. He is not well known here. Tone, good. Sunday, no. Special, no. Fair appeal. All classes, city of 15,000. Admission 10-25, 15-35. Ed Malhiot, Monarch Theatre (569 seats), Medicine Hat, Alberta, Canada.

CYCLONE RIDER. (6,672 feet). Star cast. If your audience likes lots of action this one has it. The automobile racing is fine. Advertise this strong. Tone, good. Sunday, no. Special, yes. Appeal, 80 per cent. Farming and lumber class, town of 450. Admission 10-20-25. C. E. Dellinger, Doric Theatre (240 seats), Wardesville, West Virginia.

DANCERS. (6,656 feet). Star, George O'Brien. This show was liked by a majority. Played to satisfactory business. Believe O'Brien is a comer. General class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FOLLY OF VANITY. Star cast. A fair program picture that flopped. Fifty saw it first night and twenty-five pleased. Can't do anything with Fox pictures. R. L. Nowell, Idle Hour Theatre, Monroe, Georga.

GERALD CRANSTON'S LADY. Star cast. The title hurt attendance. Of all the bad titles I have seen I believe this is the worst. The picture itself is very entertaining and pleased all who saw it. Tone, okay. Sunday, okay. Special, no. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre, Graham, Texas.

GOLD AND THE GIRL. Star, Buck Jones. Played this picture two days to big business. Picture liked by all. General class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HONOR AMONG MEN. Star, Edmund Lowe. No good and registered so at the box office. Not as good as John Gilbert's productions. Tone, fair. Possible for Sunday. Special, No. Appeal, 40 per cent. Farming and lumber class, town of 450. Admission 10-20-25. C. E. Dellinger, Doric Theatre (240 seats), Wardesville, West Virginia.

HUNTED WOMAN. Star cast. Three days to good business. Picture was a fair show. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

IN LOVE WITH LOVE. Star cast. Oh what a lemon. It might get by in a larger place, but not in a small town. This is one of Fox's so-called specials and get a special price for it. Say, if this is a special other producers could call their regular program pictures specials and super-specials. Tone good, as there is nothing to it. Sunday, yes. Special, no. No appeal. Town and country class, town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

IT IS THE LAW. (6,000 feet). Star cast. Good picture of its kind. Did not do any business. Doing business on pictures is a thing of the past. Sunday, no. Special, no. All classes, town of 2,500. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

MARRIAGE IN TRANSIT. Star, Edmund Lowe. A very good program picture and Lowe made a lot of friends here in this one. Real snappy five-reeler. Tone, good. Sunday, no. Special, no. Good appeal. All classes, city of 15,000. Admission 10-25, 15-35. Ed Malhoit, Monarch Theatre (569 seats), Medicine Hat, Alberta, Canada.

OH YOU TONY. (6,802 feet). Star, Tom Mix. Not up to Mix's standard. Not the kind of story for Mix. However, Tom and Tony pull them in. Tony is a wonder horse. Farm and lumber class, town of 450. Admission 10-20-25. C. E. Dellinger, Doric Theatre (240 seats), Wardesville, North Virginia.

PAINTED LADY. (6,938 feet). Star, George O'Brien. Personally thought this was a good special, but most of my patrons did not think so. Only ran one day, but my opinion is that it should go two days in the smaller towns. Special, yes. Good appeal. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

VAGABOND TRAIL. (4,502 feet). Star, Buck Jones. A fair program picture that somehow failed to hold up at the box office. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

WARRENS OF VIRGINIA. (6,000 feet). Star cast. An excellent Civil War picture. Business was better than usual. Where pictures of this nature are popular it should prove an excellent box office attraction. Tone, okay. Sunday, okay. Special, no. Fair appeal. All classes, town of 3,000. Admission 10-30. National Theatre (430 seats). Graham, Texas.

Metro-Goldwyn

DENIAL. Star, Claire Windsor. Press sheeted by the producers as "A stirring drama of the Spanish American war" but it was anything but that. I invited the Spanish American war veterans who were in Convention near here, to attend this and felt very foolish at this misrepresentation. Oh, h—l! Tone, all right. Sunday, yes. Special, no. Fair appeal. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre, Fort Orchard, Washington.

EAGLE'S FEATHER. (6,500 ft.) Star cast. A mighty good action picture that will please your western fans. Action and comedy fine, but some patrons said, Kirkwood should have given Lester Cuneo, and Siegman, a good beating to make it one hundred percent. Tone, good. Sunday, no. Special, no. Good appeal. Mining class town of 150.

Admission 15-25. John Cleva Jr., Enterprise Theatre, Glen Alum, West Virginia.

GREAT DIVIDE. (7,811 ft.) Star, Alice Terry. Received many favorable comments upon this one, and no kicks. Tone, all right. Sunday, yes. Special, yes. Very good audience appeal. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

GREAT DIVIDE. (7,811 ft.) Star cast. Pleased all who saw it. Some thought it extra fine production. Personally I can't see material enough for a production. Special, no. Good appeal. All kinds town of 2,500. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

LADY OF THE NIGHT. (5,441 ft.) Star, Norma Shearer. Rather a thin story but Norma puts it over. Just a nice program for a good clientele. Drew fair business. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

RED LILY. (6,975 ft.) Star, Ramon Navarro. Patrons didn't like this. Poor business. I guess they thought it was another Apache story and stayed away. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

SINNERS IN SILK. (5,750 ft.) Star cast. Was disappointed in this one. Not many liked it. It's not up to Metro's standard. Don't promise very much and you will get over it. Sunday, no. Special, no. Appeal, fifty per cent. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

UNINVITED GUEST. Star cast. Good picture, business poor. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

YOLANDA. (10,125 ft.) Star, Marion Davies. A good costume picture but my people do not care for costume and so I did not do so well. Marion Davies does some splendid work. Tone, fair. Sunday, no. No appeal. Al classes city of 15,000. Admission 10-25, 15-35. Ed Malhiot, Monarch Theatre (569 seats,) Medicine Hat, Alberta, Canada.

Paramount

ADVENTURE. Star, Tom Moore. This is another good one and for me it was a change. My people liked it very much and in spite of extremely hot weather it held up good. Of course Jack London as the author was an attraction. Tone, good. Sunday, no. Special, no. Good appeal. All classes city of 15,000. Admission 10-25, 15-35. Ed Malhiot, Monarch Theatre (569 seats,) Medicine Hat, Alberta, Canada.

ALASKAN. (6,736 ft.) Star, Thomas Meighan. Fine picture of "Alaska." Meighan is well liked here and goes fine. Story "The Alaskan" being read by everyone helps at the box office. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five percent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats,) Loyalton, South Dakota.

CHANGING HUSBANDS. (6,799 ft.) Star, Ray Griffith. Delighted rather small crowds but established Griffith as a comedian of promise. Tone, okay. Sunday, yes. Special, no. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats,) Jonesboro, Arkansas.

CHARMER. (6,076 ft.) Star, Pola Negri. Good picture did not draw well. Tone, good. Sunday, yes. Special, yes. Fair appeal. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CODE OF THE WEST. (6,777 ft.) Star, Constance Bennett. A good western that should appeal to any western picture audience. The author is the appeal to this as a western as the stars do not. Tone, fair. Sunday, no. Special, no. Fair appeal. All classes city of 15,000. Admission 10-25, 15-35. Ed. Malhiot, Monarch Theatre (569 seats,) Medicine Hat, Alberta, Canada.

CODE OF THE WEST. (6,771 ft.) Star cast. This is a very pleasing picture. Several reported it extra good, but at the box office it proved to be the weakest of the Zane Greys. The fire scenes in natural colors are something to rave about. They are beautiful. Tone, okay. Sunday, okay. Special, yes. Fair appeal. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre, Graham, Texas.

Error Creeps In

H. W. Batchelder, Galt Theatre, Galt, California, writes regarding a report published over his name on "Monsieur Beaucaire."—

"It is all wrong; you have put my name to some one else's report, as I have never played 'Monsieur Beaucaire' but have it booked for showing in the near future, but as I am getting it for a fair price I don't want my name below that report."

Sorry as I can be. Old reports have been filed away and I haven't been able, so far, to locate the original report slip on which the tip came in, so I can only apologize now and ask you folks to let me know which one of you sent in a tip on "Beaucaire" that began: "Fine story, photography, acting and sets."—etc.

COMING THROUGH. (6,522 ft.) Star, Thomas Meighan. I have had to stop raising my prices on the Meighans. So I ran this one as an ordinary program picture. It went over fine. Did a nice business and pleased those who saw it. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats,) Graham, Texas.

DEVIL'S CARGO. (7,080 ft.) Star cast. Good picture above program schedule but not a special. Tone, good. Sunday, yes. Special, yes. Fair appeal. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California

FEMALE. (6,176 ft.) Star, Betty Compson. This picture didn't appeal to people here and thought it Miss Compson's poorest picture. Business was also off. City of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

FORBIDDEN PARADISE. (7 reels.) Star, Pola Negri. A sensuous treatment of an objectionable theme that Mr. Hays should have prevented distribution of. Tone, rotten. Sunday, no Special, no. No appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats,) Jonesboro, Arkansas.

GARDEN OF WEEDS. (6,250 ft.) Star, Betty Compson. Good picture. Good program offering worth seeing. Tone, good. Sunday, yes. Special, no. Fair appeal. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California

MADAME SANS GENE. Star, Gloria Swanson. Had the director of this picture attempted to make the worse possible box office attraction for this town he couldn't have made a better job of it. Very few came out to see it and half of them walked out before the picture ended. Just another of those d——foreign pictures; they said. At one time Gloria was a box office attraction here but now she is fast going the way of Pola Negri. M. W. Larmour, National Theatre, Graham, Texas.

MERTON OF THE MOVIES. (7,655 ft.) Star, Glenn Hunter. This was a very pleasing picture, furnished in settlement of the very poor physical condition of "Wanderer of the Wasteland." Drew fairly well and pleased most of those who came. Tone, fair. Sunday, no. Special, no. Fair appeal. All classes town of 1,312. Admission 10-20. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

MISS BLUEBEARD. (6,453 ft.) Star, Bebe Daniels. This picture failed to please people here and also played to poor business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MISS BLUEBEARD. (6,453 ft.) Star, Bebe Daniels. A fine comedy that pleased one hundred percent. One of Paramount's best. Raymond Griffith is a real comedian. Don't be afraid to tell them about it. It's fine entertainment. Tone, okay. Sunday, okay. Special, yes. Appeal, one hundred percent. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

NIGHT CLUB. Star, Raymond Griffith. Good entertainment but cannot see why the title comes in except at the introduction of the picture. Griffith is gaining popularity. Tone, good. Sunday, no. Special, no. Fair appeal. All classes city of 15,000. Admission 10-25, 15-35. Ed Malhiot, Monarch Theatre (569 seats,) Medicine Hat, Alberta, Canada.

OLD HOME WEEK. Star, Thomas Meighan. A fair program picture. It is not up to the Meighan standard but you can get by with it if you are careful in buying. Tone, fair. Sunday, no. Special, no. All classes city of 15,000. Admission 10-25, 15-35. Ed Malhiot, Monarch Theatre (569 seats,) Medicine Hat, Alberta, Canada.

THUNDERING HERD. (7,187 ft.) Star cast. Stood up well under a heavy campaign and registered good draw at box office. Tone, okay. Sunday, yes. Special, yes. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats,) Jonesboro, Arkansas.

TOO MANY KISSES. (6,750 ft.) Star, Richard Dix. A clever comedy that pleased our patrons very much. Tone, okay. Sunday, yes. Special, no. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats,) Jonesboro, Arkansas.

TOP OF THE WORLD. (7,167 ft.) Star, James Kirkwood. A good program picture with stirring situations. The flood scene is one of the best I have ever seen on the screen. Tone, good. Sunday, no. Special, no. Appeal, seventy-five percent. All classes city of 15,000. Admission 10-25, 15-35. Ed Malhiot, Monarch Theatre (659 seats,) Medicine Hat, Alberta, Canada.

TO THE LAST MAN. (6,965 ft.) Star, Richard Dix. Good acting and good story. You can boost this one to the limit. My patrons complimented great on this one. Tone, fair. Sunday, no. Special, yes. Appeal, one hundred percent. Farming and lumber class town of 450. Admission 10-20-25. C. E. Dellinger, Doric Theatre (240 seats,) Wardesville, West Virginia.

TEN COMMANDMENTS. Star cast. Greatest picture ever produced at last. In a class by itself. Wonderful. Pulled full houses five days in a dead town in middle of July. A record. Tone, fine. Sunday, yes. Special, yes. Appeal, one hundred percent. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats,) Decorah, Iowa.

WAGES OF VIRTUE. (7,083 ft.) Star, Gloria Swanson. Pleased the women very much and drew better than any recent offering. Tone, okay, Sunday, yes. Special, yes. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats,) Jonesboro, Arkansas.

WANDERER OF THE WASTELAND. (6,700 ft.) Star, Jack Holt. This picture might be fair if all the film could be shown. This was absolutely the poorest print I ever tried to run. Booked it for 3rd and 4th of July, expecting the first night to advertise it for second. It did, business fell over fifty percent the second night, and that too on a holiday. Just sixty-six misframes in the print. All classes town of 1,312. Admission 10-20. M. J. Bradley, Airdome Theatre (250 seats,) Thornton, Arkansas.

Pathe

GIRL SHY. (7,457 ft.) Star, Harold Lloyd. Fine. Keeps them on their toes. Nice clean comedy all the way through. Lloyd is about

SYD CHAPLIN

The comedian (left) is shown in a scene in Warner Bros.' "The Man on the Box."

the best drawing card I have here so why shouldn't I boost him. Tone, good. Sunday, yes. Special, yes. Great appeal. Small town class and farmers town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats,) Galt, California.

HOT WATER. (5,000 ft.) Star, Harold Lloyd. Not as good as some of his previous pictures, but they all can't be best and this one gave satisfaction to good business, why worry them. Farmers and merchants town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats,) Greenville, Alabama.

Principal

HELEN'S BABIES. (Principal Pictures). Star, Baby Peggy. Picture was only fair. Box office the same. People didn't seem to like the paper. Had no comments. No one knocked it, no one praised it. Tone, okay. Sunday, okay. Special, no. Fair appeal. All classes town of 3,000. Admission 10-30. National Theatre (430 seats), Graham, Texas.

Producers' Dist. Corp.

HOUSE OF YOUTH. (6,050 ft.) Star, Jacqueline Logan. An average program feature which failed to attract average business for me on a two day run. This Producers Distributing Corporation certainly has the pictures with titles which makes them stay home and listen in for WGY or KDKA. Tone, average. Sunday, yes. Special, no. No appeal. All classes town of 3,000. Admission 15-25-30. A. E. Andrews, Opera House (500 seats,) Emporium, Pennsylvania.

MIRAGE. Star, Florence Vidor. Nothing to rave about. Failed miserably at the box office to attract enough to pay film rental, small town guys lay off this one. Two days to less than average business. No tone. Sunday, no. Not a special. No appeal. All classes town of 3,000. Admission 15-25-30. A. E. Andrews, Opera House (500 seats,) Emporium, Pennsylvania.

RAMSHACKLE HOUSE. (6 reels.) Star, Betty Compson. Fine picture in Florida Everglades. Exciting and very interesting picture. Fine acting. Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats,) Loyalton, South Dakota.

SOFT SHOES. Star, Harry Carey. Ran on Wednesday to pretty good crowd. Carey always gives good ones. Would make a good Saturday picture for western fans. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

SOFT SHOES. Star, Harry Carey. A good picture but lacked the drawing power of Carey's westerns. Tone, okay. Sunday, yes. Special, no. Audience appeal, seventy-five percent. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats,) Havana, Illinois.

TROUPING WITH ELLEN. (6,462 ft.) Star, Helene Chadwick. Don't need to be afraid of this. Neat little show. Tone, okay. Sunday, yes. Special, no. Good appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats,) Decorah, Iowa.

Universal

CHAPTER IN HER LIFE. Star cast. This picture was not liked here. Was too slow. Sob sister stuff too obvious and the story weak. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DARING CHANCES. Star, Jack Hoxie. Fine picture, good western. Business rotten. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

DON DARE DEVIL. Star, Jack Hoxie. This is a fair Hoxie western and not what he has been making as he has made better pictures than this. Lots of action. Tone, good. Sunday, yes. Special, no. Good appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (185 seats,) Piqua, Ohio.

MERRY GO ROUND. (9,175 ft.) Star cast. Gets attention of seventy-five percent. Business rotten. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

RECKLESS AGE. (6,954 ft). Star cast. Very good picture not a special just good program. Tone, okay, Sunday, yes. All classes town of 2,500. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

STORM DAUGHTER. (5,302 ft.) Star, Priscilla Dean. Seems that Priscilla Dean is coming back. This picture did a nice business and was generally liked. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TURMOIL. (7 reels). Star, Eleanor Boardman. A very good society picture. Miss Boardman takes her part in a very pleasing manner. Tone, good. Sunday, no. Special, no. Appeal, ninety percent. J. M. Blanchard, Lone Rock, Kossuth County, Iowa.

UNIVERSAL PICTURES. Fellow exhibitors, if you are down and out sign Universal's complete service contract Stand by the distributor that is giving you a chance. Universal has the pictures. Farming and lumber class town of 450. Admission 10-20-25. C. E. Dellinger, Doric Theatre (240 seats,) Wardesville, West Virginia.

WINE. (6,220 ft.) Star, Clara Bow. Never knew of Gasnier directing a poor picture. He always puts the stuff in them but this picture was badly named for us and meant nothing at the box office. Our box office suffered for two nights and we lost money. Jewel meant nothing at our house. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats,) Havana, Illinois.

Vitagraph

HAPPY WARRIOR. Star cast. A very good program picture. Tone, all right. Sunday, yes. Special, no. Good appeal. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

ONE LAW FOR THE WOMAN. (6 reels). Star, Cullen Landis. Just fair to me. I was disappointed as most reports led me to expect something better some way. The flood scenes did not look real. Tone, good. Sunday, yes. Hardly suitable for special. Fair appeal. Small town class and farmers town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

REDEMING SIN. (6,227 feet). Star, Nazimova. We expected this to be a knockout, but some didn't care for the show at all while others praised it. Special no. Farmers and merchants town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

REDEEMING SIN. (6,227 feet). Star, Nazimova. All her pictures are alike, will do for anybody that likes her style of acting. Nothing much to it. Tone, good. Sunday, yes. Special, no. Good appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

The Blank on the last page of this dependable tip department will give you a chance to start sending in tips that will be appreciated by a host of exhibitors.

More reports mean better bookings and better bookings mean more money in the old B. O.

USE THE BLANK NOW!

STEELE OF THE ROYAL MOUNTED. Star cast. Just another Curwood story. If it can be bought right why not run it. Has lots of action and a fair cast. Tone, good. Sunday, yes. Special, no. Appeal, good. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

TWO SHALL BE BORN. (6 reels). Star cast. Different from the regular run of dramas, but very good and at a price that a small exhibitor can pay. Tone, okay. Sunday, yes. Special, no. Appeal, eighty per cent. Mining class town of 160. John Cleva, Jr., Enterprise Theatre, Glen Alum, West Virginia.

Warner Brothers

LITTLE JOHNNY JONES. (6 reels). Star cast. Good program picture as you would want to run. Pleased all who saw it. Sunday, yes. Special, no. All classes town of 2,500. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

ON THIN ICE. Star, Tom Moore. Hot weather so did not pull. Pleased those who came. Tone, all right. Sunday, yes. Special, no. Good appeal. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

Comedies

CRUSHED. (Educational.) Star, Lloyd Hamilton. Another Hamilton comedy that brought shrieks of laughter from our audiences. This had some new stunts in it that registered great. Tone, okay. Special, yes. Good appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

DIRTY HANDS. (Educational.) This was fair. It did not bring very many laughs. The dogs were well trained in this one. A few good gags at spots brought some laughs. Tone, okay. Fair appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

DIVING FOOL. (Fox). Just a fair comedy with a few laughter provoking repetitions. Can't brag on this, though, as it wasn't up to the usual Fox standard. Tone, fair. Sunday, yes. Weak appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FAMILY LIFE. (Educational). Good comedy. Gets lots of laughs. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

GOOD SPIRITS. (Educational). Star, Walter Hiers. This one was better than his last one. A few good laughs in it. Walter does not take very good in this house for some reason or other. Tone, good. Fair appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

HALFBACK OF NOTRE DOME. (Pathe). As good a comedy as I ever saw. Plenty of laughs and impossible stunts. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

HORSESHOES. (Vitagraph). Star, Larry

Fill In - - - Tear Out Send Along

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title..... **Producer**..... **Star**.....

My report.....

.....

Audience appeal.....**Suitable for Sunday?**.....**A Special?**.....

Signature of Exhibitor.....

Theatre.....**No. Seats**..... ....**Town**..... **State**.....

Semon. Very good slapstick comedy. I seldom get a Semon comedy that fails to please. Tone, good. Sunday, yes. Good appeal. Small town class and farmers town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

KING COTTON. (Educational). Star, Lloyd Hamilton. Lloyd Hamilton in an action comedy. That's what we've been howling for all the time. From the opening scene to the final fade-out this comedy was a scream. Southern exhibitors and patrons will go wild over this one. A very realistic cotton picking scene starts off the show and Lloyd begins to do his stuff. You should have heard them roar. Oh, Lloyd, give us more like this one. Tone, fair. Sunday, yes. Almost a special. Appeal, one hundred per cent. comedy. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SIT TIGHT. (Educational). Star, Jimmie Adams. Jimmie Adams in a fast moving story with a good deal of action but for some reason there were not many laughs. Probably the reckless motorcycle riding had them too thrilled to laugh. Tone, good. Sunday, yes. Good appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHY WORRY. (Universal). Star, Wanda Wiley. Not a laugh in it. One exhibitor near here says they are the best two reel dramas he has seen. I am beginning to think he is about right. The girl is good looking, and is a pretty good comedy actress, but her comedies are the worst things I have seen in a long time. Out of the present group (which will be my last). I have found one good one and one fair one. The rest have not been worth express charges to me. Given a director, a comedy story and some support I believe Wanda would be a favorite. All classes town of 3,000. Admission 10-30. National Theatre (430 seats), Graham, Texas.

Serials

INTO THE NET. (Pathe). Good serial, gets attention. W. D. LaFerry, Rossville Theatre, Rossville, Gorgia.

Short Subjects

BRAINS AND BRAWN. (Pathe Sportlight). Very good interesting single reel educational. Tone, good. Sunday, yes. Good appeal. Small town class and farmers town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

STEREOSCOPICS. (Zowie). (Pathe). This novelty drew many to see what it was like, and then they told the others and brought them out to show them the second night. Very novel and drew well. Tone, okay. Sunday, yes. Good appeal. All classes town of 1,312. Admission 10-20. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

Independents

BROAD ROAD. (State Right). Star, May Allison. A fair program picture that seemed to satisfy everybody. City of 110,00. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

COWBOY PRINCE. (Arrow). Star cast. A fair western picture, and nothing to get excited about. Will do for anybody that likes western pictures. Tone, good. Snuday, yes. Special, no. Fair appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

DUPED. (Independent). Star, William Desmond. Time for Helen to retire. Patrons don't want her for heroine. Picture weak and director J. P. McGowan (who also loves to "act") didn't put his customary pep in this one. James Thompson, as the tramp, stole the picture and his every appearance was greeted with laughter. This is the last of the Holmes Desmond pictures, thank goodness. Boys, watch out for the six sheet as it is misleading. Nothing like it in the picture. Tone, fair. Sunday, yes. Special, no. Weak appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FOOLISH VIRGIN. (State Right). Star, Elaine Hammerstein. Was here considered good picture and did a fair business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HARBOR PATROL. (State Right). Star, Al Ferguson. A little program picture that did surprisingly nice business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HEARTS OF THE WEST. (State Right). Star, Lester Cuneo. A fair program picture that played to fair business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

I AM THE MAN. (Chadwick). Star, Lionel Barrymore. A dandy program picture and Barrymore made more friends here. The acting was good and my patrons liked it very much. The title is weak. Tone, good. Sunday, no. Special, no. Good appeal. All classes city of 15,000. Admission 10-25, 15-35. Ed Malhiot, Monarch Theatre (569 seats), Medicine Hat, Alberta, Canada.

LIGHTNING ROMANCE. (State Right). Star, Reed Howes. Was nothing like as good as we expected from this star. Only pleased a few, but the Fox special, Reed Howes played in was a knockout. Sunday, no. Special, no. Fair appeal. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

MIDNIGHT GIRL. Star, Lila Lee. Pretty fair program picture but the first reel contains the filthiest title and scene I ever saw in a picture. Cut it out before showing. Tone, doubtful. Sunday, no. Special, no. Fair appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MARRIAGE MARKET. Star cast. Pulled fair crowd one day and all spoke well of it. Tone, okay. Sunday, yes. Special, no. Good appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MY NEIGHBOR'S WIFE (Davis Distributing Division). Star cast. Splendid example of "story-within-a-story" type of picture. In general it's very well done. It's especially good in character drawing and suspense which I've always maintained are the two most important mental elements in a screen drama. Appeal, ninety-five per cent. Sunday, yes. Special, no. A. S. Rittenberg, Fulton Theatre (1,800 seats), Jersey City, New Jersey.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. This picture was well liked by all. Many favorable comments and no kicks. Hines is fast becoming a favorite. Tone, good. Hardly suitable for Sunday. Special, no. Good appeal. All classes town of 1,312. Admission 10-20. M. J. Bradley, Airdome Theatre (250 seats), Thornton, Arkansas.

TAINTED MONEY. (State Right). Star, Eva Novak. Eva Novak supported by William Fairbanks but it is not much of a picture. Story drags too much. Has some action. Tone, good. Sunday, yes. Special, no. Fair appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (185 seats), Piqua, Ohio.

WALLOPING WALLACE. (Enterprise). Star, Buddy Roosevelt. Good western with lots of action. A new star here but they seemed to like him. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

WESTERN PROMISE. (State Right). Star, Lester Cuneo. Rotten. Nothing to it. Some of these Lester Cuneo pictures have been fair westerns of the cheap variety but there was nothing to this one. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

ZEEBRUGE. (State Right). Here is a picture that all exhibitors should run. The detail is good and shows clearly what actually took place. A sailor who took part in the fight declared it true to the occasion. Tone, good. Sunday, no. Special, yes. Appeal, one hundred per cent. All classes city of 15,000. Admission 10-25, 15-35. Ed. Malhiot, Monarch Theatre (569 seats), Medicine Hat, Alberta, Canada.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Discouraged One Tent Show Invasion With Special Cash Discount Tickets

WITH the exception of a very few states with drastic state legislation, one of the most vicious forms of summer opposition is the traveling tent show. This does not so much apply to the large circuses as to the carnivals, repertoire and medicine shows that come along and stick around for a week or longer.

These shows are under comparatively small expense. Salaries are small, the license fee seldom what it should be, and the lot rental is but a trifle compared with the cost of a regular theatre building. Many of these shows cost less to run than a second rate film show, and yet they do an enormous business, in proportion to the town.

Generally the manager of the local house, who has a permanent local investment, has to stand idly by and watch his customers flock to fill the coffers of the visiting pirate.

McCormick's Idea

Last year a repertoire company came into Canon City, Col., and stayed for two weeks, drawing considerable money from the Jones Theatre, now managed by C. P. McCormick, in conjunction with the Liberty and Rialto theatres, of Florence.

This year the same show pitched in a nearby town and found business so good that it stayed a second week. Canon City was next on the list.

But this time McCormick was on the job, having taken over the house through the winter. He is far too good a showman to fight competition with abuse. He knows that will serve only to make sympathy for the competitor.

He figured that the better way would be to make the visitor manager plumb sick of the town, and there is just one way to do that—cut into his receipts.

Spoiling the Fun

He figured that if the tenters had a poor opening, they might not be so enthusiastic as they were the previous year about a second week. He figured, too, that if he could keep the people away there would be less verbal advertising: fewer persons to go out and praise up the show. And if he could get them over to his house, he would get that verbal advertising.

His regular admission is a quarter. He flooded the town with rebate tickets, sending a pair to each R. F. D. box number. His ticket will not reproduce, because it is on green stock, but the copy runs:

> This is your money saving coupon. Present this at Jones' Theatre, Ticket Window, Monday, Tuesday, Wednesday, Thursday Nights, June 15, 16, 17, 18 and get all your Adult Tickets for 10c each; Children's, 5c each. Without this coupon you pay regular prices.
> This Coupon good for 4 nights. Keep it! Use It!

Limited to Four

It will be noted that this ticket is limited to the first four nights of the week. It also specifies that the ticket is necessary to secure the rebate. As a matter of fact there were about 25 full price tickets sold the opening night to those who for some reason had not obtained a rebate ticket.

Mr. McCormick made it a rebate instead of a straight reduction because he figured that people would argue that if he could sell the show for a dime one week, he should be able to make the same price the next. But a rebate was practically a gift, and he could not be expected to hand out presents every week.

How It Worked

With a straight program feature, he played to $40 more cash on Monday than for the similar week the year before. He played to more business on the week than the corresponding week last June.

And by Wednesday the tent show was advertising "One week only."

Sunday morning it left town with the mental note that Canon City was not as good a stand as it used to be. And the following week no one complained that the price was still, (and not "again,") a quarter to see the Jones show.

Other Stunts

Mr. McCormick knows from long experience that it pays to be generous. Every year he lets the local paper run a rebate coupon. This year he ran it for twelve consecutive Mondays. He made better than usual money and at the same time he drew back a lot of people who had dropped away. They came in on the ten cent charge and came back to pay a quarter on other nights, having revived their interest in the pictures.

Mr. McCormick gives his kid matinees on Monday afternoons instead of Saturday morning. He offers the same program he does in the evening, but makes certain that the entire program is suitable for children, saving the "sensations" for other nights when he uses them.

The last Monday of each month of the school year he personally visits each grade school and presents passes to all children who have attained a mark of 85 or better.

When a competitor sought to have this practise discontinued by the School Board the entire teaching staff rose up in protest, declaring that the incentive of the pass had materially improved the standard of scholarship.

Plays to the Children

And Mr. McCormick knows that it does, for frequently some child will stop him on the street to assure him that he will get a pass "next month."

And the odd part is that while this represents a free ticket to a majority of the pupils, his cash takings on that matinee are better than at any of the other three in the month.

And not only that, but Mr. McCormick knows from the comments of the parents that they appreciate what he is doing to induce the children to work hard at their studies. It has created a good will that is of incalculable value.

And it has stood the test of eight years of use.

Laugh that off.

Nighted It

Pat Argust figured that the quicker he got them talking about Paths to Paradise the sooner he would start to fill the Rialto Theatre, Colorado Springs, so he worked the midnight matinee the evening before the announced opening.

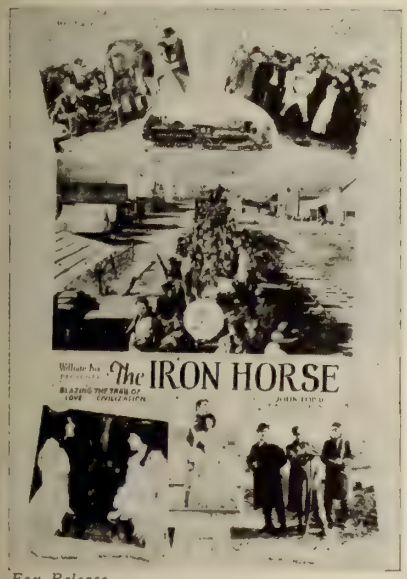
A Paramount Release

HIGH HATTING RAYMOND GRIFFITH WAS AN AID TO GOOD BUSINESS IN AUGUSTA, GA.

Fifteen cutout silk hats for the star name was the way Frank J. Miller put over the star at the Modjeska Theatre. This was worked on Paths to Paradise, but it can be worked for any title and would be good if made permanent for Griffith stories. Show them the hats and they will know they will see a snappy play. Cardboard hats would be better than cutouts.

Ties Iron Horse to Canadian Road

Adding a picture of The Countess of Dufferin, the Canadian Pacific's first locomotive, to six stills from The Iron Horse, has given the Fox picture a special one sheet in every station between the two oceans, not to mention the various city ticket offices.



A Fox Release

THE SPECIAL ONE SHEET

As the C. P. covers virtually every important town in Canada, the value of the stunt to Canadian exhibitors can be appreciated.

Sold in a Bunch

Having booked the Fox product for this season, the Grombacher theatres took large space in which to advertise the fact in a reading story, mentioning the chief titles by name, feeling that as these specials come along they will be easier since the amusement public already is waiting for them.

It's a good idea for any block of bookings at this time of year, and makes is easier to sell off the individual titles later on.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

Greater Movie Season was auspiciously ushered in with the screen version of John Golden's big stage success, 'Lightnin,' as the feature photoplay attraction, accompanying which were four musical presentations and the Topical Review. The whole show ran 2 hours and 5 minutes, of which time "Lightnin'" took up 1 hour and 26 minutes, and as 8 minutes were required for the Topical Review, there was a period of 31 minutes of musical numbers.

The overture was Flotow's Martha. This was lighted as follows: two medium eryth Mestrum floods on the orchestra from dome; foots and borders in blue; purple spangled draw curtains closed across the production stage, with green foots and flooded by 4 arch spots also of medium eryth. Overhead spots of steel blue on vases and decorations in windows at either side. Six minutes for the overture.

Following the overture came a three-minute xylophone solo number, a special arrangement of Nola, by Harry Breuer, the popular xylophonist of the orchestra. All lighting remained the same as in the overture with the exception of one flood on the orchestra, which changed to a spot on Breuer.

The premiere danseuse and six members of the ballet corps were presented in "Dance Divertissements," composed of two dances. The first, the Scarf Dance, by Chaminade. For this, the front gauze covering the production stage was used, which was backed up by an electrical effect from Kliegl. Ten feet back of this were antique gold draw curtains flooded with various colors. The lights: two overhead light blue spots; and purple and magenta from the sides. The second part of this number was The Swan, by Saint Saens by the premiere danseuse in white ballet costume in front of a black cyclorama. Light blue spots from the sides and overhead were the means of lighting. Six minutes for this ballet number.

After the Mark Strand Topical Review came the final stage number preceding the photoplay, 'Lightnin.' Neapolitan Songs and Dances required 14 minutes and included 7 numbers. The setting consisted of an Italian drop with gondola, balustrade, lanterns strung in carnival style, cloud effects, and water ripple on back drop; two stone benches on stage. The artists were attired in Italian costume. The ballet which appeared in the earlier presentation also participated in this offering. There was a complete change of lighting with each number. A Frangesa by the Ensemble; Toselli's Serenade by a soprano; Mari Mari by a baritone; Addio Napoli, a contralto-basso duet; Tarantella by the ballet corps; O Sole Mio, by a tenor; and Funiculi Funicula as the finale were presented in the order mentioned.

In Two Parts

There was a double angle to a herald recently gotten out by H. C. Farley, of the Empire Theatre, Montgomery, Ala. It was a four pager on good grade buff paper, printed in dark blue. The outside was printed up "Two new and immensely interesting accomplishments." The two were Quo Vadis and a new rug dye, each getting one of the inside pages.

The dye people took up part of the cost of the folder and saw to the distribution of 2,000 of them. It was a real help to business.

Everyone Talked

Not only did Oscar White get the Better Films Committee and the Rotary Club of Greenwood, S. C., to talk about Charley's Aunt at the Liberty Theatre, but he got the ministers to mention the attraction at various church gatherings, telling their congregations that there was plenty of clean fun in the feature.

His black cats were not vocal, but they had red tissue mouths illuminated by electric lamps, and they got almost as much attention and as much business.

A First National Release

TWO STUNTS ON THE SEA HAWK FROM FRANCE; A THEATRE FRONT AND A SPECIAL SHOWING

The front is that of the Cameo Theatre, Paris, where the design is worked both above and below the house sign. The other picture shows the deck of the battleship Province, flagship of the French Mediterranean fleet, with the screen rigged for a showing of the picture to the staff and crew, including Admiral Dumesnil, in the harbor of Toulon. Of course this was news and was used as such.

An Associated Exhibitors Release

A NICE COOL LOBBY ON INTRODUCE ME FROM BIRMINGHAM

D. Roscoe Faunce framed this for the Strand Theatre on Doug McLean, with Doug and the bear on the mountain top and icicles all over the frames. That's not saying that the picture was a frost. Quite the reverse was the case.

Newark Reports on First Wow Contest

The first report on The Heart of a Siren Wow contest is made from Newark, where the Cranford Theatre collaborated with the Star-Eagle in putting over a contest for the best definition of the word coined in vaudeville to express a sublimated hit.

The winners of the local contest are automatically entered in the national contest, which closes December 31, and the winning definition will be incorporated into the Dictionary of Slang to be published by E. P. Dutton & Co.

The local management provides a small cash prize (in this instance $25), and Duttons gives a thesaurus for second prize. Other ticket prizes may be added at will. It is chiefly valuable as a circulation scheme for newspapers, and also gives good reading matter when the definitions are cleverly done.

The Star-Eagle not only gave much front and inside page space, but it posted its fleet of eleven delivery trucks, which cover practically the entire city, and it brought an unusual business to the Branford on The Heart of a Siren, which was a local wow.

The winning definition was "Something unexpected, unrivalled or extraordinary, that prompts a spontaneous outburst of enthusiastic approval." Fifteen definitions were printed each day for a week in advance and through the showing, which is a lot of space for $25.

Paid to Advertise

For several days before he began his regular campaign, Rodney Bush, of the Galax Theatre, Birmingham, Ala., used the lost and found section of the classified ads to announce: "LOST—A WIFE. If found please return to the Galax Theatre."

He received about 200 telephone calls, not all of which were intended to be humorous, and he had his public all ready for the formal announcement of the picture.

Icicle Lobby is a Seller for McLean

D. Roscoe Faunce strongly influenced the sale of tickets to Introduce Me at the Strand Theatre, Birmingham, Ala., with a "cold" lobby that lined them up at the box office.

The centrepiece was a section of the Alps with Doug and the Bear doing their stuff in cartoon style, as suggested by the press book cuts. A panel was blanked to let in some stills. The panel was a dark blue, contrasting nicely with the white and green-blue of the ice, and was illuminated by hidden lights.

Concealed illumination also served the lobby side frames, which also were covered with painted ice, and more icicles hung pendant from the ceiling. It cooled you off just to look at it.

He also used a Limerick contest with ten pairs of seats for the best last line. This was made into a throwaway instead of being sold off to a newspaper, and 3,000 were put out. More than half came back, which is an unusually good response.

You'll Like This

If you have booked Play Ball, you'll be interested in the put-over used by Lee Harvey, of the Orient Theatre, Philadelphia.

He got out a circular cutout, printed up as a baseball on both sides, and used different copy for the serial on each side, calling the sections "innings" instead of "chapters."

Some 5,000 of these were distributed at the "twilight" games in the neighborhood, where they would do more good than if thrown out at Shibe park.

Perhaps you can arrange for the cutouts, and cut your costs. The address is 62nd St. and Woodland.

Had a Sample

Sale by sample seems to be popular. When Charles R. Hammerslough, of the Broadway Theatre, Newburgh, N. Y., sent a young woman around town in an automobile with a liveried chauffeur and a page boy, banners announced that it was The Little French Girl, just arrived from Paris to appear at the Broadway. The sign was in both French and English.

A First National Release

HOW THE NEWARK STAR-EAGLE TOOK UP THE HEART OF A SIREN WOW CONTEST

Working with the Branford Theatre, the newspaper gave front page stories for fourteen successive days, and devoted considerable inside space to the various definitions. The theatre gave a prize of $25 in cash and a Dutton's Thesaurus. The winners are automatically entered in the national contest being conducted by the publishers and First National.

Has Special Strip For Bernie's Band

To collect on the engagement of Ben Bernie at the Rivoli Theatre, New York, Ed Olmstead, the publicity acquirer, got out a special slip about 14 by 27 inches to tie up with the Vocalion records. These were sent to all Vocalion dealers in and near New York for window display, and most of them were used, because it advertised the records and roused greater interest in them, since most purchasers are more interested in the records of the bands they have heard play or can go to hear.

THE RIVOLI POSTER

The poster is an attractive issue with the orchestra in light blue and white against a black ground. The main lettering is orange for the leader and the house name in white and light blue. It is striking, yet sufficiently restrained to get into the better class windows.

Preparing the Way

Getting his patrons ready for the regular advertising, Warren Irvin, of the Imperial Theatre, Charlotte, N. C., started off several days in advance with scatter two twos reading: "Are Parents People? You'll know Sunday."

Then he built up on that with about a thousand hand-written postals with merely the title and "I.T." for Imperial Theatre. The stunt paid a nice profit.

A Fox Release

A LOBBY DISPLAY THAT COST $4.90 BUT LOOKS A LOT MORE

This was planned by J. Bonner Sams, manager of the Auditorium Theatre, Winston-Salem, N. C., and George Higgins, his publicity grabber. They credit the horseshoes with the luck they have had. More credit should go to the ingenious log effect.

Got the Sports

Herschel Stuart had The Night Club at the Missouri Theatre, St. Louis, the week of the Stecher-Zybysco hugging match, sometimes referred to as wrestling.

He figured that the title should appeal to the sports, and that he would have a lot of sports to work on, so he arranged to send over some kids with 50,000 heralds and a lot of those who accepted the invitation declared Griffith to be much funnier than the wrestlers.

Edgar Hart Helped The Manicure Girl

Free manicures between four and six for three afternoons was one of the stunts used by Edgar Hart to put over The Manicure Girl at the Colonial Theatre, Portsmouth, N. H.

He talked the leading local shop into setting up a booth in the lobby and providing an expert operator two hours each day. Of course there was plenty of advertising for the shop, and you could get a manicure there any old time. The stunt was worked on Friday and Saturday before the Monday opening, and on Monday itself.

He also got 3000 samples of a new face powder from a Boston concern, the latter printing up a special envelope with the house advertisement, and supplying a girl to take care of the distribution. It cost nothing and was a real novelty in the town.

Then he arranged for a wire from the star; rather a chatty affair referring to the fact that the last time they had met she was touring her home state of Texas and he was running the Palace at El Paso. It also praised the cooperation of the local manicure parlor, and that gave for more local interest.

With a fine drug store window on manicure articles, he got a fine showing and large business.

A Metro-Goldwyn Release

IT MAY BE OLD BUT IT STILL IS A GOOD SUMMER BET

Frank J. Miller used this front on the Rialto Theatre, Augusta, Ga. It depended upon its bigness for most of its appeal, but Buster's eyes were motorized like a fire department and rolled and rolled until it rolled the patron in.

New in Sumter

Because it was a new idea in Sumter, S. C., the man who laughed himself sick was a knockout when John Hammon worked it on Charley's Aunt at the Rex Theatre.

He worked it in a clothing store window, with a dummy in bed and the announcement card on the foot of the bed.

There is a lot of stuff that sounds old to you because you have read about it so often, but it is new to your patrons? If it is, it's good.

An Associated Exhibitors Release

A PHILADELPHIA DISPLAY THAT DREW HOT WEATHER COIN

There is no big flash about this display on the Stanley Theatre, based on cutouts from the 24-sheet on Introduce Me, but it is in keeping with the clientele of the house and helped to get a big week in spite of the summer heat.

Sold His Patrons Oil Stock Shares

Getting out his own heralds on Old Home Week, H. C. Farley tied in to the stock selling angle of the story with "shares" of the picture and the ice-cooled breezes of the Empire Theatre, Montgomery, Ala.

Certificate of Ownership

THIS CERTIFIES THAT ... is the owner of One Share of preferred stock, paying one hundred per cent dividends of fun and enjoyment in the Paramount Production—

"Old Home Week"

Thomas Meighan

DIVIDENDS START IMMEDIATELY UPON ENTERING THE EMPIRE

A Paramount Release

ONE OF THE SHARES

Nicely printed in green and black, only the border and the seal being in the latter color, this made a sightly herald that not only sold the picture, but gave emphasis to the cooling system used by the theatre. The reproduction is rather small but you can get some idea of the exceedingly nice job the printer turned out.

Church Used Cut on Ten Commandments

When C. T. Perrin, of the Sterling Theatre, Greeley, Col., ran The Ten Commandments, two churches announced The Commandments as the text for sermons and one church, the First Presbyterian, borrowed a cut from the theatre with which to illustrate its advertisement. All of the advertisements were run on the same page by arrangement with the publisher, and the churches were well pleased with the attendance gained through this co-operation.

This closed a campaign wherein the ministerial approval of the picture was featured on the front page of the newspaper.

Church co-operation on this picture should be one hundred per cent. Don't wait for the churches to come to you. Go after their pastors and start early enough to permit them to lay out a campaign that will parallel yours, giving you the benefit of their work while they equally profit from yours.

Offer to carry screen announcements for any church making the decalogue the subject of a screen preceding the opening. Print the fact in your newspaper announcements. Help the ministers, and you'll help your business for many weeks to come.

This is the perfect picture for church co-operation, and you lose part of what you are paying for unless you get it all.

Peepers

For Old Home Week J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, used an old fashioned house, well back on a shady lawn, for his lobby display. One of the upper story windows was cut out and a sign invited the curious to "Look inside." If they did they read "Thomas Meighan in his greatest picture, Old Home Week."

Just another peep hole idea, but nicely carried out.

To clinch good business he permitted the United Daughters of the Confederacy to sell tickets the week in advance, their share going to the Society's treasury.

Filmed the Divers

Because they were selecting a Miss Oklahoma City, Pat McGee, of the Criterion Theatre, got a lot of extra business.

He had a special reel made of the selection and ran that the following day along with The Light of Western Stars. Then the last two days of the run he had the winner "in person" and the box office receipts beat the thermometer going up.

Trailed Along

Raymond B. Jones got a lot of publicity for the Melba Theatre, Dallas, Texas. He had nothing in particular to hit the newspapers with the other week, and yet he is publicity man for the house.

But a newspaper was working a coloring contest with a food products company. Jones supplemented the "grand" prizes with tickets for the Melba and he rode all the week on the other fellow's story.

It cost only forty admissions, and it meant a hook in to a live issue and it helped business as well as the contest.

A First National Release

A NOVEL BASE FOR A LOBBY CUTOUT IN NEW ORLEANS

It barely shows in this cut of the Trianon lobby, but the cutout is bedded in sand heaped at the base, and gives a much better effect than would the naked cutout for As Man Desires. Try the idea with sand or grass mat. You'll like it.

printing and poor advertising layouts, but this sort of thing is a capital example of how not to do it.

Sells Denny Comedy With Jazzy Appeal

Matching the cartoon cut, the Laughlin Theatre, Long Beach, Calif., sells I'll Show You the Town with a straight line of jazz talk that matches this remarkably good comedy. The circle design admirably supplements the sketch, and the entire space carries the idea of a good hot weather enter-

LAUGHLIN THEATRE PINE at 4TH Starts Today
REGINALD DENNY
I'll Show you the Town
SAYS:
"You ain't been nowhere and you ain't seen nothin' yet!"
The Fastest, Funniest, Jaziest Sight Seeing Tour on Record!
So Prepare to
Laugh as You Have Never Laughed Before
ALSO
"WELCOME GRANGER"

A Universal Release

WELL CONSTRUCTED

tainment. It gives a good play-up to the star and to the title, gets the main idea over in a few suitable phrases and then turns off the gas and lets it soak in, without trying to oversell. It does it in a three eights, which is rather large, but probably newspaper space is fairly cheap.

Wrong Size Type Hurts the Layout

Generally the Loew theatres in Washington, D. C., are fine examples of white space,

LOEW'S PALACE
F STREET AT 13TH
WEEK STARTING TODAY—SUNDAY, JULY 12
Thrilling Adventure on the Roof of the World
Presents Reginald Barker's mighty production of Courtney Riley Cooper's story.
A METRO GOLDWYN PICTURE
The WHITE DESERT
With one of the season's finest casts!
CLAIRE WINDSOR—PAT O'MALLEY—ROBERT FRAZER
Here is one of the greatest snow-pictures ever brought to the silver-sheet!—A mighty, epic drama of the struggle to tunnel under the Rockies and the part played by a wisp of a girl whose beauty unleashed passion and romance! You'll never forget its thrills!
ADDED HITS
PATHE COMEDY
"Hold My Baby"
PATHE NEWS
SPORTLIGHT
GANNON'S MUSIC

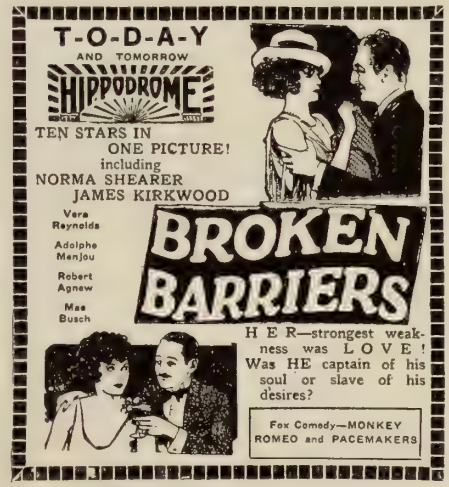
A Metro-Goldwyn Release

A LITTLE TOO CROWDED

but apparently the space has been cut down from three to two columns through the summer and the ad man has not gotten used to his new quarters. This display for The White Desert is not poor, but setting the sales talk in six point, leaded, instead of eight would have given a better balance and would have made a vast difference in the appearance of the 65 by 2. There is plenty to talk about in the story, for it is a fine summer subject, but it would have looked better in a smaller face, and that applies even more strongly to its appearance on the page, for with all the lines run clear to the rule, it cannot fight the adjoining spaces as well as the usual Loew ads.

A Smaller Display Is Better Showing

Leonard J. Edrick, of the Hippodrome Theatre, Gloversville, N. Y., a Schine house, sends in two displays; one for The Mad Whirl and the other for Broken Barriers. He writes that he was restricted to a two tens on the latter, while permitted to go to seventeen on the Whirl. Personally we like



A Metro-Goldwyn Release

FOR BROKEN BARRIERS

the smaller display the better. It is not as large, but it bats over the appeal in a much better fashion. We do not exactly like the negative style in the bank of sales talk. There is a definite statement about the girl and a question regarding the man. It is a better appeal to make both alike, either questions or statements. To switch causes a slight mental pause, perhaps not enough to spoil the sale of tickets, but enough to rob the argument of its fullest appeal. It is well to remember that a smooth reading advertisement, others things being equal, will sell more tickets and it does not make for smooth reading to switch treatment. But the display is better because the title gets a better showing and the valuable names are all at the left where the reader naturally starts in to read. Names will sell this story better than the statement that "her strongest weakness was love," so the names are better where they are. In the longer drop there are two sales approaches, the better being: "What a girl this is. She beats him today and marries him tomorrow!" That is much better than "Youth of today—so careless with love. What is it coming to?" It is so much better than the position if the two appeals should have been transposed to give the best appeal a first chance. This does not matter so much in a space comparatively free of type. The centre cut gets the eye, but the star and title in reverse do not stand out as well as they would in black on white. Evidently the cut has been cropped to get it into this space. It might have been better had the cut been left out to let in a type announcement that would put the star and title over to better advantage. We think this would have sold just as well in ten inches as in seventeen. It is not so much the size as the display that counts, and the best dis-

A Universal Release

NOT SO MUCH DISPLAY

play is in the smaller space. Of course a two seventeens takes up more space on the page, and possibly gets a better chance that way, but it is what you say and the way you place it to be read that counts for more than mere size. And almost any show can be put over in twenty inches if the right argument is used and cuts are held to their proper service as attractors.

On the Scent

Back in Birmingham, Ala., for the third time, Rodney Bush, of the Galax, felt that it was up to him to get attention for The Thief of Bagdad and he had his artist paint a scene with Doug flying through the clouds on the magic carpet. Stills were worked into the design; which was placed in the lobby.

Then he burned incense at the intake of a ventilating fan which threw its blast through the lobby into the street, and this helped a lot of persons to discover the lobby display, with the result that he not only got a lot of new people but resold those who already had seen the picture at another house.

More Hankies

It has been some time since the handkerchief stunt has been reported, but Keith's Palace Theatre, Cleveland, used it for As No Man Has Loved, the Fox version of The Man Without a Country.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

News, Comments of the Week and Guide to New Material

THE PROGRAM'S THE THING

NOT only the picture but the entire program which surrounds it must be properly threaded to attain guaranteed repeat patronage. There can be no set or standard program for all theatres. Audiences differ in various localities. It should be the duty of the producer to study the temperaments of the majority of the patrons, that is, as a class, and to emphasize such elements in the musical and presentation features as are sure-fire in their appeal. This will win good will, the greatest thing a producer can hope to attain. Keying the entire musical program in the various divertissements to the feature picture is the only standard one can achieve. Keying programs should be according to audience demands, not producers' whims.

RAPPE SAILS FOR EUROPE

ERNO RAPPE, who for the past year has been the General Director of the new Fox Theatre, Philadelphia, sailed for Berlin where he has been made General Director of a string of theatres. This new work will keep him in Europe for about fifteen months, following which he expects to return to the United States. Mr. Rappe is one of the most eminent conductors which the First Run Theatre generale can boast. For three years he was musical director at the Capitol Theatre, New York, and was directly responsible for the development of the present orchestra in that theatre which is compared in the New York dailies with the Philharmonic and the Symphony. Mr. Rappe has established some new records for artistic presentations and theatre orchestral features.

RHINESTONE SETTING DEVICE

A Company specializing in costume manufacturing is offering a clever device for setting rhinestones on costumes and fabrics. The device is easy to manipulate, of light weight and inexpensive in cost. It sets three sizes of stones and the construction of the device will permit long use with satisfactory results.

"SIEGFRIED" PRESENTATION

JOSIAH Zuro, who for the past six years has been Director of Presentations at the Riesenfeld theatres, is about to enter his new offices in Steinway Hall, New York City, where he will devote his efforts to creating and staging independent productions. He will have charge of the presentation and musical interpretation of "Siegfried" UFA superproduction, which is to begin a limited engagement of four weeks at the Century Theatre, New York City, on August 23. There will be an elaborate scenic and vocal program built about the picture. An orchestra of sixty accomplished Wagnerites will play a score especially synchronized to the film from Wagner's immortal opera, by Hugo Riesenfeld. In addition, a Prologue and Epilogue have been planned. The picture is a unique form of production, in that it is the first to have a music score by a great composer synchronized by its action.

PRESENTING ORGAN NOVELTIES

LOUIS C. Shimon, assistant manager, and Les Hoadley, organist, both of the Milwaukee Theatre, Milwaukee, Wis., have developed some organ novelties to supplant orchestral features. According to all reports these features have proved a sensation with the audiences. The numbers are a combination of selections and slides with singers introduced during the number. Plans are underway for some very unusual musical features at this theatre under the devisement of the two men named.

HEADS DANCE SCHOOL

IT has been announced that Ester Gustafson has been engaged to head the dance department of the new Eastman School of Dance and Dramatic Action in connection with the Eastman Theatre, Rochester, New York. Miss Gustafson, who is well known for her interpretation of music through the dance, will conduct classes in all forms of the dance with many of her groups appearing during the season on the Eastman Theatre stage.

TO DEVISE "PHANTOM"

UNIVERSAL PICTURES CORPORATION recently offered $1,000 to anyone who would successfully produce a "phantom" during the prologue of "The Phantom of the Opera," which opens for a New York run in September. Thurston, the well known magician, accepted the challenge, and has made several stipulations regarding the condition under which he will endeavor to produce the illusion. These include that he will be required to give no advance public demonstration of his ability in this respect; that his presence will not be required at the theatre; that he reserves the right to produce any kind of a "phantom" that lies within his power; that the orchestra will be discontinued at a certain time which he will advise before the opening, and that the stage and the theatre will be thrown into absolute darkness during that period. It is expected that his demonstration will be one of the features in an unusual presentation offering of this spectacular romance.

PICCADILLY THEATRE CHANGES

WITH the purchase of the Piccadilly Theatre by Warner Bros. from Lee A. Ochs it has been reported that extensive changes will be made in the stage and orchestra pit. The orchestra is to be augmented, the pit enlarged, and the stage to be increased in size to permit the proper production of presentations and prologues. It is the plan to offer a program of eight units.

RASCH BALLET IN "PHANTOM"

IT has been announced that Albertina Rasch will present a new group of her famed ballet dancers in the pretentious prologue which will accompany the New York showing of "The Phantom of the Opera." Miss Rasch has just returned from Europe to fill several contracts for motion picture houses along with her other professional activities. "The Phantom" showing will be her first appearance on Broadway following her return.

A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

"POSTER MADNESS"

A Moving Picture World Presentation
Devised by Colby Harriman

THE suggestion this week is one which can be readily adapted to serve as a prologue-presentation for practically any picture of general program calibre. The subject matter herewith does not necessarily limit the suggestion as to the poster both in its art work and lettering, and the producer can adjust this to suit the particular picture with which the presentation is used.

The general routine embraces a large billboard upon which is painted a poster resembling the "billboard art work" common today. A poster artist dressed in the garb of his trade, white jacket and cap, is seen at work painting one of the figures or finishing some of the lettering. The figures can be partly completed, even the lettering can be laid in and only portions of it finished. The artist pauses for an interval of rest and as he lapses into a day-dream the figures in the poster come to life, and a general action ensues, which includes the characters represented in the poster and the artist himself. The poster characters are silhouetted against the plaque and with a zone lighting treatment the poster artist can stand out in bold relief against a more subdued foreground.

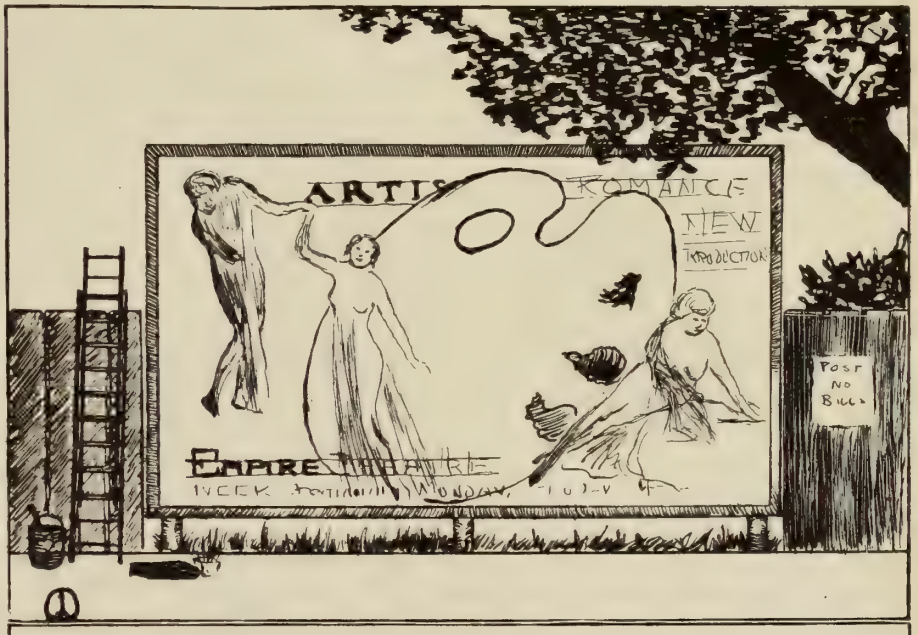
Ground Plan—Fig. 3

The setting consists of a large frame of a billboard placed center in one. Back of the billboard is placed a platform, the top of which is on the left with the top edge of the lower cross piece of the frame. The entire area occupied by the platform is enclosed in a silhouette box herein detailed. A foliage border with a half leg drop is hung in one at left. Set pieces constructed to resemble planks in a fence are placed right and left of the frame to mask, and carry off. A sky drop is used as a backing and hung in three.

Silhouette Box—Fig. 2

Silhouette box can be easily constructed out of flats or a frame can be constructed and attached to the platform over which curtains may be draped, thereby giving the same effect. The primary reason for the silhouette box is to prevent a spill light from the area of the billboard, enabling the lights to function properly in giving the effect of the illusion—painted characters suddenly appearing animated. The entire box can be fastened to the platform and the platform trucked. The frame in front should be about a foot wide so as to give good proportion. The opening of the frame should be covered with a light muslin upon which can be traced faint outlines of the characters and the lettering of the poster. When the lights in the silhouette box come up the tracings on the surface will disappear. The backing or back surface of the silhouette box should be painted in a silver tone. The reason for this is that it aids materially in proper silhouette effects. The top of the box should be covered with some opaqued material. Heavy cur-

(Continued on page 827)



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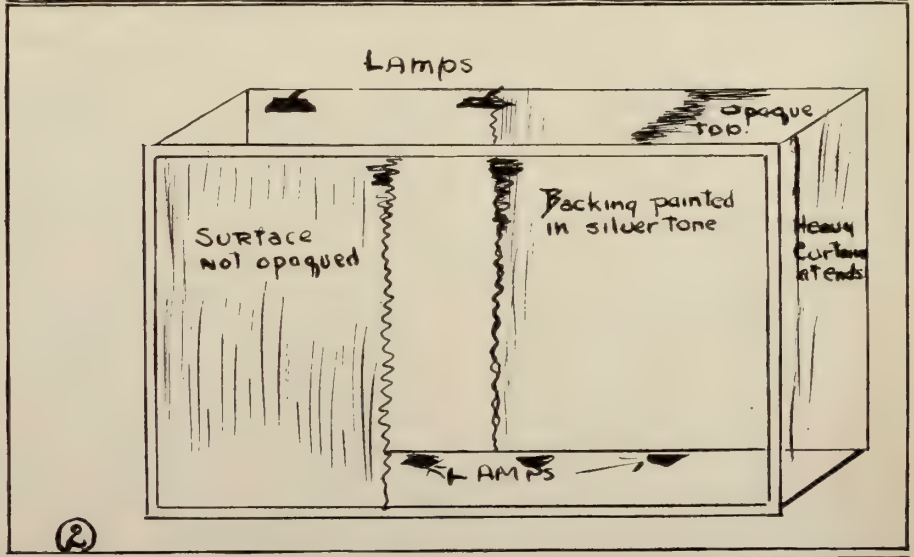

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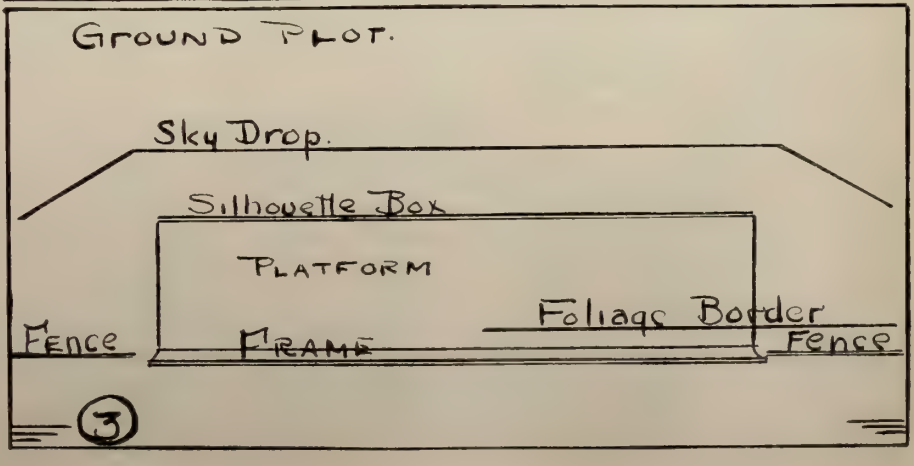

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Big First Run Presentations

RIVOLI THEATRE
New York City

Featured Picture: "The Ten Commandments" (Paramount)

Music

The programmed overture was a selection from "Queen of Sheba" (Goldmark), played by the Rivoli Orchestra, with Drago Jovanovitch conducting. This number, however, was omitted during the week owing to the length of the performance permitting the presentation to be featured in this spot. Marian Lax sang during the final scenes of the picture.

Tableaux Vivants

Two large plaques constructed to represent the "Tablets of Stone" were placed right and left of the proscenium in the orchestra pit area. They were painted a dull gray, bearing the Hebraic characters in double line style. The Tableau is one of the most daring in its display of the female form that has been attempted in the motion picture theatre, and the artistic treatment and conduct of the numbers together with the gradual development towards a well-conceived climax succeeded in getting this number over.

(a) On the Nile

A silhouette treatment, sky drop hung in two; this was toned blue from the sides, with a water rippler operating through a canary medium. The ripplers were used right and left. A set piece constructed to resemble an Egyptian arch was placed at center. Two palm trees extreme right and left—seven characters were used in this number, all dressed in Egyptian costumes. The principal dancer was discovered kneeling in the arch at center, two girls were discovered standing right and left holding baskets of fruit. Four dancers were grouped at the back, two on either side of the principal dancer. The action was silhouetted against the background.

(b) Moses

A strip of film depicting storm clouds with lightning flashes was thrown upon the close-in curtains. These were drawn and the moving clouds were more distinct on the sky drop. At extreme left a set piece painted to resemble a mountain precipice was placed, and the character of Moses was barely visible. When the flash of lightning appeared in the picture a light placed to highlight the character of Moses was flashed on, revealing the player holding the "Tablets of Stone." This was only a flash, then curtains drawn.

(c) The Slave Mart

The black plush hung in one. About ten girls dressed in gaudy costumes of Oriental and Egyptian type paraded from left to right with an amber spot thrown upon them from the front. After the crossover the black plush was drawn, revealing a very colorful tableau of the girls grouped around the image of "The Golden Calf," which was surmounted on a pedestal with steps leading to it. A dark blue fabric was used as a backing. The area occupied by the performers was highlighted with magnenta, canary and light blue from the sides, with amber being used to spot; reds and blues in the foots, and borders blending in a rich purple. The dancer is brought in by a slave, the silver garment is taken from her, and she does an exotic number; she falls on the floor, the Nobleman who is standing amid a group of girls orders her to be placed as a sacrifice to the idol—the slave picks up the girl and ascends the steps, placing her over the back of the image. At this moment a panel of the blue fabric backing is drawn, revealing the almost nude form of a woman posing as a goddess; a silver backing is used and light blue from the sides highlights the character. We may add in closing that this is a very simple and highly colorful number to accompany the showing of "The Ten Commandments," as it is purely atmospheric in its construction.

COLONIAL THEATRE
New York City

Featured Picture: "The Homemaker" (Universal-Jewel)

Music

The Colony Melody Masters, conducted by E. Charles Eggett, played selections from "The Chocolate Soldier," by Strauss, with "My Hero" as the concluding number. John Priest is at the Console.

The Garden of Enchantment

Mr. and Mrs. Paul Petching are presented in a musical novelty which introduced many electrical and mechanical musical instruments, providing good entertainment. The set represents an exterior, particularly a garden of a farmhouse. The setting consists of a cut wood netted drop in two with a farmhouse painted at right, and a trellis with foliage clusters at left. A rural landscape drop is hung in back. A green topped set tree is placed right of the arched opening center, and a pink flowering tree left of the opening. In the foreground are two flower strips about 6 ft. long. There is an opening of about 4 ft. in center between the two strips. During the course of the action these are revealed as "musical plants." Azalea banks are used right and left of the strips to dress, and also up center right and left of the opening. Rustic chairs are placed up right and left center. Character dressed in overalls enters and picks up an instrument which is camouflaged with a flower and plays a tune upon it. This starts the introduction of several musical instruments well camouflaged, such as a series of horns, the bulbs painted to resemble pears; a rake, the tines of which are whistles, etc. The general lighting scheme consisted of magenta on the back drop with greens and ambers to highlight the various foliage pieces of the performing area.

Miss Dolores Farris, who has been so popular at the Riesenfeld theatres, is a welcome visitor at the Colony. Miss Farris appeared in a syncopated fantasy, and with the increased stage facilities which this theatre has to offer succeeded in doing better work than on previous appearances at the other theatres. A very simple background but one which is highly colorful is used. Light gold fabrics are hung in three. Upon this surface lights in various colors, purples, blues, ambers, green, magenta are played in shaft formation from the sides. Blue foots and border with reds mixed. Light amber spot on the dancer, who is in shell pink costume.

Operatic Interlude

Mr. Roger Dixon, tenor, sings the Aria, "Vesti la giubba," from "Pagliacci." Black plush hung in one, blue foots and borders brought up about half. The soloist dressed in white silk clown costume appears suddenly at center through the plush curtains. He sings the Aria in a light blue spot. He exits at center. This singer is to be commended for his excellent rendition of this very popular number. It is one of the best interpretations we have been permitted to hear in a long time.

RIALTO THEATRE
New York City

Featured Picture: "Wild Horse Mesa" (Paramount)

Ben Bernie and His Orchestra

The popular Jazz organization which has been holding forth at the Rivoli Theatre for the past four weeks has been transferred to this theatre, where they are introduced to appreciative audiences in a novelty concert program. The Rialto stage has been enlarged for the Bernie engagement. A new proscenium arch has been installed and one of the most attractive curtains and alcove panels which we have seen are also introduced this week. It is worth a trip to this theatre to look at the curtains. Bernie presented some excellent numbers, and his style has improved during the last four weeks; the current offering is perhaps among the best which he has given. He introduced a travesty on a banquet in which Ben and various members of his orchestra make comedy speeches. The stage numbers consist of Tandy McKenzie singing "The Rose of Picardy," Semon Krevoff, a very talented youngster in a clever dance; Doris Vinton in a dance selection, and four members of the Rivoli Ensemble in a "Charleston." The setting consists of a drop hung back. This has been used before and is painted with a silver mosaic center upon which a white crane is emblazoned over a flower motif of asters at the base. Gold panels are painted at right and left of the drop. Two set palm trees gilded and placed down right and left in front of the returns, which are in light blue and gold metallics. Amber and magenta from the sides with canary and red foots and borders are used to headlight the performing area. Light amber spot to work.

MARK STRAND THEATRE
New York City

Featured Picture: "Sally of the Sawdust" (United Artists) (Second Week)

The same program accompanying the featured picture is retained for a second week's run of the latest Griffith production. The program includes a prelude played by the Mark Strand Symphony Orchestra and a special prologue devised by Joseph Plunkett, which is a very excellent atmospheric feature for this particular picture.

CAPITOL THEATRE
Chicago

Featured Picture: "Drusilla With a Million" (F. B. O.)

Music Features

The Capitol Grand Orchestra with Albert E. Short conducting, in a specially arranged number entitled "Down the Mississippi." Banks Kennedy renders an organ novelty. The presentation included "Milady's Fan" with three principal characters as The Lady, The Dancer and The White Fan, and sixteen girls in a tableau, Eugene Thomas in a piano presentation of the Twelfth Hungarian Rhapsody by Franz Liszt; The Revue of "Neptune's Daughters"—three numbers introducing the following: (a) The Artist's Studio with the Artist and four girls; (b) The Changeable Beach with the Mystery Girl and eight bathing girls; (c) On the Boardwalk, introducing "Miss Chicago" and her retinue departing to participate in the contest for the title of "Miss America" at Atlantic City; a song entitled "Miss Chicago" is also sung, and the Boardwalk Ballet with eight girls is introduced.

CAPITOL THEATRE
New York City

Featured Picture: "The Unholy Three" (Metro-Goldwyn-Mayer) (Second Week)

The same program surrounding the first week's presentation of the featured picture is held over for a second week. The program includes the musical features, overture, "Maritana" by Wallace; Brass Sextette of the orchestra (Capitol) Sextette from "Lucia di Lammermoor" by Donizetti.

The presentations include the Capitol Male Quartette in a group of Negro Spirituals closing with a song giving a photographic background with a Bruce "Overture" scenic; Gambarelli and Ballet Corps in "The Little Toy Soldiers"; "A Duet of "Caprice Viennois" and Gambarelli in a solo number (new this week) "Valse Bluette" by Drigo; Hazel Simonson, Salvatore Solt and Ensemble of Twenty-Five in Finale of Second Act "Forza del Destino" by Verdi.

EASTMAN THEATRE
Rochester, N. Y.

Featured Picture: "The Shock Punch" (Paramount)

The music features include the overture "Mignon" by Thomas played by the Eastman Theatre Orchestra with Victor Wagner, conducting; Robert Berentsen, organist, renders a selection from "La Tosca" by Puccinni. Guilio Nardella, tenor, makes his first American appearance singing two numbers (a) Aria—"Vesti la giubba" (On with the Play) from "Pagliacci" by Leoncavallo, and (b) Serenade by Toselli.

PICCADILLY THEATRE
New York City

Featured Picture: "Kiss Me Again" (Warner Bros.) (Second Week)

The same program is retained for the second week's run of this Lubitsch masterpiece. The music includes the interlude, "Habanera" from the opera "Natoma" by Victor Herbert, and a violin solo "Kiss Me Again," Herbert, played by Fredric Fradkin. As a stage novelty a radio demonstration with guest announcer and several well-known radio artists including Les Stevens and His Orchestra, are presented in a novelty setting.

STRATFORD THEATRE
Chicago

Featured Picture: "Night Life in New York" (Paramount)

The program features include "Georgette" the captivating dancing violinist; Moss and the Manning Sisters, in an alluring dance divertissement; Lela Warwick and the Frisco Harmonists, and Doris Gutow at the organ, playing "That Melody That Made You Mine."

SEND IN YOUR WEEKLY PROGRAMS AND PRODUCTION ITEMS

SERVICE DEPARTMENT SUGGESTIONS

AND

LISTS OF NEW MATERIALS FOR PRODUCTION AVAILABLE UPON UPON REQUEST

"Poster Madness"

(Continued from page 825)

tains can be hung at the ends of the box. The lamps to give the silhouette effect should be placed on the floor of the platform and hung directly under the opaqued top, the characters working close to the surface will be silhouetted in distinct outline.

Scenic Treatment

The setting should be painted to represent an exterior. The frame of the billboard can be painted dull green; the set pieces right and left of the frame painted to represent brownish boards in a fence, some vines can be painted upon the fence if desired. The foliage border and leg should be painted in woodland green, and the upper part of the tree which is visible over the fence in a "tree-trunk brown." A sky drop to be used.

Lighting Treatment

A mixture of red and blue with the red predominating should be used in the foots and first border; the second border reds and blues on with the blues predominating; third border the blues on full, reds omitted. Spot set right and left off stage in one to highlight the working area of the poster artist. Use orange amber at right and a blue and dark amber variegated medium at left. Place a baby spot in the rigging and set same to work at left center. This is used to highlight the artist when he sits in front of the fence left. Green from left to highlight the foliage border. Bunch lights placed back of the silhouette box with blue and green mediums thrown on the sky drop. The lamps in the silhouette box should be white.

Properties

A small painter's ladder will be necessary and a paint-box, brush, rack and one or two paint pails are required by the artist.

Two Experts Discuss Art of Costuming

Note: A series of weekly reviews on valuable books to producers and musical directors. We shall be very glad to put you in touch with the publishers of these excellent aids.—Harriman.

"COSTUMING A PLAY" by Elizabeth B. Grimball and Rhea Wells. This is a valuable book for producers in that it covers the general subject of costuming, together with suggestions of how to devise the various costumes in an inexpensive manner. The book contains an enlightening treatise showing that every costume is a development from the tunic, skirt and cloak. This is followed with a chapter on Color, its use dramatically in a production. First primitive colors and how and when the different variations of shades and combinations were introduced are discussed in the notes on each period. This is followed by chapters on Dyeing and Decorating Textiles, Lighting and its effect on different materials and colors, and the various kinds of materials used in the costume manufacture. Under the heading of Costume chapters, there are plates in the following periods: Egyptian, Assyrian, Greek, Roman, Medieval, Early Renaissance, Late Renaissance, 17th Century, and in the 18th Century, Directoire, Empire, Mid-Victorian and Civil War. There is also information on costuming religious subjects, the historical costume of Biblical periods, and the conventionalized Medieval costumes for the miracle and morality plays. Producers will find this book of value and the line drawings accompanying the text will make it easy to duplicate. Following each period of bibliography is added which will permit the producer to secure any added information he may require from libraries, etc. The various characters are also suggested for which these costumes are particularly adapted. The cost of the book is low in comparison with the wealth of material which the text contains.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Wild, Wild Susan"

Paramount Offers Bebe Daniels in the Type of Story in Which She Has Scored Her Strongest Hits

Reviewed by Epes W. Sargent

"Wild, Wild Susan" is not as wild as the title would seem to suggest, but it's a great box office title and it's a fine little box office farce with Bebe Daniels as a hoydenish society girl who wants to live her own life and not marry a goggle-eyed family friend just to please her father.

The story gets off to a lively start with Bebe racing the fire engines up lower Fifth Avenue. She beats the engines to her own home, which has been afire, and gets out of arrest by explaining that she was merely leading the way. Her nerve wins her exemption. This is the fastest sequence in the play, for the action sags, since it is impossible to keep up the tempo. But there is plenty of fast comedy, including a leap from the Leviathan already outbound, to the gangway. These scenes are all authentic, as is a later sequence on upper Fifth Avenue and many in the still more fashionable Park Avenue section.

The action works up to a machine-made mystery sensation that will not appeal to the critics, but which seemed to please Rivoli audiences immensely. After her fling at real acting in "The Manicure Girl," Miss Daniels is back to her old impersonation of herself as the scenarist paints her. Her personality and vivacity sweep the rather trite play along and sustains the interest.

Rod La Rocque gives good support as the rich would-be author who drives a taxi to seek story material. The others are all in the picture, but there is no other outstanding role. They merely support, for most of it is given Miss Daniels and the rest goes to La Rocque.

The picture should prove itself at the box office, for it possesses abundant action and the magic of the authentic New York atmosphere.

Cast

Susan Van Dusen ..... **Bebe Daniels**
Tod Waterbury ..... **Rod La Rocque**
Peter Van Dusen ..... **Henry Stephenson**
Edgar ..... **Jack Kane**
Butler ..... **Ivan Simpson**
Eustace Waterbury ..... **Russell Mederoft**
Chauncey Waterbury ..... **Warren Cook**
Detective ..... **Joseph Smiley**

Based on story "The Wild, Wild Child," by Stuart Emery.
Scenario by Tom J. Geraghty.
Directed by Edward Sutherland.
Length, 5,774 feet.

Story

Susan Van Dusen, daughter of an affluent New York family, craves excitement and gets much of it from her automobile. Her father hopes to marry her to the son of his friend Waterbury, but the elder son has left home to seek fiction material as a taxi driver, and the remaining son is a callow, spectacled youth, just out of college. It is arranged that Susan is to go to Europe with her married sister and the Waterburys. She gets her first glimpse of the young man on the steamer deck and makes a leap for the already withdrawn gangplank. After a run in with her father she leaves home and gets a job as detective with a private agency, meantime meeting the other Waterbury, whose real name she does not know. Her father, and the returned Waterburys, learn of her ambition and Susan is given an "assignment" in which there are enough carefully planned thrills to discourage her ambitions and she marries the unspectacled Tod Waterbury, to her own and her father's great content.

Features Reviewed In This Issue

Circus Cyclone, The (Universal)
Girl Who Wouldn't Work, The (Schulberg)
Snob Buster, The (Rayart)
Wild Horse Mesa (Paramount)
Wild, Wild Susan (Paramount)

"The Girl Who Wouldn't Work"

Simplicity and Directness of New Director's Treatment of Story Enhances Its Dramatic Value

Reviewed by C. S. Sewell

Adapted from an English novel, the B. P. Schulberg production, "The Girl Who Wouldn't Work," introduces as a feature Director Marcel De Sano, who has achieved success in handling screen comedies. The story concerns a girl who shirked work. Her pursuit of pleasure brings about an affair with a wealthy philanderer and results in her father killing another girl under the impression he is saving his daughter from a life of shame. This tragedy brings both principals to their senses and leads to the customary happy ending.

Lionel Barrymore as the rich idler is exceptionally fine and more congenially cast than in some of his recent pictures; Marguerite De La Motte in the title role runs him a close second. Henry B. Walthall as the father and Lilyan Tashman as the hero's mistress score heavily.

The acting of the players is marked with extreme naturalness. They go through the situations more as people in real life would than is frequently the case before the camera. This seems largely due to Mr. De Sano's direction, for it fits in with his entire treatment of the story, which shows unusual simplicity and directness. He hews straight to the mark, shunning extraneous matter, and there is a noticeable absence of heroics, posing or striving for theatrical effect. The subtitles are in the same vein—nothing flowery, just everyday language. Instead of explanatory titles he lets the action unfold the story. This concentrates the interest and increases the punch, but also tends at times to cause confusion. For instance, Forrest Stanley's actions seem strange until it is later revealed that he is the girl's fiance.

No attempt has been made to soften the effect of the early actions of hero or heroine, which are such as to alienate sympathy. The appeal is staked on arousing interest in the situations and dramatic force of the plot, and in this it succeeds.

The keynote of the picture is a sex situation. The very boldness of its treatment robs it of suggestiveness or offense, although one title might be smoothed down. The directness, unexpectedness and daring handling of the climax where the father calmly fires several shots point-blank at the woman in bed, believing her to be his daughter, packs a tremendous punch and gets intense drama out of a melodramatic situation.

Although Mr. De Sano has refrained from a long trial scene, using an insert of a newspaper story to quickly straighten out the tangled threads, the picture will stand cutting, especially following the climax.

The average patron will probably not be aware of the difference in the handling of the story, but at the same time we believe it has increased its audience value and that the majority will find this picture entertaining, forceful drama.

Cast

Gordon Kent ..... **Lionel Barrymore**
Mary Hale ..... **Marguerite De La Motte**
William Hale ..... **Henry B. Walthall**
Greta Verlaine ..... **Lilyan Tashman**
William Norworth ..... **Forrest Stanley**
District Attorney ..... **Winter Hall**

Story by Gertie D. Wentworth-James.
Adapted by Lois Hutchinson.
Directed by Marcel De Sano.
Length, 5,979 feet.

Story

Mary Hale, employed in a department store, arouses the displeasure of her boss because she shirks her work. Gordon Kent, a rounder, is turned down by another clerk and flirts with Mary and she loses her job. To spite her fiance, Norworth, the assistant manager, she drives away in Kent's machine and they land at her home early in the morning just as her father, a night watchman, is returning home. He scolds and slaps her and when she meets Kent the next day she tells him she has left home. He persuades her to come to his home for the night and he goes to the club. Greta, a chorus girl who is his mistress, comes to the house and kicks Mary out. Mary's father also appears on the scene, mistakes Greta, who has hidden in bed, for Mary and shoots her dead. The next morning Kent discovers the tragedy, blames himself for it and confesses the crime to save Mary's reputation. Her father, however, finally confesses

Mr. Exhibitor: Ask at the Film Exchanges for the

It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

and goes to trial. Kent uses his fortune to defend him and after three trials the jury disagrees due to a juror's plea that he would have done the same thing. Kent slips a ring on Mary's finger and tells her he has landed a job and is now able to take care of both her and her father.

"Wild Horse Mesa"

Stampede of Wild Horses Furnishes Climax in Zane Grey Story Directed by George B. Seitz

Reviewed by C. S. Sewell

Still another Zane Grey novel, "Wild Horse Mesa," has reached the screen. This one serves to introduce as a Paramount feature Director George B. Seitz, who is well known to a large motion picture clientele as a producer of action serials.

Like other examples of this prolific author's works, so many of which have reached the screen, "Wild Horse Mesa" is a story of the great open spaces, and as usual Mr. Grey succeeds in getting his plot and characters sufficiently away from the usual formulas, while retaining the general atmosphere of a western, to arouse the interest.

The picture starts off auspiciously by introducing a beautiful white horse as the leader of a drove of a thousand head, and you anticipate that he is to be the center of the action. It soon develops, however, that it is the human characters that carry the plot.

Two sets of characters are introduced and the story cuts from one to the other for considerable time before their activity merges and the plot gets really under way. All this preliminary ground work is worked out with much detail, and the situations have been developed to an extent not commensurate with their effect on the advancement of the plot, so that consequently the story interest lags. Apparently everything has been subordinated to the big climax and there is a dearth of vigorous action before it is reached.

There is a thrill when the immense drove of horses start their stampede and the hero rides right into their path, but the apparent ease with which he causes the leader to swerve to another path robs it of some of the punch.

There are a number of attractive backgrounds and the technical details are high class. The picture also has the advantage of a thoroughly efficient cast, with such box-office names as Noah Beery, Jack Holt, Billie Dove and Douglas Fairbanks, Jr. Then, too, there is the magic of Zane Grey's name to be reckoned with; but the picture would be considerably improved by a free use of the scissors in several of the situations.

Cast

Chane Weymer	Jack Holt
Bud McPherson	Noah Beery
Sue Melborne	Billie Dove
Ches Weymer	Douglas Fairbanks, Jr.
Bent Manerube	George Magrill
Lige Melborne	George Irving
Grandma	Edith Yorke
Toddy Nokin	Bernard Seigle
Sosie	Margaret Morris

Based on novel by Zane Grey.
Scenario by Lucien Hubbard.
Directed by George B. Seitz.
Length, 7,164 feet.

Story

Good-natured Lige Melborne runs a general store in a little Western hamlet but is facing failure when Bent Manerube sells him the idea of using a large quantity of barbed wire he has on hand to fence in a part of a mesa over which wild horses roam. The scheme is to catch and sell them. Soon after they arrive on the location and get the wire in place, Chane Weymer, a horse buyer who has been chased by Bud McPherson's gang, arrives in camp thoroughly exhausted and is nursed back to health, and falls in love with Sue Melborne. Chane finally persuaded Lige that his scheme is not humane as the horses will rush into the wire and be slaughtered. Bent is so enraged that he joins with McPherson to put through the scheme anyway and start to stampede the horses. Chane succeeds in diverting the drove and captures the leader but due to Sue's pleading lets him go, and Sue promises to become Chane's wife.

"The Circus Cyclone"

With Art Acord in Stellar Role Universal Offers Entertaining Western With Circus Atmosphere

Reviewed by C. S. Sewell

A combination circus and western story with the circus atmosphere predominating is unfolded in the Universal Blue Streak Western, "The Circus Cyclone," with Art Acord in the stellar role.

The story deals with a girl in the circus who performs with a trained horse. When she resists the advances of the bullying owner of the show he beats the horse. A cowboy comes to the rescue and by defeating the bully in a ring fight wins the horse. The bully frames the girl's father, who is about to be lynched as a bank thief, but the hero chases the bully, gets back the money, saves the father and wins the girl.

By a choice of good though familiar situations in both circus and western types of stories and the addition of the prize fight, the story is kept moving at a pace that does not allow the interest to lag and provides an abundance of action. Some of the situations, for instance, the climax where the hero and villain fight while the auto keeps moving along a twisting mountain trail, with no one paying much attention to the steering wheel, stretch the credulity.

The cast fully measures up to requirements and Cesare Gravina does particularly good work in the pathetic role of the aged clown who is the father of the heroine. The work of the horse is distinctly pleasing, for this animal not only is efficient when it comes to trick stuff, but proves his mettle when the hero rides him in pursuit of the thieves. The climax, with the auto containing the villain falling over a cliff, which is conventional, is very well handled.

Altogether, "The Circus Cyclone" should prove above the average for patrons desiring melodrama with plenty of action.

Cast

Jack Manning	Art Acord
Exema Jackson	Moe McCrea
Doraldina	Nancy Deaver
Popo	Cesare Gravina
Brandt	Albert J. Smith
Greasey	Jim Corey
Fatty	Hilliard Karr

Story by Alfred Rogell.
Directed by Alfred Rogell.
Length, 4,397 feet.

Story

Popo was a clown and his daughter Doraldina an equestrienne in a circus. Brandt, the owner, an ex-pugilist, tried to force his attentions on Doraldina and she fled into the tent occupied by the horse. Brandt came in and started to beat the horse. Jack, a cowboy came to the horse's rescue and it was arranged to have a ring fight. Jack won and got the horse but Brandt insisted that she steal the horse back. During this time Jack and Doraldina, thrown together had fallen in love with each other. Brandt to get rid of Popo had his henchman rob the bank and frame Popo who is arrested. The crowd prepares to lynch him, but Jack learning from a boy who overheard the crooks talk of the robbery chased them and finally got the money, bringing it back in time to save Popo and win Doraldina.

"The Snob Buster"

Reed Howes' Newest Rayart Production Has Pleasing Story and Plenty of Stunts and Action

Reviewed by C. S. Sewell

Of the same general type as his previous starring vehicles in the series for Rayart is Reed Howes' newest production, "The Snob Buster." It is a romantic melodrama with an abundance of action interspersed by comedy, and the star has several opportunities for athletic stunts.

The story should strike a responsive chord with the average audience, for it deals with a chap who starts out as a snob, becomes thoroughly democratic as the result of the war and, much to the disgust of his family, pals with his buddy, an ex-prize fighter. In the end, he wins the girl of "the masses" by licking a pugilistic champion, and even succeeds in reconciling his father to accepting her as a daughter-in-law.

The theme has been obviously built with the box-office in view and situations have been introduced with an eye to their audience appeal rather than from strict logic. Events have been shaped so that Hr. Howes is kept busy every minute. First he has a time escaping from his home as his father wants to have his sanity tested. Then he dodges detectives. This gives a chance for thrills in scenes where he climbs up fire-escapes, walks a plank from one building to another at a great height and slides down several stories on a rope. These stunts provide good thrills and are photographed from such angles as to show that they are the real article, with no chance for faking. Then, too, there is a good prize fight with a novel twist and extra punch when the place is raided and the hero takes his rival to the top of a skyscraper and finishes the job.

Howes has a pleasing personality and his role is well suited to him in every way. Gloria Grey does good work as the girl and David Kirby is particularly good as his buddy.

While somewhat more mechanical and not quite as snappy as some of his early pictures for Rayart, "The Snob Buster" should prove a satisfactory program attraction for the average theatre.

Cast

Theodore Pendergast	Reed Howes
John Pendergast	Wilfred Lucas
Uncle Tobias	George French
Butch McGuire	David Kirby

(Continued on Page 830)

Gaining Momentum!

This Week

"EVOLUTION"

Urban-Kineto Production

at

BRANFORD, NEWARK

Next Week

"EVOLUTION"

Edited by Max Fleischer

at

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THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Mary, Queen of Tots"

(Pathe—Comedy—Two Reels)

Hal Roach in a novel way introduces the majority of the "gang" in "Mary, Queen of Tots." Little blonde Mary essays the role of a rich girl tired of her long lashed and beautifully gowned dollies. She is delighted with a gift from her mother's gardener of four crudely clad images. These represent the handicraft of an Italian workman who uses living models from which he fashions his wares. The images are readily recognized as those of the rest of the "gang." After setting them about the room, amid her toy dogs and horses, the little girl falls asleep. Trick photography permits the substitution of Micky, Farina and the rest of the crowd to appear in diminutive size. They romp about the sleeping form of Mary, who appears like a giantess in their midst. When she awakes the dolls are all back in their original positions. A nurse throws them in an ashcan and when Mary later finds the models playing on the street she believes that they are her fairy dolls returned to life. She dines them in her spacious home, when they proceed to resort to the antics characteristic of their other productions. This two-reeler will help to raise the standing of any theatre in any community. Some of the myth-like shots are beautifully executed. Children will be immediately sold on this and grown-ups will find in it an abundance of laughs.—T. W.

"Won by Law"

(Universal—Comedy—Two Reels)

This Century Comedy distributed through Universal presents Wanda Wiley, the star, in the role of a girl who is almost too lazy to live, until a handsome young Northwest Mounted Policeman comes along. Then she brightens up, rescues him from a gang of moonshiners, marries and promptly subdues him. While this idea runs all through the picture, several more or less familiar and improbable trick and slapstick comedy situations have been introduced, such as scenes where she is dragged across a lake, also where fish jump out of the water when a magic flute is played. Quite a little ingenuity has been used in planting the extreme laziness of the heroine. There are several amusing moments but the type of picture is not as snappy or as well suited to Miss Wiley as many of her former releases.—C. S. S.

"Pathe Review No. 34"

(Pathe—Magazine—One Reel)

"From the Inside Out" is the feature of "Pathe Review No. 34." The camera lens is apparently under water and records how fish are disturbed near a certain beach by divers, plunging horses and splashing dogs. "Some Moroccan Matters" shows how wives in some parts of Morocco hitch up with the oxen in ploughing the fields. "The Waters of the Niort" is in Pathecolor. It shows a canal town in France. On the whole this one-reel offering should prove a valuable program attraction.—T. W.

"Shorts" Reviewed In This Issue

Be Careful (Educational)
Mary, Queen of Tots (Pathe)
Pathe Review No. 34 (Pathe)
Pleasure Bound (Educational)
Seven Ages of Sport (Pathe)
Speak Easy (Universal)
Stand Up and Fight (Universal)
Won By Law (Universal)

"Speak Easy"

(Universal—Comedy—One Reel)

No, this Universal single-reeler distributed by Universal, starring Charles Puffy, is not a comedy of bootleggers or blind tigers. Puffy has a rival in love and the efforts of these two to outwit each other furnish the action. One situation shows the girl's father discovering both are cheap skates and offering her hand to the first to produce a thousand dollars. Puffy wins because he accidentally runs an auto containing a thief who has stolen the police department safe directly into the station house. This reel contains more average slapstick and shows less originality than the earlier ones in the series.—C. S. S.

"Seven Ages of Sport"

(Pathe—"Sportlight"—One Reel)

Grantland Rice in "Seven Ages of Sport" shows that healthful humanity from the lusty cry and shaking rattle to the exchanging of checkers in the gloaming of life is comprised of a good percentage of muscular activity. He shows the boy in the school playground and under the supervision of the scout master; then the collegian pulling on the varsity team and rushing the pigskin oval; the middle-aged business man making a birdie on the golf course, and the gray-haired but tanned veteran completing his active career at the checker board. The picture is one that all should enjoy. It is one confined to the refreshing out of doors.—T. W.

"Stand Up and Fight"

(Universal—Western—Two Reels)

Jack Perrin, the star of this Universal reissue, appears in the role of a fighting parson. He invades a saloon, licks the owner who threatens him and this results in the gang attending church. He then aids the girl's father to sell stock in a mine. The bartender blows up the mine and arouses the townspeople by telling them the preacher did it. It develops, however, that the blast uncovered a rich vein of gold. Everybody is made rich and the preacher wins the girl, while the villain is driven out of town. There is a good fight and the story is of fair interest for Western fans.—C. S. S.

"Be Careful"

(Educational—Comedy—Two Reels)

This Jimmie Adams Comedy made by Christie and distributed through Educational is filled with amusing action, including a lot of rough and tumble stuff and slapstick, but at the same time is built around a central idea and not thrown together, and a number of the laughs are due to the situations. Jimmie's role is that of a good-natured guy who helps a couple to elope, and when he finds out that the man is a thief, chases the pair and uses just as much ingenuity to prevent them from getting married. A situation sure to get laughs is where he takes the shoes belonging to the man and woman, puts them on his own hands and feet and then on a colt, to deceive the bloodhounds. The stunts he pulls, including the luring away of the justice of the peace by means of a fire alarm, should also prove amusing. It is a fast-moving comedy that the majority should like.—C. S. S.

"Pleasure Bound"

(Educational—Comedy—Two Reels)

Fish and flivvers furnish the opportunities for the laughs in this Jack White production for Educational, written and directed by Norman Taurog, with Lige Conley in the leading role. The girl's family start to accompany father on a fishing trip, a rival offers his car but it meets with an accident and Lige comes to the rescue with his flivver. Certainly a very fertile imagination has been used in devising the various things that happen to this machine. After doing all sorts of crazy stunts, it opens out like a telescope and the rear gets knocked around until it is twisted like a tete-a-tete chair. There has been an epidemic of flivver stunts but this one is new and should get the laughs. A lot of good slapstick situations have been introduced at the fishing grounds which should prove thoroughly amusing. Altogether, it rates high in the list as a speedy and amusing slapstick comedy.—C. S. S.

(Continued from Page 829)

Molly McGuire.....Gloria Grey
Kid Lowry.....Ray Johnson
Schultz.....Max Asher

Story by Forrest Sheldon.
Directed by Albert Rogell.
Length, 4,970 feet.

Story

Theodore Pendergast, a young snob, goes to war and Butch McGuire, an ex-prize fighter, becomes his buddy. After the war, Theodore, now known as Ted, returns home with democratic ideas, bringing Butch with him, and his father even goes so far as to attempt to have his sanity examined and to try and put him in a sanitarium. Ted, however, escapes and goes with Butch, whose sister Molly runs a restaurant in a tough neighborhood. Ted falls in love with Molly and is welcomed by the gang, all except Kid Lowry, a prize fighter. Finally they arrange for a grudge fight in the ring, but Ted's father has him kidnapped and placed in a padded cell. Ted escapes and arrives in time to fight, and is losing when Molly rushes in and tells him to win for her sake. Ted's father, who denounced Molly, realizes she is true blue. The police raid the place. Ted escapes with Kid and leads him to the top of an apartment house where he thoroughly licks the Kid. Ted then proposes and Molly accepts him.

Laura Jean Libbey, world famous author of "When His Love Grew Cold," an F. B. O. production.

"The Unholy Three" Proves "Big Draw" at N. Y. Capitol

"THE UNHOLY THREE," the Metro-Goldwyn-Mayer production starring Lon Chaney, ushered in Greater Movie Season at the Capitol Theatre, New York, and has already established itself as one of the greatest motion pictures ever filmed. It has packed the enormous Capitol to the doors at every performance and undoubtedly will create a new box office record at that house.

Critics of the New York dailies have seldom, if ever, praised a picture as they have "The Unholy Three." The New York Times said, in part, "Not often does one see such a powerful photodrama as 'The Unholy Three.' It is a stirring story stocked with original twists and situations, a picture that teems with surprises and one in which the suspense is kept as taut as the string of a bow."

The N. Y. American says: "I can heartily approve of the choice of the Capitol Theatre in booking such satisfactory entertainment as 'The Unholy Three' to celebrate Greater Movie Week," and the N. Y. Daily Mirror has this to say: "This is the masterpiece of crook dramas. It is superbly directed, superbly acted and superbly picturized. It's one picture in a million, greater in our opinion than that wonderful picture, 'The Miracle Man.'"

The Morning Telegraph says: "Is a better picture than 'The Miracle Man' and should achieve the same wide popularity as George Loan Tucker's masterpiece. 'The Unholy Three' will interest everyone. It should be a great money maker." The Evening Post praises "The Unholy Three" in this way: "Splendid entertainment that is not lacking in thrills. The plot is unique and the acting far above the average. Anybody who has been longing for something new in crook pictures should try this one." Says the N. Y. Evening World, "In it Chaney puts over another of his compelling characterizations. His work is convincing and realistic."

Ascher Brothers of Chicago Book All Century Comedies

ADVICES from Leroy Alexander, Universal manager in Chicago, to H. M. Herbel, sales manager of Century Comedies, state that a big deal has just been closed by which the Ascher Brothers, owners and operators of one of the most important circuits in Chicago, get the entire output of the Century Comedies for 1925-1926 for their screens. "Little Red Riding Hood," a two-reel novelty, also being put out by Century, is included in the deal.

The Ascher theatres in which the Centuries will be shown are the Oakland Square, Forest Park, Metropolitan, Commercial, Vista, Portage Park, Frolic, Lane Court, Calo, Terminal, West Englewood and Crown.

The comedies included in the deal are the new series of twelve Buster Brown-Century Comedies, adapted from R. F. Outcault's famous newspaper cartoon comics; a series of twelve Wanda Wiley Centuries, a series of twelve Edna Marian Centuries and an assortment of comedies by starring popular male stars.

"Little Red Riding Hood" is a novelty picture, featuring Peter the Great as the wolf and Baby Peggy as Little Red Riding Hood. It is heralded as one of the most unique novelties to be offered in the short product field this fall.

Presentations of Century Comedies in the Ascher houses will begin immediately. Among the first Centuries to reach the screens of these important Chicago houses will be "After a Reputation," starring Edna Marian; "Paging a Wife," an Al Alt comedy; "Won By Law," starring Wanda Wiley, and "Crying for Love," made with Eddie Gordon. The first of the Buster Browns will be shown late in August or early in September. It is "Educating Buster," reported from the West Coast as being a box-office puller. It recently had a successful run at the Forum in Los Angeles.

Joan Meredith Signed

Joan Meredith, under a long term contract to the Chadwick Pictures Corporation, will be seen in an important part in Larry Semon's latest starring vehicle for Chadwick, "The Perfect Clown." Miss Meredith was discovered by I. E. Chadwick and put under contract by him after seeing her in a small part in one of his productions. Miss Meredith will also be seen in an important part in "Blue Blood," the coming George Walsh production. Others in the cast will be Cecille Evans, Philo McCullough, Harvey Clark, Robert Boulder, Eugene Borden and G. Howe Black.

Wray Beats Schedule

John Griffith Wray, who directed "The Winding Stair," Fox Film Corporation's adaptation of the A. E. W. Mason novel, made a record on this, his first production under Fox contract. He completed the picture in eight days less than schedule, and that, too, in spite of the fact that injuries of several members of the cast delayed work several days. Edmund Lowe and Alma Rubens play the leading roles in this picture.

Escaping from the police, the crook gang finds a shelter in the mountains. Here Hercules, the giant; Tweedledee, the dwarf; Rosie O'Grady, the pickpocket, and Echo, the ventriloquist, hide from the law. One of the scenes in "The Unholy Three," directed for Metro-Goldwyn-Mayer by Tod Browning, with Lon Chaney, Mae Busch and Matt Moore in the leading roles.

Fox Executive Finds Exhibitors Will Cooperate in Exploiting Short Films

AS befits his association with Fox Film Corporation, a pioneer in the movement to advance the standard of short subject films and one of the leaders in the drive to impress exhibitors with the importance of properly exploiting the little features, Fred C. Quimby, short subject sales manager of the Fox organization has sounded exhibitor sentiment and formed definite plans of action to effect fullest co-operation between his company and the theatres booking its short subject output.

Mr. Quimby has returned to New York from a tour of the principal cities of the United States, where he had heart-to-heart talks with any number of exhibitors, large and small. During the course of his trip he visited every Fox exchange, inaugurating a new short subject sales policy.

Because of his reputation as a short subject expert, the findings of Mr. Quimby, although mostly about his own company's activities, are printed herewith because they reflect the trend of things concerning all short subject producers, distributors and exhibitors.

Among the more important observations made by Mr. Quimby are:

That exhibitors are more than willing to co-operate with producers in the proper exploitation of the short films.

That a number of exhibitors have been ahead of the producers in appreciating the box-office value of the one and two-reelers and have been giving them a just amount of attention in all advertising and publicity, and, when their importance and popularity merited it, subordinating the feature to play up the short subject.

That exhibitors generally have grown as discriminating about their short subject bookings as they are about their features and insist on full information regarding them before signing contracts.

That the big exhibitors who have been passing up comedies for other presentations are realizing this is not in accord with their audiences' wishes, and are cutting down on prologues and other attractions to make room for one and two-reel comedies.

That all the exhibitors talked with promise to be more than fair and equitable to their short subject bookings in advertising and other publicity.

And that the box-office results where short subjects were properly exploited were most gratifying and attested better than any words could the importance of the little features and the high regard in which they are held by the public.

Summing up, Mr. Quimby says the campaign inaugurated at the meetings of the short subject producers and distributors to convince the exhibitors of the value of properly exploiting short subjects is bringing the most satisfactory results. Exhibitors everywhere, he says, are waking up to the value of their one and two-reel attractions, and many who never thought of advertising them before are doing so now with the ones who are increasing the space formerly allotted.

Mr. Quimby was more than pleased with the outlook for the Fox company's short subject product. He claimed that exhibitors everywhere look upon the Fox schedule of short film releases for the 1925-26 season as the best balanced and highest class announced. He said they are showing appreciation of this fact by booking it 100 per cent., with the result that the Fox short subject sales to date are 200 per cent. better than last season.

The Van Bibber comedies, Mr. Quimby found, have won a warm spot in the heart of the exhibitors. As a result of their tremendous success with the public, many of the theatres booking them give them an equal amount of space with the features in advertising, publicity and lobby displays. The presence of eight more of these comedies on the new release schedule is sufficient argument to many exhibitors to book the entire Fox short subject output, he said.

Mr. Quimby said that the exhibitors were full of praise for the way the Fox company went about building up and strengthening their short subject schedule. Many remarked that the quality of production of the little features has more than kept pace with the feature productions, adding that this statement was made after taking into consideration that the Fox schedule of Supreme Attractions and Starring Features this year forms a most imposing and formidable line-up of box-office attractions.

The fact that Mr. Fox has spent and is spending millions of dollars on his short subject pictures and is going to untold lengths to secure the best possible humorous material is appreciated by exhibitors.

As a consequence Mr. Quimby found a majority of those on whom he called in a mood receptive to closing for the Fox short subject product 100 per cent.

Mr. Quimby said the exhibitors were fully aware that millions of dollars could not buy the publicity behind the names of Richard Harding Davis, O. Henry and Mabel Herbert Urner, the trio of great American fictionists whose picturized works form important units in the Fox two-reel release schedule.

Exhibitors' praise for Fox News was tremendous, Mr. Quimby says, while the sales increase for this one-reel release borders on the sensational. All the exhibitors he talked with boosted the news reel and said they considered it the most up-to-date and modern reel released. One exhibitor told Mr. Quimby he would no more leave Fox News off his program than he would omit his feature.

One of the outstanding features of Fox News, as pointed out to Mr. Quimby by an exhibitor, is the fact that never at any time is it morbid or depressing, it being carefully edited to keep out gruesome subjects that would induce these effects. This same exhibitor said the Fox News reel had a greater appeal to women and children than any other reel for the reason that, while it is never distasteful or shocking, it is always tensely interesting and entertaining. He added that for beauty, grace and well arranged selection of subjects, Fox News is in a class by itself.

The Fox short subject sales manager said he was gratified with the reception accorded the new Fox Varieties by the exhibitors. He pointed to the fact that the demand for them was so great that it was necessary to dip into the 1925-26 releasese to keep pace with it. He said he found Fox Varieties an in-

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Scenes in the William Fox special, "Kentucky Pride," with J. Farrell MacDonnell, Gertrude Astor and Henry B. Walthall. A John Ford production.

JAMES KIRKWOOD
One of the featured players in D. W. Griffith's Paramount production, "That Royle Girl."

Exhibitors Will Exploit Shorts

(Continued from Page 832)

tegral part of the programs of innumerable big first run houses and that the management of those theatres said these one-reelers mirroring the world we live in added distinction and class to any show.

The plans of the Fox company to aid the exhibitors properly to exploit their short subject attractions, as explained by Mr. Quimby, are comprehensive and should be productive of excellent results.

In the first place, complete press books will be issued by the Fox company with each two reel series. These books will be exactly alike, except in the number of pages, the books now issued with the starring features and supreme attractions produced by the company. They will be complete in every detail with synopsis, cuts and mats, publicity stories, reviews and exploitation suggestions. For lobbies and outdoor advertising the Fox company will get up excellent one-sheets of real magnetism which will be the work of a recognized specialist. In addition to this there will be an ample supply of stills for newspapers and lobbies.

For Fox News and Varieties attractive stock and current issue one-sheets and slides will be available.

In connection with exploiting the Fox comedy series Mr. Quimby pointed out the decided advantage of the Fox product over the general run of releases owing to the big names of the authors from whose works three of the series will be adapted. He explained:

"Names like O. Henry, Richard Harding Davis and Mabel Herbert Urner are bywords in every American home and the mere display of any of them is sufficient to attract immediate attention. At the same time they are what you might call 'newspaper copy names' and exhibitors will find editors ready to print every story about the productions based on the works of these literary giants, and they will get notices worthy of most feature films.

"Stories by such celebrated authors have never been bought for two-reel comedies before. Mr. Fox has dignified the short comedies by seeking the works of real literary celebrities and has made them worthy of editorial attention. And make no mistake, these productions will be the talk of the country before the season is over. They are great. In addition to being adaptations from the best literary material, the casts, direction and settings of these two reelers will stand comparison with any feature production ever made. They are five-reel stories and productions crammed into two reels."

"Uncle Tom's Cabin" to Be Made as Super Picture by Universal

"UNCLE TOM'S CABIN," Harriet Beecher Stowe's world famed novel, is to be picturized by Universal as a super-special production, it has just been announced at the Universal home office. It will be put into work immediately.

The entire facilities of the vast Universal studio plant at Universal City will be placed at the disposal of the executives and technicians entrusted with the making of the picture.

The production will have an all star cast. No definite selections have been made yet, but the studio executives are combing the list of eligibles for the right players.

"Steppin' Out"

Columbia Pictures Ready for Comedy Demand With Fine Offering

Anticipating the great public demand this season for comedy, Columbia Pictures has responded with the third production scheduled for the 1925-26 Columbia series, "Steppin' Out."

Camera work has been completed on the feature which has been adapted from "The Lure of Broadway." Prominent in the cast of well known character players is Ford Sterling, the famous comedian.

The picture was made on a scale that justifies the world "lavish." Harry Cohn, Production Manager for Columbia gave orders that no expense was to be spared to make it one of the most elaborate productions that has yet been released under the Columbia banner.

In line with these orders from Mr. Cohn, the whole company, consisting of over two hundred and fifty people was taken to Venice, California, where the famous La Riga Cafe and its orchestra were engaged for the big cabaret scene which is one of the many strong punch scenes in the picture.

A cast of favorites and character actors of repute in "Steppin' Out" includes such names, besides Ford Sterling, as Robert Agnew, Cissy Fitzgerald, Ethel Wales, Tom Ricketts and Lotus Thompson.

"Steppin' Out" will be ready for distribution to exchanges throughout the country very soon, as the cutting and titling are now completed.

Ready for Screen

The William Fox Company has finished filming "A Man Four Square," in which Buck Jones is the star

Marcus Loew Books It for 129 Days!

The Editor's Views

WE have just enjoyed a real treat. And with it, come upon what strikes us as the outstanding novelty for presentation as part of Greater Movie Season.

With the cooperation of those pioneers, Thomas A. Edison and E. S. Porter, "The Great Train Robbery" and a number of still earlier releases have been combined in a single reel novelty that is certain to arouse no end of discussion during the industry's jubilee celebration.

Here is ready-made ad. copy. "The first word—and the last word in motion pictures"—a linking up of the short reel novelty to the current feature. Here is certain copy for photoplay editors.

And, aside from business thoughts, for picture men here is a treat that you don't want to miss. It will bring back many happy memories, give you many a chuckle.

Robert E. Welsh

"THIRTY YEARS AGO"
THE ONE BEST SINGLE REEL NOVELTY
FOR GREATER MOVIE SEASON
WRITE NOW FOR FIRST-RUN DATES
SHORT FILMS SYNDICATE
729 Seventh Avenue New York

New York Critics Praise "Sally of the Sawdust"

NEW YORK newspaper critics like D. W. Griffith's latest screen feature, "Sally of the Sawdust," just as well as the audiences at the Mark Strand Theatre seem to like it in its New York premiere, and are just about as unanimous in voicing their written approval as the audiences have been in giving their approval by frequent and spontaneous applause.

"Judging by the mirth and tears it elicited from an audience that packed the Strand to overflowing, 'Sally of the Sawdust' will reap a harvest of gold," said the reviewer for the New York Times. "It is quite obvious that Mr. Griffith intended this picture to be a commercial success, and with that end in view he aimed the shafts of his love story at the hearts of flappers and youths, balancing his adolescent appeal with the inclusion of clever comedy. In 'Sally of the Sawdust' Mr. Griffith not only nods to art, but he bows low to the box-office."

"D. W. Griffith offers a box-office picture in 'Sally of the Sawdust' which probably will make more money than any picture on Broadway this week," said Richard Watts, Jr., in the Herald Tribune. "There is no denying the entertainment values of the photoplay."

"'Sally of the Sawdust' is among the finest of all motion pictures yet made," wrote Quinn Martin in the New York World," and I am not so sure but that it is the screen's classic in mature character delineation. It has as lovely a story as the films have told, acted superbly, drawn in figures of living, breathing human beings, and all so exquisitely moulded as to form a moving and still a joyous drama of persons and circumstances."

"The Griffith genius for playing on the emotions flares forth in 'Sally of the Sawdust,' giving us a picture that is Chaplinesque in its comedy perfections," said Louella O. Parsons, in the New York American. "Combined with this excellent comedy tempo there is drama that is Griffith at his best."

"There's a glorious experience waiting for you at the Strand," said Mildred Spain in the New York Daily News. "Something new in movies. A movie that can shake you into laughter with horseplay or make you taut with emotion. A regular rogue of a movie. D. W. Griffith may have made better movies than 'Sally of the Sawdust' but I doubt it. At least this one will be the most universally liked."

"D. W. Griffith is a juggler—a juggler of laughter and tears. He tosses a tear away only to clutch at a laugh and he never makes a slip," wrote Dorothy Day in the Morning Telegraph. "But Mr. Griffith is more. He is a great director, and for proof of this let me refer you to 'Sally of the Sawdust.' It is a delightful business to be able to record that the audience at the Strand almost 'stopped the show' several times with their applause at the antics of Carol Dempster and W. C. Fields. The picture is full of touches such as Mr. Griffith knows only too well how to make. You'll love 'Sally of the Sawdust,' and if you don't there's something the matter with you."

"'Sally of the Sawdust' is so excellent a film, thanks to the combination of D. W. Griffith and W. C. Fields, that a poor movie fan who sees inferior pictures weeks upon weeks will be pardoned if he enjoys the luxury of shouting his head off in praise," said the reviewer for the Evening Telegram.

"'Sally of the Sawdust' is a good picture and it is an interesting picture as well," said the critic for the Evening Post. "Sally and her 'Pop' are the picture, and they are quite enough."

Douglas Fairbanks visits the Metro-Goldwyn-Mayer studios and finds Ramon Novarro in perfect physical trim as a result of the latter's following Doug's pet axioms on health and training. Novarro's first starring picture for M.-G.-M. is "The Midshipman."

Scenes in Gloria Swanson's forthcoming Paramount picture, "The Coast of Folly," an Allan Dwan production in which Gloria will be seen in dual roles.

Stirring Response in Cleveland to Lavish Exploitation on William Fox's "Lightnin'"

AN exploitation campaign of unprecedented proportions preceded the Cleveland showing of the William Fox picture "Lightnin'." That the effort was prolific of results was amply substantiated by the crowds that stormed B. F. Keith's Palace Theatre on the opening day. For despite the sultriness of the weather, "Lightnin'" opened to capacity business on Sunday afternoon, and the evening attendance record completely smashed the high record recently achieved at the Palace by another Fox picture, "The Iron Horse."

A well-organized special newspaper campaign was conducted in the four Cleveland newspapers. The Plain Dealer carried the "Lightnin' Liar Contest" on Wednesday of the week before the picture opened and carried a daily story on the contest up to the Tuesday after "Lightnin'" opened. Over 350 replies were received on the contest before the opening. The contest being arranged to bring out and publish the biggest lies ever told. The first prize offered being $10; the second, $7.50; third, $5.00; twelve pairs of tickets were offered as minor awards. The judges were Ward Marsh, photoplay editor; John R. Royal, manager of the Palace, and the Fox exploitation representative.

Three hundred invitations were sent out for a special screening of the picture, which was held on Tuesday before the opening. The screening was attended by prominent people, leaders of clubs and local associations. Refreshments were served by the management after the screening.

On Sunday, the opening day, each program issued by the Palace contained a postal card, upon which patrons were invited to express their opinions of the picture. These opinions were used in various newspaper ads. One striking point about the post cards was that many of them came from towns in Ohio that are quite distant from Cleveland, proving thereby that the opening draw was not confined to Cleveland alone.

The Postal Telegraph Company cooperated in the campaign by using in their eight branch offices a special window sheet displaying a telegram from Jay Hunt and Madge Bellamy, and stating that Postal Service was "Lightnin' Service," etc.

A hitherto unused exploitation device was the use of bee "exploiters." This consisted of ten hives of bees in glass-enclosed cases, so that they could be seen swarming over the cones making honey. Two of the hives were placed on tables in front of the theatre, and eight cases were displayed about town in advantageous locations. Cards on the cases read: "These are the bees that 'Lightnin' Bill Jones drove over the desert in midwinter—See 'Lightnin' at the Palace."

Honey was also employed as an exploitation medium. Three thousand small jars of honey were used with special labels on the jars reading: "This honey was made by the bees used in "Lightnin' at the Palace." The jars were given out at the four newspaper offices, in all departments. Several house employees also distributed the honey to all the offices in the City Hall, city courts, police headquarters, and even in the city jail. This stunt attracted considerable attention.

FIRST SHOWING IN AMERICA
"LIGHTNIN'"
B. F. KEITH PALACE
IT IS THE AMERICAN
DRAMATIC CLASSIC
"LIGHTNIN'"
The play that ran 1291 consecutive performances in New York!
One year in Boston, two years in Chicago.
One week only, starting July 26.
B. F. KEITH PALACE

"Lightnin'" Cigarettes specially made up and issued at special showing of the William Fox-John Golden pictures in Cleveland. Also distributed to Cleveland newspaper staffs.

Another souvenir was presented to all those attending the special screening. This consisted of a box of cigarettes, with the name of the picture stamped on every cigarette, and on the cover of the box as well, together with a brief but effective sales talk on "Lightnin'." On the day following the special showing, the cigarettes were distributed to the advertising and editorial staffs of the four local newspapers.

Every member of the cast sent telegrams

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"Havoc," Fox Picture, Gets Street Parade in St. Louis

AN outstanding feature of the exploitation campaign that accompanied the St. Louis showing of "Havoc" was an auto parade that toured the streets for several days preceding the showing.

The auto parade was made possible by a tie-up arrangement with the Durant motor car company, who loaned fifteen new star cars for the stunt. The cars bore large banners reading: "You Won't Play Havoc If You Buy A Star," "Buy A Star and You Won't Play HAVOC With Your Bank Roll," etc. Other banners also carried the names of the cast, and play date.

Two laundry wagons, one car advertising a shock-absorber and two Chevrolets also took part in the turnout. The laundry wagons carried signs reading: "The National Laundry Won't Play HAVOC With Your Wash," with the car demonstrating the shock-absorber, and the Chevrolets carrying similar Havoc signs.

The great length of this stunt touring all the principal thoroughfares attracted great attention, and undoubtedly contributed largely to the successful engagements of "Havoc" at the Kings and Rivoli theatres. The parade comprised the biggest film exploitation stunt ever seen on the streets of St. Louis, and reflects great credit on Al J. Marks, the publicity man who staged it, in cooperation with the Fox exploitation department.

Durant Star cars used in the automobile parade in St. Louis as part of the exploitation on the showing of "Havoc," the William Fox special.

A. C. SNYDER

The general manager of Dependable Pictures Corporation in Boston has a host of friends in the industry.

Dependable's New Franchise

A. C. Snyder Buys New England From Astor Distributing Corp.

A. C. Snyder, general manager of Dependable Pictures Corp., of Boston, announced this week that he had acquired the franchise of New England for all of the Astor Distributing Corporation product. This includes eight Bernarr Macfadden True Story productions, the first of which is "The Wrongdoers," starring Lionel Barrymore, and the second of which is now in production, "False Pride," starring Owen Moore and Faire Binney. Included also are the Madeline Brandeis production, "The Shining Adventure," starring Percy Marmont, with Mabel Ballin and Ben Alexander; "The Business of Love," a Jess Robbins production starring Edward Everett Horton, with Zasu Pitts and Barbara Bedford in the cast; and the Astor Aristocrat production, "Child Wives," which will be a special picture on a big theme, to be released in the Fall.

Mr. Snyder's name is a new one in the franchise field but he has been actively interested in motion pictures for a number of years, having financed numerous motion picture projects and being a silent partner in others. His policy, he said, would be "not how many pictures, but how good and concentrating on the good ones."

To Film "Morals for Men"

Work is under way for the casting of the Tiffany Production "Morals For Men" suggested by "The Luck Serum" by Gouverneur Morris.

According to M. H. Hoffman, general manager of the company, who is at present in Hollywood, this picture will be produced in the same lavish manner as "Souls For Sables."

A Ton of Fun

Joe Rock, producing Standard Comedies for Film Booking Offices release, has completed work on the first of these series, entitled "Tailoring." This comedy stars the three funniest fat men of the screen, "Tiny" Alexander, "Fatty" Karr and "Kewpie" Ross, who will achieve film fame under the sobriquet of "A Ton of Fun."

Celebrated Players Contracts for Truart's Series of Novelty Films

J. S. GRAUMAN, president of the Celebrated Players, Inc. of Milwaukee announces that in addition to having the franchise for the Tiffany Big Twelve by famous authors and the Six Truart Blue Ribbon features, he has contracted with Truart Film Corporation for their series of Four Novelty Productions featuring Rex, the Wonder Dog and Black Beauty, the Marvelous Horse and the series of Four Cinemelodramas and the Special Truart feature "Romance Road" featuring Raymond McKee. This deal was consummated by John N. Weber, representing the Truart Film Corporation.

On his trip to the Middle West, Mr. Weber accompanied by Jerry Abrams, District Manager of the Renown Pictures, Inc. of Chicago, also sold the franchise for the St. Louis territory which embraces Southern Illinois and Eastern Missouri for the Tiffany Big Twelve by famous authors, the Four Novelty Productions and the Four Truart Cinemelodramas to the Columbia Pictures Corporation.

Mr. Weber also closed the deal for the Four Truart Novelty productions for the Minneapolis territory which embraces Minnesota and North and South Dakota, to L. H. (Mickey) Coen general manager of the Screen Classics Corporation.

Exploiting "Lightnin'" in Cleveland

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from Hollywood to John Royal, wishing "Lightnin'" a successful engagement. The wires were mounted on a three-sheet board and displayed in the lobby throughout the engagement, together with enlargements of criticisms of the picture culled from New York newspapers.

One of the most extensive billboard campaigns ever put on in Cleveland, was also a feature of the "Lightnin'" drive.

The Cleveland critics treated the production very well, giving the picture and story splendid notices. A few excerpts from the reviews follow:

"This super-film is a worthy cinema production of the original drama. . . . If we judge the picture in its entirety, it is unquestionably a splendid contribution to the films of high grade produced by the Fox Company . . . we have nothing but commendation for those responsible for this production of 'Lightnin'' . . . Jay Hunt's acting as Bill Jones, is delightful; he catches the spirit of the old ne'er-do-well, and plays with a consistency that impresses one with 'Lightnin'' Bill's lovableness. . . . We are satisfied that this Fox film will take its place among the screen dignitaries."—J. Wilson Roy, Times.

"The film follows the stage play as faithfully as a devoted dog tags after a kind and tolerant master."—W. Ward Marsh, Plain Dealer.

"They will undoubtedly experience a strange feeling of pleasantness while viewing 'Lightnin'. It is a relief to get away from the wild jazz parties and false atmosphere one generally finds in pictures—if only for a couple of hours."—Harry O'Rourke, News.

"The movie follows the stage play faithfully."—Davis, Press.

JULIAN ELTINGE TRIES OUT WIGS AND DRESSES FOR "MADAME LUCY"

Julian Eltinge tries out wigs and dresses for "Madame Lucy." The most famous man who ever wore a skirt dons his wig for the first day's shooting on the new Al. Christie feature comedy. Scott Sidney, who will direct, is the husky gentleman, while the others are Norman McLeod, gag man; F. McGrew Willis, who has adapted the French farce; and Anton Nagy, head of the Christie photographic department and Gus Peterson, cameraman on the picture.

Maurice B. ("Lefty") Flynn, star of F. B. O.'s "Hands Up," is saluting his exhibitor friends with a "Greater Movie Season" card of huge proportions.

"Thru Three Reigns"

Red Seal Featurette Tops Program at the California, 'Frisco

An interesting example of the importance of good short subjects on the exhibitor's program was made apparent when "Thru Three Reigns," a Red Seal Featurette, played at the California Theatre, San Francisco, last week.

"It is hard to imagine a two-reel picture walking away with a whole program," said the Chronicle reviewer, "but that comes very near to being a true statement of fact regarding the program at the California Theatre. 'Thru Three Reigns' is a vivid object lesson in the tremendous significance of the motion picture to posterity.

"Three decades are spread out before you; history itself marches before your eyes through the magic of a thing that but yesterday was considered a toy. Here are actual scenes of Victoria's funeral procession, Edward, Prince of Wales, soon to be Edward VII, rides beside his first cousin, Kaiser Wilhelm. Time passes, and at Edward's funeral one sees the Grand Duke Ferdinand of Austria. He has only four years to live, and his death will plunge the nations of the earth into the most terrible conflict since time began. Here is drama. The puny product of fictioneers who write for the screen seems as nothing compared to this."

A Big Trailer

John C. Flinn, vice president and general manager of Producers Distributing Corporation, who is now in Los Angeles, has arranged for the preparation of a 1,500-foot "trailer" consisting of comprehensive scenes from the first ten productions to be released by Pro.-Dis.-Co. during the 1925-26 season.

Prints of this mammoth trailer will be sent to all Pro.-Dis.-Co. exchanges as a direct-from-the-studio aid to the sales department, and it will be used as concrete evidence of the quality of the productions which the exhibitors are now being asked to book.

"Our Gang" on Pathe Program For Week of August 23rd

TWO-REEL comedy honors on the Pathe release schedule for the week of August 23rd are shared by Ralph Graves and "Our Gang" in vehicles from the Mack Sennett and Hal Roach Studios, respectively. A Grantland Rice "Sportlight," a chapter of the Patheserial "Play Ball," "Topics of the Day," "Aesop's Film Fables," Pathe Review and Pathe News complete the program of short subjects.

Ralph Graves appears to decided advantage in "Don't Tell Dad," one of Mack Sennett's funniest two-reelers. Graves is a youth who is completely dominated by his father until the fond parent atempts to tell him whom he should marry. Then the son rebels. But in dodging the girl of father's choice he falls in love with her and after much fun all ends well. Natalie Kingston is the girl and Marvin Lobach is seen as a rotund detective employed by the boy's father.

"Our Gang" comes to the fore in a very novel comedy production in "Mary, Queen of Tots." The Hal Roach staff has concocted two-reels of very genuine fun. Little Mary is presented with dolls, exact replicas of all the boy members of the "Gang." Then the little queen falls asleep and in her dream "Our Gang" comes to life in diminutive doll-size, while Mary feels quite gigantic. When Mary awakens the real "Gang" arrives and then a jolly party takes place.

"Play Ball," the Patheserial written by John J. McGraw and adapted by Frank Leon Smith, reaches chapter six, entitled "The Show Down." Allene Ray, in her role of Doris Sutton is decoyed to a river-side hut by agents of the villain.

"Seven Ages of Sport," the new Grantland Rice "Sportlight," reveals that "Today the world is a sporting stage from the cradle to the grave and that there is always some form of play which appeals to the millions in all periods of life." J. L. Hawkinson produced this subject.

Pathe Review No. 34 presents three highly entertaining subjects: 'Some Moroccan Matters," incidents in the life of a race of conquerors; "The Waters of Niort," Pathecolor views of the canal town of Southwest France; and "From the Inside Out," a fish-eye view of what goes on under water.

Completing the Pathe schedule of August 23rd are "Over the Plate," one of the "Aesop's Film Fables"; "Topics of the Day," the reel of wit and humor; and two issues of Pathe News.

Grauman and Mayer Sign for "Ben Hur"

To the tune of fifteen hundred hammers, wielded by carpenters erecting the gigantic Circus Maximus set for "Ben Hur," Louis B. Mayer and Sid Grauman signed contracts for the premiere presentation of that picture on the Pacific Coast. The contract involves the most pretentious booking in the history of motion pictures, both from the standpoint of money and artistic presentation.

Acting in the official capacity of witness to the signing of the agreements, Will Hays was the third party to the consummation of a film deal which calls for the run of one or more years of a film production at one theatre.

Seated on nail kegs and using a pile of lumber as a desk, Messrs. Mayer and Grauman signed the agreements as the big Circus set grew before their eyes, after making a tour of the set which lasted an hour.

A peculiar angle to the contract signed by Messrs. Mayer and Grauman is the fact that the arrangement does not call for the presentation of the picture in any specific theatre in Hollywood, although it is believed the film will be shown at Grauman's Egyptian. The western premiere under Grauman's supervision will take place the latter part of the fall.

"We will start immediatey on the preparations for the presentation of this great production," said Mr. Grauman after signing the agreements. "It will take us months to work out the plans we have in mind for this presentation. Just as Metro-Goldwyn-Mayer have made this picture the biggest thing in the history of film production so will we attempt to make this the biggest thing in the exhibition of films. I am delighted over the fact that I will be privileged to present this epoch-making picturization."

Mr. Mayer expressed equal enthusiasm over the fact that Sid Grauman will present this picture for the first time on the West Coast. "We are indeed fortunate in having the genius of Sid Grauman in the presentation of 'Ben Hur,'" he said. "We know we can expect a marvelous setting for this picture from him."

BOOK the BEST

MARCEL DE SANO

Educational Is Exploiting All Its Current Releases

THE exploitation division of Educational Pictures has gone in for a campaign on current releases that can be used anywhere.

A precedent for exploitation of two-reel comedies on Broadway has been established through a window display tie-up in one of the most prominent locations on the Great White Way boosting "The Tourist," the first of the 1925-26 series of Tuxedo Comedies, released by Educational, which is showing this week at the Rialto Theatre.

The display arranged by the Rialto Theatre is in the big window of the Picard Motor Sales Company, Inc., authorized Ford dealers, on Broadway between 51st and 52nd Streets, opposite the Piccadilly Theatre.

A life size painted cut-out of Johnny Arthur, star of "The Tourist," showing him seated before a dilapidated Ford, the engine of which serves the tourist as his complete kitchen equipment, is featured in the window display opposite a new Ford coupe. In the foreground of the window are displayed ten stills from "The Tourist," mounted and each carrying a caption tying up the comedy, the Ford car and the Picard Company. A card, the size of a one-sheet, mounted on an easel, announces prominently that "The Tourist" is showing at the Rialto Theatre.

A publicity and exploitation campaign of unusual scope for a two-reel subject is being worked out on the Educational Pictures Special, "Wild Beasts of Borneo," a thrilling adventure picture which Educational is releasing for first runs in August.

Several big news photo services and a window display advertising service are broadcasting photographs showing some of the startling scenes of ferocious animals taken by Mr. and Mrs. Lou C. Hutt during their two year expedition into the darkest jungles of Borneo.

Educational is issuing a concise but complete press sheet to assist exhibitors in their local exploitation. Several advertising and publicity cuts are illustrated and the press sheet provides publicity stories for newspapers, suggestions for type ads, program paragraphs, etc., and a number of valuable suggestions for exploitation stunts.

Cooperation of the National Biscuit Company, manufacturers of Barnum's Animal Crackers, has been obtained to arrange window display tie-ups with local grocers. The 2,200 salesmen of the National Biscuit Company throughout the country are being instructed to assist grocers in arranging tie-ups which will exploit the animal crackers and "Wild Beasts of Borneo."

Marcel De Sano Signs New Contract With B. P. Schulberg

AS a result of the conspicuous success he made with his initial picture, "The Girl Who Wouldn't Work," Marcel De Sano director find, has signed a new contract which secures his exclusive services to B. P. Schulberg for an extended period of time.

De Sano's treatment of this first story is said to be sensational and following the West Coast preview overtures for his services were made by three of the largest producing organizations in the industry.

He has selected, however, to continue work under the supervision of B. P. Schulberg who became convinced of his ability some months ago and gave him his first opportunity to produce a feature picture.

De Sano's work, is is asserted, follows a new technique that makes his advent into film-making of equal importance to that of Monta Bell, Dimitri Buchowetzki and others of the "new school."

The next Preferred Picture to be assigned to his newly arrived director will be an elaborate and spectacular version of Bronson Howard's Civil War Play, "Shenandoah." Filming is scheduled to begin late in August. In the meantime, De Sano is supervising work on the script.

"The Wild Girl" Completed

"The Wild Girl," the second of the Truart Novelty Productions in which Rex, the wonder dog and Black Beauty, the marvelous horse are featured is now finished and is being edited by Frank Hadden Ware. It is scheduled for early Fall release on the Truart Program.

Fay Wray Signs With Universal

Fay Wray, popular and petite young leading woman in comedies, has signed with Universal, and will play leads with that company. She formerly was under contract with the Roach Company.

E. W. Hammons, president of Educational Film Exchanges, Inc. (left), handing Lupino Lane, the famous comedian, a contract for six Lupino Lane comedies. At right, these gentlemen are seen on one of the sets which Lane is using while making his first Educational release.

HARRIETT HAMMOND

Hunt Stromberg has signed Miss Hammond under a long term contract to appear in his productions, with possible stardom in the near future. Miss Hammond, who is known as "the loveliest blonde in pictures," will make her debut under her new contract as Harry Carey's leading woman in "The Man From Red Gulch," Stromberg's new Harry Carey feature for Producers Distributing Corporation.

Reichenbach Organizes

To Have Own Exploitation and Representation Offices—Marc Lachmann Associated

Harry Reichenbach, prominent exploiteer and the man that paved the way for big exploitation of big motion picture presentations, announces the organization of his own publicity, exploitation and representation offices. Marc Lachmann, formerly with Universal and Thomas H. Ince who recently resigned from Metro-Goldwyn to manage his own free lance bureau the past year, will be associated with Reichenbach in the new venture.

The new organization has taken offices in the Straus Building, 46th street and Fifth avenue, New York, and will function on or before August 10.

It is Reichenbach's plan to represent his clients and to handle all their business affairs as well as see that an individual exploitation and publicity campaign will blanket the entire world for each client. The scope will include independent attractions, organizations, stars and personalities of public life.

Reichenbach needs no introduction in the film business. His last affiliation prior to his departure for Europe was with Famous Players. His last big campaign was on "Grass" at the Criterion.

Leonard With Bray

Frank Leonard, sport cartoonist, has joined the staff of the Bray Studios. He was elected a member of the "Gag" committee and will be one of Walter Lantz's assistants in the production of the new Dinky Doodle series and the Unnatural History series, which F. B. O. will release during the season of 1925 and 1926.

Tom Tyler's Picture

"Let's Go, Gallagher," a story by Percy Heath and James Gruen, will be the first vehicle for Tom Tyler, new F. B. O. star.

"Goose Woman" Has Premiere; Miss Dresser's Work Lauded

"THE GOOSE WOMAN," the Universal-Jewel Second White List picture made by Clarence Brown with Louise Dresser and Jack Pickford in the featured roles, had its New York premiere this week in the Colony Theatre, Broadway at Fifty-third street, and was received by New York as one of the season's outstanding pictures. In Louise Dresser, critics and public are hailing a new screen luminary.

Without exception, the New York newspaper critics lauded the picture as of extraordinary interest. In this they echoed the opinions of the trade paper reviewers, who, seeing the production two weeks ago, unanimously characterized it as a remarkable film.

As the latest Clarence Brown Production, "The Goose Woman" adds new laurels to the long list of Universal successes that director has had, and both trade and newspaper critics pay due credit to his ability in translating "The Goose Woman" to the screen. Rex Beach, the popular author of the story, in an enthusiastic letter to Carl Laemmle, president of Universal, rendered high praise both to Miss Dresser and to Brown.

In appreciation of Miss Dresser's work in this picture, her first big screen role, Mr. Laemmle has arranged for a professional matinee at the Colony Theatre Friday, at which her many friends on the New York stage and screen may see her triumph in the new field. As a stage and musical comedy star, Miss Dresser is known nation-wide. To her credit goes the popularization of many songs and ballads which were the rage a few years back.

As a special tribute to this phase of Miss Dresser's career, Edward Kilenyi, musical director at the Colony, is arranging a musical presentation for Friday's professional matinee in which various songs made popular by Miss Dresser when she was a musical comedy star, will be used. Among these will be Miss Dresser's three favorites, "My Gal Sal," "I Remember You" and "On the Banks of the Wabash."

The New York Times said: "'The Goose Woman,' the present film attraction at the Colony, is an unusually interesting production. In this picture Miss Dresser demonstrates her talent as a screen actress. Her performance is so remarkable that it has been the talk of Hollywood for the last six weeks."

The Herald Tribune: "A striking characterization by Louise Dresser and some shrewd direction by Clarence Brown make an arresting photoplay out of Rex Beach's novel 'The Goose Woman.' The picture is essentially Miss Dresser's triumph. She is poignant, sincere and always believable as the old woman."

The New York American: "It takes something more than everyday ability to portray a thoroughly sordid character and make the audience understand and condone. In doing this, Louise Dresser has unexpectedly proved herself an unusually fine actress."

The New York Sun: "One of the most striking character studies that have made their way into the movies in many a day."

Mr. and Mrs. Rudolph Schildkraut learn a thing or two about making "movies" from son Joseph, who entertains his parents between shots of "The Road to Yesterday," in which he plays the male lead under Cecil B. DeMille's direction. This production is a Producers Distributing Corporation release.

Four Warner Productions Soon Ready for Shipment

FOUR of Warner Brothers' big comedy hits of the year are now in the cutting room and soon will be shipped east.

"Bunker Bean," the Harry Leon Wilson farce that Harry Beaumont has made with Matt Moore and Dorothy Devore is being edited. This story is regarded as an American classic by all and sundry. The fact that it was written over twenty years ago and is still modern speaks for itself. Matt Moore as the dreaming stenographer who is told he is the re-incarnation of Napoleon is supreme. He fits the role perfectly.

"Syd" Chaplin's first picture for Warner Brothers, "The Man on the Box," is finished and being cut and titled. Those on the inside say it far surpasses anything this comedian has yet played. When Harold MacGrath wrote this story he had little idea it would ever be made into a motion picture but as a stage play it was a huge success. In the picture version, Chaplin and his director, Charles Reisner, have topped that.

"The Love Hour," a comedy drama directed by Herman Raymaker, was finished last week. Ruth Clifford, Huntly Gordon, Louise Fazenda, John Roche and Willard Louis have the leading roles. This story has some great situations rising to the dramatic on one side and rare comedy on the other.

"Seven Sinners," change from "The Burglar Alarm," is also being edited. This is the first picture to be made by the new director, Lewis Milestone, a former scenario writer. This, too, is a comedy drama and with a great cast. There are only seven people in the entire picture and each one a sinner. They are Marie Prevost, Olive Brook, John Patrick, Claude Gillingwater, Mathilde Brundage, and a policeman.

This is the first time Clive Brook has played a comedy role in pictures, but when one remembers his first part as leading man on the stage was in Avery Hopwood's "Twin Beds," they know he is more than capable of handling such a role.

Helen Dunbar in a scene in "Satan in Sables," a Warner Brothers picture starring Lowell Sherman.

First Eight Releases of Warner Bros. "40" Classics

THOUGH exact dates are yet to be decided upon, Warner Bros. have fixed the order of release of the first eight of the forty productions on their program of Screen Classics for 1925-26.

"The Limited Mail," adapted from Elmer E. Vance's play, a thrilling melodrama starring Monte Blue, is to be the first release.

"The Wife Who Wasn't Wanted," from Gertie de Wentworth James' novel of domestic life and political intrigue, comes second. Irene Rich is starred in this production.

"Bobbed Hair," a Marie Prevost starring vehicle, the picturization of the celebrated novel whose twenty chapters were the work of twenty different writers, comes third on the list.

Then follows, "Below the Line," adapted from Charles A. Logue's melodramatic magazine story, the first Rin-Tin-Tin picture on the new program.

Patsy Ruth Miller will star in "Rose of the World," a dramatic offering picturizing the popular novel by Kathleen Norris.

The sixth release is also the first Matt Moore-Dorothy Devore comedy on the schedule, "His Majesty Bunker Bean" from the play by Lee Wilson Dodd, which was based on Harry Leon Wilson's novel.

"Syd" Chaplin's first comedy in the list is the adaptation of Harold MacGrath's novel and play, "The Man on the Box."

Release No. 8 introduces Lowell Sherman in "Satan in Sables," an original story by Bradley King.

This list, covering a wide field in theme, character of entertainment and personality of stars, is typical of the entire forty on the Warner 1925-26 schedule.

Willard Louis and Louise Fazenda are ripping in comedy—so much so that Warner Bros. are now considering a suggestion to star them as a comedy team.

"Souls for Sables" Completed

The second of the Tiffany Big Twelve "Souls For Sables" has been completed and is now in the course of cutting and titling. Claire Windsor and Eugene O'Brien are the featured players and are supported by a well-known cast of players including Claire Adams, Eileen Percy, Anders Randolf, George Fawcett, Robert Ober and Edith Yorke.

Ernst Lubitsch and Warner Bros. Stars Win Praise of N. Y. Critics for "Kiss Me Again"

WARNER BROS. "Kiss Me Again," Ernst Lubitsch's latest production, scored such a decided hit at the Piccadilly Theatre, New York, last week that Managing Director Lee A. Ochs held it over a second week.

With a unanimity that is rare, picture reviewers acclaimed this one of the most delightful and most expertly handled photoplays which has ever been presented. Extracts from reviews in the daily papers follow:

American: "The word masterpiece has been so often misused that it no longer means very much. But this comedy really deserves to be called a masterpiece of directing. Lubitsch has made a picture so fascinating that you dread the end. Then the end comes, just when it should, and is only an added delight. The cast is splendid. The three actors and two actresses are so capable that they would probably have been good anyway, but under Lubitsch's direction they give a flawless performance."

Daily News: "The direction is champagne. The plot whipped cream. And altogether let it be said right now that this is one of the best pictures of the year. You'll fairly purr with delight. It's the witty, sophisticated film stuff that is so rare. Lubitsch is a wonderful storyteller. He's disarming and subtle, risque and blandly innocent. Marie Prevost makes Loulou a charming little scamp. A story of this sort is her metier, if that means what I think it does. The performance of Monte Blue is unquestionably the best thing he has ever done."

Times: "Is directed with such ease and charm that one is kept in a merry mood for its full length. It has many deft and delightful touches. Miss Prevost and Monte Blue are delightful in their roles. Mr. Louis is capital as the lawyer. This is an admirable production, in which one sees Lubitsch's genius."

Daily Mirror: "With the skilled hand of the artist, Lubitsch has shaped a scintillating comedy from a bubbling, vaporish story. It is handled with delicious effectiveness, and the ending, especially, bears the stamp of the one and only Lubitsch. Marie Prevost and Monte Blue achieve brilliant histrionic heights under Lubitsch's direction. Marie plays with a delicate subtlety hitherto foreign and Monte inspires chuckles. The other three principals also do good work."

Herald-Tribune: "Ernst Lubitsch, master of the smart and sophisticated in film comedy, has found the screen equivalent of spoken wit in 'Kiss Me Again.' It is perhaps the most coldly brilliant and sparklingly gay thing that has ever been seen in motion pictures. Certainly there is no comedy in New York, either on stage or screen, as suave and distinguished as this picture. Lubitsch is the Oscar Wilde of pantomime, the Max Beerbohm of shadows. There are hundreds of delightful directorial touches, bits of shrewdly humorous pantomime and scenes of subtle interplay of character. The playing seems perfect. Monte Blue and John Roche are here brilliant comedians. And those piquant young actresses, Marie Prevost and Clara Bow, play with enormous skill, while Willard Louis makes even a bit memorable."

ERNST LUBITSCH

Morning Telegraph: "Sophisticated audiences will eat it up and every other kind of audience will enjoy it too, for Lubitsch has inspired his popular cast to put over somewhat racy humor in gay and innocent style. It is as good and if not better than 'The Marriage Circle,' with more human appeal. From the very beginning it is sheer delight. Lubitsch, expert skater on the thin ice of farce, has never performed more gracefully. It takes a Lubitsch to appreciate a Marie Prevost. In his hands she becomes one of the most charming comediennes on the screen."

Evening Graphic: "Lubitsch has added another gem to the already glittering crown of his cinemo achievements. 'Kiss Me Again' is a rare treat. It bubbles over with wit, charm and vivacity, is as Frenchy as the Champs Elysees, and its situations are handled in the deftly sophisticated manner that has placed Mr. Lubitsch at the head of the list of very capable directors. Marie Prevost is charming as Loulou. She plays her at just the right tempo. Monte Blue is well cast, John Roche gives a fine account of himself and Clara Bow is perfect. You won't want to miss seeing 'Kiss Me Again.' It contains all the ingredients necessary to make a perfect picture. Ernst Lubitsch has rung the bell again."

Evening World: "When weighty minds get together months hence to catalogue the year's best offerings they will be in duty bound to give this one a place very near the top. Through it all can be detected the deft hand of Lubitsch, and all of the players have caught his artistry and arisen to unwonted heights. Marie Prevost and Monte Blue do the best characterizations of their careers. In the hands of Lubitsch Miss Prevost, particularly, is revealed as one of the most delicious comediennes of the screen."

Evening Journal: "First of all, 'Kiss Me Again' ought to have a sub-title, 'See This Again.' It is an exceptional comedy—sophisticated, brilliant, frothy, clever—absolutely delightful, and with a lilting leitmotif, if that means what we think it does. It's just the kind of plot which Lubitsch, with his inimitable touches, can make a piquant pleasure. Marie's a great little actress, and Monte and Roche are perfectly cast. And the direction of the entire production is so deft, the situations are so sparkling, and the acting is so understanding that we insist—no we urge—you to go see it."

Sun: "A delightful photoplay, abounding in delicate, subtle pantomimic wit. It is to the average photoplay centering around the age old triangle as champagne is to skimmed milk. Indeed, it is quite, quite brilliant, and I think it will be enjoyed to the utmost by all lovers of the naughty, the true and the beautiful. The acting is the most satisfying since 'Forbidden Paradise' (also directed by Lubitsch) came to town. Marie Prevost is a joy, never striking a false note, and never overplaying even by a hair's breadth. She is alert and vibrant and understanding. Excellent samples of high comedy acting are also donated by Monte Blue, John Roche, Willard Louis and Clara Bow."

Scenes in "Kiss Me Again," with Marie Prevost, Monte Blue, John Roach and Clara Bow, which Ernst Lubitsch produced for Warner Brothers. This feature was held over the second week at the New York Piccadilly.

West Coast Girls En Route to Paramount East Studios

ESTHER RALSTON AND GERTRUDE ASTER, charmink Paramount players, have left Hollywood and are en route to New York, for work in the Long Island City studios of Famous Players-Lasky Corporation.

Miss Ralston, the beautiful blonde Mrs. Darling in "Peter Pan," is to play the role of the fairy gadmother in Herbert Brenon's forthcoming production of "A Kiss For Cinderella" for Paramount. She is now on her way to New York from California.

The choice of Miss Ralston is a result of Director Brenon's growing conviction that he is working on a greater picture than "Peter Pan." Before starting he submitted the script and screen tests to Sir James Barrie, as he did before beginning "Peter Pan." As in the previous instance, Mr. Barrie chose Betty Bronson for the leading role and Mr. Brenon began work hoping he would have the rare luck he did a year ago in finding perfect types for other important roles.

Several well known players have been tested for the role of the fairy godmother. They have worn the costumes designed for the part, have been rehearsed by Mr. Brenon and even given screen tests. As the search has proceeded he has stated repeatedly that it was a rare piece of good fortune that made three screen finds possible in "Peter Pan."

A few days ago he phoned Jesse L. Lasky, first vice-president in charge of production, who is in California, that he is convinced only Miss Ralston will play the role satisfactorily. Mr. Lasky agreed with him and a quick effort to arrange the production schedule to make this possible was carried out.

As a result two of the girls who have become famous since the release of their first important effort last Christmas will be seen in another Christmas picture by the author and director.

After a successful season on the screen in Hollywood, Miss Aster is on her way to New York for an important part in Gloria Swanson's new Paramount starring production, "Stage Struck."

Miss Aster was chosen for a part in Miss Swanson's next production by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production. "Stage Struck" is from the Saturday Evening Post story by Arthur Stringer.

Lawrence Gray will play the lead opposite Miss Swanson, and Allan Dwan will direct the production.

To Direct "Unguarded Hour"

Lambert Hillyer has been selected by Earl Hudson to direct "The Unguarded Hour" for First National.

On board T. Coleman Du Pont's yacht "The Tech," used in "The Midshipman," Ramon Novarro's first starring vehicle for Metro-Goldwyn-Mayer. Director Christy Cabanne, Harriet Hammond, who plays the leading feminine role, Lieutenant Commander Lowry, of the Navy Welfare Office; Commander Herbert A. Jones, who is supervising the production and William A. Orr, Metro-Goldwyn-Mayer representative.

J. Stuart Blackton, who is to make four pictures for Warner Brothers during the year.

Myer Lesser Discusses Bonded Advertising

(Continued from page 805)

166,165 columns of space in 533 newspapers. We hope to reach the 300,000 column mark, basing our calculations on figures now under analysis.

"The 'paper' for the newspaper serializations, as well as the introduction to each installment of a serial, will reflect Warner Pictures in no doubtful way. The serials will be coupled with local showings, whereever possible, and in addition to this, we shall furnish box-office ammunition in the way of nation-wide publicity, commercial tie-ups, exploitation, etc., carried out on a large scale."

* * *

Myer Lesser was born in Chicago, attended school in the Windy City, and studied law at the Northwestern University. He practiced law in Chicago for several years, and with his brother, Lee J. Lesser, now one of the most prominent real estate men in Chicago, Myer went to Cincinnati about twenty years ago, and started a mail order business. Following a brief period, Myer turned to advertising, and began work as a solicitor for the Blaine-Thompson Company. He liked it so well (scoring one success after another) that he finally bought the business. He keeps in touch with his office in Cincinnati, no matter where he is, and three times a day he talks to his associates there. Mr. Lesser is married, and has a family, and is establishing himself in a home in New York City. This will lessen his cares, in some degree, but he plans to travel a great deal during the next two or three months, visiting the Warner Bros. Exchanges.

Kenneth Webb to Direct

Kenneth Webb, who is directing Richard Barthelmess in "The Beautiful City," has been selected to direct the young star in "Just Suppose," his next production for First National Pictures. Mr. Webb is now well into the production of "The Beautiful City," which is an original story of the New York East Side by Edmund Goulding.

F. B. O. Builds Program For Five Western Stars

THE insistent demands among exhibitors for high class western pictures impelled Film Booking Offices to add another western star in the person of Tom Tyler, to its rapidly growing roster of outdoor players.

With the new stellar addition, practically every department of athletics is represented by the company. Fred Thomson, Maurice ("Lefty") Flynn, Dick Talmadge, Bob Custer and Tom Tyler all hold world's or American record marks, and each star demonstrates his own particular athletic prowess in the productions which are selected for him.

Tom Tyler, for instance, holds the American and world's record in weight lifting in two events; the one hand "clean and jerk" at 240½ pounds and the two hand "snatch" at 213 pounds. He is also considered the strongest man in Hollywood, as one should be who can "muscle-up" two hundred and forty pounds in one hand. He is an expert horseman and has also played a lot of football, and is a track and field star of note. All these qualifications were taken into consideration when his first story, "Let's Go Gallagher!", was selected. The production which is being directed by James Gruen and Robert De Lacey from the script by Percy Heath, deals with the difficulties of an insolvent young cowboy who suddenly finds himself made foreman of a ranch belonging to a girl. All the men under him, save one rheumatic relic named Bendy Mulligan, have it in for the new foreman as well as for the pretty owner. Thrilling fights and several sequences depicting Tyler's superior strength are high-sopts in the picture. The cast is adequate all around, and Tyler himself is a wallop in the title role.

Fred Thomson, who is fast coming to the front as one of the greatest exponents of he-man roles on the screen, is known as a man of unusual stunt ability and forceful personality. He was world's champion all-around athletic for three years, 1910, 1911 and 1913. and still holds the world's record for highest number of points scored by any athlete, 7577. This record has never been equalled. His own brother, present champion, is his nearest opponent with 7,519 points. Thomson's new pictures are being made along novel lines, with plenty of wallop and originality injected without destroying the Western atmosphere which has always proved so popular.

"Ridin' The Wind," by Marion Jackson, who was responsible for most of Thomson's previous phenomenal successes, is serving Thomson as his next vehicle, following "The Wild Bull's Lair." Shooting on "Ridin' The Wind" will be completed this week, and Thomson, in his newest starring picture, again proves his ability as a rider and champion athlete. Silver King, as in previous Thomson productions, has a fat part. Del Andrews is again directing.

Bob Custer, the handsome young Texas Ranger, who is being starred in a series of western by Jesse Goldburg of Independent Pictures Corporation, completes this triumvirate of he-men. Bob is now at work on "A Man of Nerve," a story of the great open spaces, replete with fights and gun-play.

CHARLES ROSENZWEIG
Branch manager of the New York Exchange of Film Booking Offices of America, Inc.

Sixteen N. Y. Circuits Take F. B. O.'s 1925-1926 Program

THE superior quality of F. B. O. productions and the company's reputation of making money for exhibitors because of its fair dealing in its selling arrangements has impelled sixteen of the largest circuits in New York to book the F. B. O. program for 1925-26 in its entirety.

Charles Rosenzweig, manager of the New York exchange, reports that the following circuits will play the F. B. O. product 100% in all their theatres:

Grossman & Joelson Circuit, Blinderman and Steinman, Meyer & Schneider Circuit, William Fox Theatrical Enterprises, Chrystmas & Roth Theatres, Greob and Knoble, Le Bracker Theatres, Small Straussberg Circuit, Barr Bros. Motto Circuit, Max Pear Circuit, Katz & Rosenzweig Circuit, Haring & Blumenthal Circuit, Henry Horcher Theatres, and the Jack Ungerfeld Theatres, New York.

F. B. O.'s line-up for the new season consists of 12 Gold Band productions, including "Drusilla With A Million," Parisian Nights" and "If Marriage Fails—" which played the Capitol and Colony Theatres, New York; "The Last Edition," Emory Johnson's tribute to the profession of journalism; "Happiness," another Johnson special which the young director-producer expects to film in Sweden; "The Futurity Winner," a turf drama by Louis Joseph Vance; "The Midnight Flyer," a railroad melodrama from the pen of Arthur Guy Empey, famous war hero; "The Keeper of the Bees," a story by Gene Stratton-Porter now running serially in McCall's Magazine, which James Leo Meehan transferred to the screen and which will appear in book form early in September; "When His Love Grew Cold" and "A Poor Girl's Romance," two of Laura Jean Libbey's most widely read romances, and "The Isle of Retribution," a novel of the frozen North by Edison Marshall.

The star specials include four Fred Thomson productions; eight melodramas starring Evelyn Brent, one of which, "Smooth as Satin," played the Capitol Theatre, New York, to capacity audiences; eight Maurice "Lefty" Flynn comedy dramas; eight Richard Talmadge stunt action dramas; eight Bob Custer westerns; and eight westerns starring Tom Tyler, the newest stellar addition to the F. B. O. roster.

Maurice ("Lefty") Flynn and Kathlyn Myers in scenes in "High and Handsome," an F. B. O. special.

Calcagni With Associated

David Calcagni, a leading pioneer Italian producer in this country, who has been production manager and chief cinematographer associated with Universal, Pathe, Metro and Fox since the earliest days, has at last realized a long cherished dream to produce pictures independently according to his own artistic ideals.

Mr. Calcagni, who is head of the Vera-Art Pictures, Inc., signed a long-term contract with Associated Exhibitors to produce a series of eight high-class pictures, which they will release and distribute through Pathe. Work on the first picture, which will be of metropolitan life, will start in about a few weeks at the Ideal Studios at Hudson Heights, N. J. A well-known director, now under consideration, will handle the megaphone.

Lantz Completes Scenario

Walter Lantz, Director General of the Bray Productions and his own scenario writer, has completed the scenario for the first of the Unnatural History series which the Bray Studios are releasing through F. B. O. The title of the first subject will be "How the Elephant Got His Trunk." Lantz and Charles Walters, the child star, will act in conjunction with the cartoon characters.

Writing Titles

Marian Ainslee, the title writer, is rapidly completeing the titling of Erich von Stroheim's "The Merry Widow," in which Mae Murray and John Gilbert have the starring roles. Director von Stroheim and Benjamin Glazer adapted this Metro-Goldwyn-Mayer production to the screen from the operetta produced by Henry W. Savage.

Warners Sign Scenarists

Phil Klein, son of Charles Klein, author of "The Third Degree," "The Lion and the Mouse" and other great plays, and Walter Morosco have been been added to the Warner Bros.' scenario staff. Morosco is the husband of Corinne Griffith. Both Klein and Morosco are now working with Charles Logue on "His Jazz Bride."

"The Big Parade"

Joseph W. Farnham, whose prominence in the motion picture world was doubled by his excellent titles for King Vidor's production of "Proud Flesh," featuring Eleanor Boardman, has been assigned by Irving G. Thalberg of the Metro-Goldwyn-Mayer studio to title Vidor's picture "The Big Parade," starring John Gilbert.

New Preferred Picture

On August 15 is scheduled the release of "The Girl Who Wouldn't Work," the second Preferred Picture for the new season, according to a definite announcement just made by J. G. Bachmann, general manager of distribution of B. P. Schulberg Productions.

The first print of the production was received this week in the New York office of Preferred Pictures.

Percy Heath With F. B. O.

Film Booking Offices has just added Percy Heath to its scenario staff, it was announced yesterday. Mr. Heath will assist Fred Myton, Scenario Editor, in the preparation of scripts for the F. B. O. stars.

HELENE COSTELLO

Who has been selected to play the feminine lead with Lowell Sherman in "The Love Toy."

Hines Finishes "Live Wire"

After ten weeks of intensive studio and location work "The Live Wire," Johnny Hines' initial starring vehicle for First National, has reached the cutting and titling stage. John Krafft, whose sparkling titles proved a highlight of Hines' preceding picture, "The Crackerjack," has been engaged by C. C. Burr to write the lines for "The Live Wire." According to Mr. Burr, the number of comic sequences will give Mr. Krafft great play for his humorous bent.

Charlie Chaplin at this Midnight Show

A special midnight performance with Charles Chaplin appearing in person will be given at the Mark Strand Theatre on Saturday, August 15, for the Chaplin comedy "The Gold Rush," Joseph Plunkett, managing director, announced this week.

Mr. Plunkett issued this statement:

"On Saturday night, August 15th, at 12 o'clock midnight at the Mark Strand Theatre a gala performance of 'The Gold Rush' will be given in honor of Mr. Charles Chaplin who will appear in person for this performance only.

"All seats will be reserved and the scale of prices will be announced in the theatrical advertising columns of the newspapers in a day or two. Seats available to the public may be had by mail order and will be filed and filled in the order of receipt."

Reservations for the public should be sent to Joseph Plunkett, managing director of the Mark Strand Theatre, Broadway and Forty-seventh Street.

At all other performances, beginning Sunday August 16, the regular Mark Strand prices will prevail.

Chaplin was confined to his suite in the Ritz-Carlton for several days last week, owing to a slight illness.

Girls Wanted

Robert Z. Leonard has begun the selection of beautiful girls to support the principals in the cast of "A Little Bit of Broadway." Harry Rapf, associate production executive at the Culver City studios, has expressed a desire to secure new material for future stock players from this picture. Pauline Starke is to be co-featured with Charles Ray in "A Little Bit of Broadway," with Lilyan Tashman in a prominent role.

Just Spooks

The thirteenth Dinky Doodle subject completed at Bray Studios and the last to be made under the Standard Cinema contract is entitled "Just Spooks." This subject varies from the previous Dinkly Doodles inasmuch as the former subjects have been burlesques on well known fairy tales. This subject is a cartoonized burlesque on the vogue for mystery plays. It is scheduled for release, through F. B. O., September 15.

Story for Fred Thomson

Milton Gardner, production manager of the Fred Thomson unit, announces that Frank Richardson Pierce's well known magazine story, "All Around the Frying Pan," will be the next vehicle for Fred Thomson F. B. O.'s famous western star. This will follow "Ridin' the Wind," now nearing completion. The Alturas Rodeo, a cowboy round-up of national reputation in Northern California, will be filmed in its entirety by the Thomson troop. Fred and Silver King will be an integral part of the rodeo.

"Three Wise Goofs"

Joe Rock, who is producing a series of Standard Comedies for F. B. O. release, has placed in production "Three Wise Goofs," in which appear the trio of fat men who are known as "A Ton Of Fun." Jimmy Davis is directing this production which stars "Tiny" Alexander, "Fatty" Karr, and "Kewpie" Ross.

Alice Lake Heads Cast

Alice Lake will head the cast of the second Waldorf release which is being distributed by Columbia Pictures. Tony Gaudio, celebrated for many of the fine camera accomplishments of motion pictures will handle the megaphone. Quite a large cast will be assembled to play the important roles, according to production manager Harry Cohn.

Warner Bros. Casting

In addition to the players already announced, Charles ("Heinie") Conklin has a place in the cast of Warner Bros., "Red Hot Tires," having the role of the coachman, Frank Hagney has been assigned a part in "Hogan's Alley," Fred Kelsey has a role in "Seven Sinners," and John Dillon is in the cast of "The Pleasure Buyers."

Book F. B. O. Product

Mayer & Schneider Circuit, New York City, has booked the entire F. B. O. 1925-26 program 100%, including the twelve Gold Bond productions, 44 star productions and 6 series of comedies.

Lawford Davidson Signed

Lawford Davidson has been assigned the role of "Marty" in Robert Z. Leonard's forthcoming production of "A Little Bit of Broadway."

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ARROW

	Kind of Picture	Review.	Feet
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
In Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Camille of the Barbary Coast	Underworld dr.		5,600
His Buddy's Wife (Hynter)	Domestic dr.		5,600
Manhattan Madness (Dempsey-Taylor)	Comedy-drama		5,500
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000

CHADWICK PICTURES CORP.

Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		

EDUCATIONAL FILM CORP.

Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000

How to Use This Chart

First—Bookings! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play Date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over- and under-length programs.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Pitcure World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts after the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000

(Continued from preceding page)

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4..	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000

FIRST NATIONAL

Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,961
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr 18.	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr 18.	6,171
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16.	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	8,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,127
Making of O'Malley (Sills)	Police romance	July 4..	7,491
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,657

FOX FILM CORP.

Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,892
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,407
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,700
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
In Love With Love	Comedy drama	Jan. 3..	5,677
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,980
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	738
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W. Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050

METRO-GOLDWYN

Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12.	6,388
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12.	6,790
Bread (all-star)	Drama	Aug. 2..	6,720
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,236

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 11..	5,906

PARAMOUNT

The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
at Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Painted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,980
Air Mail (feature cast)	Melodrama	Mar. 28..	6,[illegible]
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366

	Kind of Picture	Review.	Feet

PATHE

In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000

	Kind of Picture	Review.	Feet
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242	
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975	
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000	
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987	
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198	
Captain January (Baby Peggy)	Sea story	July 12..	6,194	
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800	
Re-Creation of Brian Kent	Drama	Mar. 14..	6,878	

PRODUCERS DISTRIBUTING CORP.

Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300	
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,800	
Miami (Compson)	Drama	Jun. 14..	6,317	
Night Hawk (Carey)	Western	Jun. 14..	5,115	
Lightning Rider (Carey)	Western	Jun. 21..	6,000	
What Shall I Do? (Mackaill)	Drama	Jun. 28..	6,000	
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414	
Wise Virgin (Miller)	Drama		5,951	
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618	
Ramshackle House (Compson)	Comedy-dr.		6,257	
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179	
Chalk Marks (M. Snow)	Drama			
House of Youth (Logan)	Drama		6,669	
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753	
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000	
Another Man's Wife (Lee-Kirkwood)	Drama		5,015	
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452	
Reckless Romance	Comedy feature	Nov. 22..	5,530	
Siren of Seville (Dean)	Drama	Nov. 29..	6,724	
Girl on the Stairs (Miller)	Comedy-dr.		6,214	
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020	
Cafe in Cairo (Dean)	Drama	Mar. 28..	5,656	
Flaming Forties (Carey)	Western		5,770	
The Mirage (Vidor)	Drama			
Let Women Alone (O'Malley-Hawley)	Drama			
Soft Shoes (Carey)	Western			
Off the Highway (Logan)	Drama			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243	
Her Market Value (Ayres)	Drama			
Girl of Gold (Vidor)	Drama			
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May 16..	6,288	
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775	
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841	
Stop Flirting (all star)	Light comedy	June 27..	5,161	
Beauty and the Bad Man (Mabel Ballin)	Drama	July 4..	5,794	
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917	
Texas Trail (Carey)	Typical western	July 18..	4,720	
Private Affairs (Hulette)	Character drama	Aug. 1..	6,132	

B. P. SCHULBERG PROD.

White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Society drama	6,500
The Sporting Chance	Racing drama	6,500
Lightning	Drama	6,500
Morals for Men	Society drama	6,500
The Lodge in the Wilderness	Drama	6,500
Morganson's Finish	Drama	6,500
Tale of a Vanishing People	Drama	6,500

	Kind of Picture	Review	Feet
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,700
The Life of a Woman	Drama		6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama	5,800
Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351	
America (Griffith prod.)	Historical drama	Mar. 8..	11,443	
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,250	
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000	
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14..	5,930	
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11..	4,800	
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000	

UNIVERSAL

Omar Khayyam (Hysterical history)	Comedy	Nov. 29..	1,000	
Double Cross (Sullivan)	Drama	Nov. 29..	2,000	
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356	
Hurricane Kid (Gibson)	Western	Jan. 3..	5,286	
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138	
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,194	
Saddle Hawk (Gibson)	Western dr.	Mar. 7..	4,419	
Fifth Avenue Models (Mary Philbin)	Drama	Jan. 24..	6,581	
Up The Ladder (Valli)	Drama	Jan. 31..	5,922	
Let 'Er Buck (Gibson)	Western	Jan. 3..	5,500	
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28..	6,739	
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28..	5,624	
Taming the West (Gibson)	Western	Feb. 28..	5,304	
Paul Revere	Hysterical histy.	Dec. 20..	1,000	
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000	
Family Row (Messinger)	Comedy	Dec. 20..	2,000	
Present Arms (Wiley)	Comedy	Dec. 27..	2,000	
Red Age (Sullivan)	Drama	Jan. 3..	2,000	
Ponce de Leon	Hysterical history	Jan. 3..	1,000	
Prehistoric Man	Hysterical history	Jan. 3..	1,000	
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,538	
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,811	
Looking Down (Wiley)	Comedy	Jan. 24..	2,000	
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000	
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000	
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000	
Rembrandt	Hysterical histy.	Jan. 31..	1,000	
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500	
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..		
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800	
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000	
Taming the East (Messinger)	Comedy	Feb. 14..	2,000	
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	2,000	
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000	
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000	
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000	
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000	
Kicked About (Gordon)	Comedy	Mar. 7..	2,000	
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000	
Olympic Games	Hysterical histy.	Mar. 14..	1,000	
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000	
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000	
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000	
Storm King	Mustang westn.	Mar. 21..	2,000	
Both Barrels	Mustang westn.	Mar. 21..	2,000	
Girl Problem	Sweet 16 com.	Mar. 21..	1,000	
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486	
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000	
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000	
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000	
Burning Trail (Wm. Desmond)	Western	April 11..	4,783	
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000	
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000	
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000	
Smoked Out	Bulls-eye com.	April 11..	1,000	
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000	
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000	
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000	
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000	
Spook Ranch (Gibson)	Western	May 2..	5,147	
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800	
Tourists De Luxe	Century comedy	May 9..	2,000	
Here's Your Hat	Comedy	May 9..	1,000	
Line Runners	Western reissue	May 9..	2,000	
Ridin' Thunder (Hoxie)	Western	May 16..	4,354	
Raffles (House Peters)	Drama	May 16..	5,537	
Queen of Aces (Wiley)	Century comedy	May 16..	2,000	
Roaring Waters	Mustang western	May 16..	2,000	
Wild West Wallop	Mustang western	May 16..	2,000	
The Meddler (Desmond)	Western melo.	May 23..	4,800	
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000	
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000	
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000	
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30..	6,800	
Slick Articles (Karr-Engle)	Century comedy	May 30..	2,000	
Locked Out	Sweet 16 comedy	May 30..	1,000	
I'll Show You the Town (Denny)	Comedy	June 6..	7,400	
Nobody Wins	Sweet 16 Comedy	June 6..	1,000	
Showdown (Art Acord)	Mustang western	June 6..	2,000	
Price of Pleasure (Valli-Kerry)	Romantic drama	June 13..	6,618	
Speak Freely (Edna Marian)	Century comedy	June 13..	2,000	
Nearly Rich (Chas. Puffy)	Fat man comedy	June 13..	1,000	
Kicked About (Eddie Gordon)	Century comedy	June 13..	2,000	
Siege (Valli-O'Brien)	Drama	June 20..	6,426	
Gridiron Gertie (Wiley)	Century comedy	June 20..	2,000	
Queen of the Roundup (Ed Cobb)	Mustang western	June 20..	2,000	
Outlaw (Perrin-Lorraine)	Mustang western	June 20..	2,000	
Dog Biscuits	Sweet 16 comedy	June 20..	1,000	

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Ice Cold	Sweet 16 comedy	June 20..	1,000
Heart Trouble	Sweet 16 com.	July 25..	1,000
Dry Up (Jack Singleton)	Century com.	July 25..	2,000
White Outlaw (Hoxie)	Western	June 27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..	1,000
Rough Party (Alt-Karr)	Century comedy	June 27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June 27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June 27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July 4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July 4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July 4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July 11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July 11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July 11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July 11..	2,000
Little Giant (Hunter-Murphy	Comedy	July 18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July 18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July 18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July 18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug. 1..	7,500
Milky Way (Puffy)	Comedy	Aug. 1..	1,000
Short Pants	Sweet 16 comedy	Aug. 1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug. 1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug. 1..	2,000

VITAGRAPH

Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Tides of Passion	Drama	May 2..	6,279
Happy Warrior	Special	July 18..	7,865
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. Drama	June 27..	5,700
Happy Warrior	Drama	July 18..	7,865

WARNER BROTHERS

Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,858
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July 4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July 25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1..	7,139

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ATLAS DISTRIBUTING CORP.

Cyrano de Bergerac (Italian cast)	Famous novel	July 18..	

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast	May 30..	5,800

B. C. R. PRODUCTIONS

Kivalina of the Ice Lands	Eskimo life	July 11..	5,700

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967
After Business Hours (Hammerstein)	Domestic melo.	July 4..	5,600

	Kind of Picture	Review	Feet
C. C. BURR			
Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Crackerjack (Hines)	Typical comedy	May 23..	6,700
DAVIS DISTRIBUTING CORP.			
Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb 14..	6,300
Red Love (Lowell-Russell)	Indian drama	May 23..	6,300
Fighting Courage (Ken Maynard)	Action western	July 11..	5,000
GINSBERG DISTRIBUTING CORP.			
Love Gamble (Lillian Rich)	Melodrama	July 11..	5,766
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,895
INDEPENDENT PICTURES CORP.			
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B. Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000
LEE-BRADFORD CORP.			
Pearl of Love (Leslie)			6,000
Lights of London (Wanda Hawley)			6,000
Passion's Pathway (Estelle Taylor)			6,000
Unrestrained Youth (Brandon Tynan)			6,000
Passionate Adventure (Joyce-Brook)			8,000
Way Down Upon the Swanee River			6,000
Wolfblood (M. Clayton)			6,000
LUMAS FILM CORP.			
Overland Limited	R. R. melodrama		6,006
A Little Girl in a Big City	Heart int. se		6,890
His Masetr's Voice (Thunder, dog)	Animal dr.		5,750
Shadow on the Wall	Crook drama		6,050
Police Patrol	Melodrama		5,689
Part-Time Wife	Drama		6,075
RAYART			
Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,669
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		
Fear Fighter			
Crack O' Dawn			
Goat Getter			
RED SEAL PICTURES CORP.			
Mother Goose Land	Cartoon	Jan. 24..	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21..	1,000
Do You Remember	Scenic novelty	Mar. 21..	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28..	300
Film Facts (Issue D)	Magazine	Mar. 28..	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28..	1,000
Day With the Gypsies	Screen Gem	April 11..	1,000
Animated Hair Cartoon F	Novelty	April 11..	300
Shakespeare (Special)	Life of poet	Apr. 18..	1,000
Film Facts (Issue E)	Magazine	Apr. 18..	1,000
Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,000
River Conway	Scenic	May 9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300
Marvels of Motion	Novelty	May 30..	1,000
Daisy Bell	Song Cartoon	May 30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June 13..	1,000
Hair cartoons	Marcus cartoon	June 20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July 4..	1,000
Hair Cartoon	Marcus cartoon	July 4..	300
Evolution	Timely novelty (feature)	July 25..	4,200
RUSSELL PRODUCTIONS			
Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,713
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052
WM. STEINER PROD.			
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000
SERING D. WILSON			
Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	650

PROJECTION

EDITED BY F. H. RICHARDSON

Wrong Ideas

From a southern city comes the following:

I purchased one of your Bluebooks and find there is plenty in it. I want to know if you will send me a form of answer so I can stand the I. A. examination. There is too much in the book to try to learn in six weeks.

As I have projected pictures one and one-half years, and therefore know a little about it, so send me this at once, if you will, C.O.D. If you will not, or cannot, please answer at once and tell me what you have that will help me.

My friend, the Bluebook is NOT intended to help you or any other man "pass an examination," except in so far as it provides you with genuine, bona fide knowledge and information concerning motion picture projection.

If you have been projecting motion pictures for a year and a half, what have you been doing all that time and during the time of your previous apprenticeship? Why did you not get a Bluebook when you STARTED, instead of waiting until six weeks before you were to be examined? From your letter it appears that you want to "Cram" for examination.

If I helped you in that sort of thing I would be acting both unfairly and dishonestly by the I. A. and by the motion picture industry. You say "send it C.O.D." It is a cold fact that if your certified check for one thousand dollars had accompanied your request for that sort of thing, it would have been returned to you WITHOUT the desired "dope." I may be no angel, but up to date I don't think any one has accused me of being deliberately dishonest. And if I sent what you want—if I could send it—I certainly would be dishonest.

How?

As a matter of fact, though, how could I or any one else send that sort of thing, unless one knew just how competent the union examining board is and along what lines you would be examined. I am sorry to say that many union examinations consist largely of some questions on some phase of practice in practical projection. In many instances such an examination amounts to very nearly nothing at all, in so far as has to do with determining the competency of the candidate. It is a fact that really competent examination questions are very often deliberately avoided by examiners. This may be either for the reason that they fear they could not themselves answer the questions, or because they know too little about the technique of projection to ask them intelligently. I am very sorry to have to make that assertion, but I have myself listened to "examinations" which were nothing short of laughable.

A competent examination seeks not only to determine what the man actually knows about practical work in projection, but also what he knows about technical matters.

Here is one question which involves practical work and technique very well: Suppose you are using an ordinary arc light source, and find yourself troubled with excessive condenser breakage. What would you do?

The incompetent man would probably merely say that he would "pull the arc back," which would be accepted as a competent answer by many examiners, whereas it really is in the nature of an absurdity.

The competent man would answer something like this: "First I would measure the horizontal diameter of the positive carbon crater. Then I would consult the Griffith lens chart and see if the distance of the crater from the face of the collector lens were less than it should be, and if it were, then I would change the focal length of the condenser in accordance with the provisions of the lens chart, until the correct crater distance was established.

If the crater distance be correct, or if it be incorrect, and after making the alteration necessary to make it correct, the breakage persisted, then I would examine the lamphouse ventilation and be sure it was open, free and ample. I would see if the arc flame touched the upper edge of the collector lens, or came too near to it. If it did, then I would attach an asbestos baffle to the lamphouse wall in such manner that it came between the upper edge of the lens and the flame tip, if that were practicable without interfering in the cone of light collected by the lens. If not, then I would install a converging lens of sufficiently greater focal length to increase the crater distance enough to stop the trouble. I would also carefully examine and see that the collector lens was properly held in its mount, with ample room for expansion, and either with metal touching clear around the lens, or the lens held entirely away from the metal of the holder by means of asbestos.

Real Understanding

Such an answer, not necessarily in those exact words, but conveying the ideas set forth, proves that the applicant really understands the subject, and knows how to handle it intelligently. Merely to say he would "pull the arc back" means nothing at all, because if he did that without changing his condenser focal length, he either was working inefficiently before, or would be after the change were made. The answer "pull the arc back" would NOT be accepted by a competent examiner. It would, instead, be marked with a great big O.

My southern friend, I am not just discouraging you when I say to you that I would earnestly advise you to continue at work as you are for another year, meanwhile studying your Bluebook, this department and such other sources of projection information as are available. If you work hard, combining your practical work with intelligent study, by that time you should not fear any competent examination.

A Whole Year!

But a whole Y-E-A-R! I think I hear you exclaim in horror. Well, why not? If you think that is long, suppose you try trying for a position as Locomotive Engineer, which requires far less accurate, detailed knowledge than motion picture projection demands of the competent projectionist, and see if you can get by in less than SIX OR SEVEN YEARS! Or try to be a plumber, a bricklayer, a carpenter or an electrician and see if you can become a "Journeyman" in less than two years, and perhaps three.

The trouble is, that without much of any real knowledge you can project pictures, but your projection is equivalent to the wall built by a one-year-apprenticeship bricklayer. It is a wall, BUT——! Your picture is a picture, BUT—— your work is in the very nature of things, inefficient, poor, bungling and expensive to the motion picture industry. That you may be "as good as the men around you" means nothing, if they too are lacking in expert knowledge.

Bluebook School Questions

Question No. 348—Practical question submitted by George L. Erdman, St. Joseph, Missouri. If the orchestra leader insists on the musicians being permitted to have fifty watt mazdas, and the manager lets him get away with it, what is the best method of reducing the bad effect as much as possible?

Question No. 349—What is a "field rheostat" on a generator, what is it for and how does it operate?

Question No. 350—What is the purpose of insulation and what class of substances do we call "insulating materials?" Name a few of them.

Question No. 351—Of exactly what does rubber covered (R.C.) insulation consist?

Question No. 352—Under what conditions is coating copper wire with tin necessary and why is it done?

High Intensity Problem

Messrs Thoreau and Clark, Projectionists, Vancouver, British Columbia, ask for a criticism of their optical line-up. Their layout is as follows:

Projection lenses seven inch E. F., three-combination Kenolite, which has a working distance of one and one half inches. Free diameter of projection lenses one and nine sixteenths inches.

Carbons are National 11 mm. White Flame High Intensity. Amperage 80 to 85. Free diameter condenser lens is four and eleven sixteenths for the five inch plano convex collector, and three and seven eights for the converging lens to aperture, twelve inches, parabolic lens. Minimum distance face of

maximum distance 20 inches. Minimum distance crater to face of collector lens three inches, which same we have used without serious trouble with condenser breakage.

We would like to know the proper combination and "Y" distance for both the five inch diameter plano convex converging lens and for the parabolic."

Um, I see I misread a part of your line-up. You have one parabolic and one five-inch diameter plano convex converging lens.

Your craters were five sixteenths of an inch in diameter and are well formed. Their depth was about half their diameter, which is approximately correct. I sent the whole thing to Griffith. Here is what he has to say about it.

Griffith's Remark

With the three-combination Kenolite projection lens it is unnecessary to consider the Y distance, insofar as has to do with getting the light into the lens, but when using a five-inch diameter plano convex converging lens a very considerable Y distance would be necessary in order that the gas ball which forms in the crater be magnified sufficiently to cover the aperture opening. In this case the gas ball cannot very much exceed 3/16 inch diameter. In the Powers demonstration (June 13th issue) the gas ball was about 3/8ths of an inch in diameter, which would permit this set up (Five-inch-diameter converging lens) to be used effectively.

Using a five-inch-diameter converging lens, a long Y distance is necessary in order to reduce the diameter of the light beam at the shutter plane, else the definition will suffer.

Taking the thing as a whole, I believe the Cinephor would give much the better results, because by advancing the crater slightly the shell light is eliminated at the aperture, while the beam diameter at the shutter plane is reduced by the same action, and that too without using a long Y distance, which greatly reduces the efficiency of the optical system as a whole.

Elastic

The whole system is very elastic when using a Kenolite projection lens and Cinepor parabolic for converging the light. In view of the fact that in this case, it has been found practicable to use a 3-inch crater distance, I would recommend the use of a 6.5 focal length plano convex collector lens, in conjunction with a parabolic, and that the Y distance be extended until the crater distance is such that excessive condenser breakage is just avoided, which same will make a very efficient set-up.

By the way, it has occurred to me that it would be a good stunt for High Intensity users to drill a pin-hole in the center of the inside dowser, to the end that when lighting up they may observe the setting which best serves to confine the ball of gas within the crater.

P. S.—This is not exactly what the doctor ordered, but I don't consider it worth while to fuss with plano where the light source is so small.

Taking a Crack?

As to that post script, I wonder if John is taking a crack at something I have told these boys. In July 4 issue I said I thought probably a 2-combination projection lens would be best under your condition, with which Griffith does not seem to agree. Well, when it comes to projection optical problems I am glad to yield to Griffith, or to any one else who I think knows more about it than I do.

One thing I am not clear on, though, and that is just why you say reducing the diameter of the light beam at the shutter plane will improve the definition. Matters have come up recently which make me believe there may be something in that, though I'm darned if I am able to see why it should be so. Will brother Griffith kindly explain the matter in extended detail?

When I had written that last I stopped to discuss the matter with a friend—a projectionist—who had dropped in for a chat as he motored past. He took me to task for admitting in print, that I did not understand the matter. In effect he said: "You just give your opposition something to grab hold of when you admit that you don't understand something."

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Don't "Know it All"

My reply was: "Brother, the man who poses as an I-know-it-all, is just a plain d—d fool. If any man imagines that I know everything there is to know about motion picture projection HE is just a plain d——d fool; also he is one who knows very little about projection and its problems. As to giving the opposition something to 'grab hold of,' why I'm delighted to render them even that assistance if they need it."

There has been a great deal of argument concerning the three-combination projection lens, ever since Sabo made the first one in New York some six or eight years ago. Prior to the introduction of the Cinephor parabolic condenser I held that they served a most excellent purpose where the projection lens working distance was long, but not otherwise. Since the introduction of the Parabolic condenser I have held otherwise, because of the fact that with a parabolic condenser the working distance of the projection lens looses much of its objection, while the third lens of the 3-combination projection lens sets up an added and unescapable loss of at least eight per cent of light.

I would like to have Griffith's analysis of the situation as it now is. I am beginning to think I have need to "brush up" on such matters. Just lately things have come up which have rather treed me and I don't like being "treed."

In my position I just MUST have a comprehensive general knowledge of about all the problems which may arise in practical and theoretical projection, and they are so numerous and so widely divergent that it is not so easy to do it. It is not at all necessary that I have complete, detailed understanding of them all, but I must know the underlying principles which govern, and will therefore ask Griffith to get busy and explain just why the diameter of the beam at the shutter plane affects definition.

Griffith Denies

Later: Since writing the above Griffith has visited my home and we have talked matters over. He denies that he ever differed sufficiently nonsensical to be laughable, or would be were it not for the fact that in one sense it is true, though not in any degree in the sense they mean. It is true in the sense that they would be "helping Richardson" to help the business or profession of motion picture projection and the men engaged therein.

We now have from six to seven pages to there is ample opportunity for those men who are truly interested in improving motion picture projection, and raising it to a higher level of recognition to jump in and give active help.

Inverse Law

In conversation with Griffith he made the assertion that I was in error in saying that the inverse square law applies only to an open light source—that the intensity of illumination decreased inversely as the square of the distance.

Griffith holds that this law applies to any beam of light, including the light from a projection lens. This I both concede and dispute. I concede that it applies to the beam from a projection lens, but dispute that it applies in just the same way. The light in a beam from a projection lens will decrease inversely as the square of the distance, provided that this does not always apply close to the lens; also I hold that it is stretching things to apply the inverse square law to the directed beam in the same way it is applied to the open light source.

I am well aware of the fact that I could be cornered in this and put in a position where I would not exactly know how to prove my view correct, but all the same I do hold that, while granting the law to apply in both cases, still there is a difference. I think, however, the statement in the third paragraph of page 125 of the Bluebook is altogether too strong. I was in error when I made it, but I certainly am not satisfied that the law—oh darn it all I can't seem to put my real thought into intelligent words.

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Bluebook School—Answers 321 to 325

Hey you slackers! Whassa mafia? Busy? So am I! Tired? So am I! Vacation? None for me! You made a strong start, but—well, what does the "but" stand for, huh? I'm asking you!!!!

Question No. 321—In many problems we are told to "Square the Diameter?" What is meant by that? What is meant by the radius of a circle? Knowing the diameter of a circle, how would you find its circumference? Its area?

W. C. Budge, Garden City, Long Island; S. Glauber, Brooklyn, New York; C. O. Henning, Iowa City, Iowa; C. H. Hanover, Burlington, Iowa; G. L. Doe, Chicago, Illinois; Chas. C. Colby, Santa Fe, New Mexico; Richard Kuester, Brooklyn, New York; T. R. Guimond, Mobile, Alabama; and Allen R. Gingenbeck, New Orleans, Louisiana, all make correct replies. Budge says:

"Squaring the diameter" means to multiply it by itself. The radius of a circle is the distance from its exact center to its edge, or circumference at any point. It is one half the diameter. Knowing the diameter of a circle and desiring to compute its circumference you do so merely by multiplying the diameter by the constant 3.1416. The area of a circle may be computed by multiplying one half of the circumference by the radius, or by squaring the radius and multiplying by 3.1416.

Henning tells it this way: To square the diameter is to multiply it by itself. The diameter of a No. 10 wire is 101.9 mils. In this instance (which is an isolated case and does not apply to finding the area of a circle in square inches) to find the area in circular mils we "square the diameter" by multiplying 101.9 by 101.9, which equals 10,380 circular mils, the area of cross section of the wire.

The radius of a circle is one half the diameter, or the distance from center to outer circumference.

The circumference of a circle is found, when the diameter is known, by multiplying the diameter by the constant 3.1416.

To find the area of a circle, multiply the radius squared by the constant 3.1416.

Note: This got me all het up. Brother Budge sent in four different ways to find the area. I have a standard arithmetic by me, in which appears the rule "half the circumference × radius, or radius square × 3.1416 equals area of a circle. Those rules of Budge's did not all seem to work out the same, so I cut all but the two the arithmetic man said was correct. I've been figgering until steam has begun to come out of my ears, so I'm done. Mebbe all Budge's ways are correct, but I can't seem to make them work out right.

Question No. 322—What is a kilowatt? A kilowatt hour? What amount of power does a kilowatt hour represent?

Every one named "came through." Doe says:

A kilowatt is merely the convenient way of expressing one thousand watts. It is 1,000 watts. A kilowatt hour expresses the power used when one thousand watts (one kilowatt) have been used for a period of one hour, or half a kilowatt for a period of two hours, etc.

One kilowatt represents (746 watts in one horsepower) 1,000 divided by 746 equals 1.34 plus horsepower. In application it expresses that amount of power in work performed, less the frictional and other losses inherent in the device or devices employed in applying the power, or converting the electrical energy into mechanical energy.

Question No. 323—As applied to motors and generators, etc., what is meant by the term efficiency, and how is it measured?

This question was a repetition. It was also asked in question 317. Please accept my apologies for the error.

Question No. 324—Which has the highest efficiency, a motor generator, rheostat, mercury arc rectifier or a transformer? Don't merely give us the rated efficiency, but discuss relative results, thus: A transformer has a high rate of efficiency as to operation, but—well, in projection we don't call it efficient just the same, since with it we have A. C. at the arc.

This one added Arthur Gray and John Griffith to the list. IT SHOULD HAVE BROUGHT AT LEAST FIVE THOUSAND ANSWERS. Such a question is one calculated to permit a projectionist who has real pride in his business to show how much he really does know about the electrical end of his profession. I honor those men who have tackled a question of this sort, even though they may not have the best answers, and don't think those whose replies are not published failed. The fact is that most of the answers are very creditable, but some are much more than that. Gray says:

In considering the efficiency of a current rectifying device to be used for motion picture projection work, we must pay attention not only to its electrical economy, but also to its relative efficiency as compared with other devices which might be used, more or less advantageously, for the same purpose.

Under practically all conditions of projection work the rheostat is perhaps the least efficient of any of the devices named in the question, if considered merely from the standpoint of electrical economy. Under no condition, however, may it be considered as efficient where alternating current is used at the arc, except from the point of performance alone. (I think that was a slip, Brother Gray. How could it be efficient in performance as compared with a transformer?—Ed.) The discussion of the rheostat, therefore, will be confined to A. C. alone, unless otherwise specifically noted.

As the difference between suuply (line) voltage and arc voltage increases, so does the voltage which must be broken down by, and from the viewpoint of electrical efficiency, wasted in the rheostat increase, hence whereas the rheostat is very inefficient when used in connection with a projection arc and any ordinary commercial voltage, it becomes increasingly inefficient as the supply voltage is increased, until at 220 volts it becomes, to all intents and purposes, prohibitive. Of course where the difference between the line and the arc potentials is less, the rheostat functions on a more efficient basis, either when considered as adjunctive resistance to the arc, or when compared with relation to the efficiency of a motor generator set, or a similar device.

When considered from the viewpoint of efficiency in performance as an aid in stabilizing the arc, the rheostat must be rated high, and considered as a valuable and practically indispensible adjunct to projection where D. C. is used at the arc, though the necessity for resistance stabilization may be either partly or wholly rendered unnecessary by certain characteristics present in "constant current" generators used in certain motor generator sets.

The function of a transformer (Compensarc, Economizer, Inductor, etc.) is exclusively confined to alternating current. Its electrical efficiency is, by comparison with the other devices named in the question, very high. It is somewhere near ninety-five per cent, the exact figure being to a considerable extent dependent upon design and construction.

In connection with the operation of an alternating current arc supplied by a transformer, it may only be considered as efficient from the standpoint of economy in consumption of electric energy. This is because of the fact that the crater area is divided, and the screen illumination will have certain objectionable characteristics due directly to the quality of light produced by the alternating current arc. When viewed from the standpoint of high grade screen illumination, the transformer cannot be considered as either efficient or desirable.

On the other hand, if the light source be an incandescent filament (mazda), then the most efficient possible combination is to heat the said filament with alternating current, using a transformer of special design to reduce the line voltage to that required across the terminals of the lamp.

For the purpose of discussion we may now roughly divide or group D. C. to D. C. motor generator sets and rotary converters under one head, and Mercury Arc Rectifiers and A. C. to D. C. motor generator sets under another, and while considering them both primarily as being devices to provide D. C., at arc voltage, to the arc, we will consider them as two types, each applicable to a phase of projection work different from the other.

Devices in the first group named may be efficiently and effectively used where there is comparatively high D. C. line voltage, and a loss of from thirty to forty per cent in changing from line to arc voltage is preferable to the greater loss inherent in the rheostat. The higher the line voltage the greater the relative reduction in waste, as compared with using a rheostat; also the greater the electrical efficiency of the device.

(Note: The "rotary Converter" Gray has in mind is not of the type used to convert A. C. to D. C., but a machine which reduces D. C. voltage. I mention this because projectionists are more familiar with the A C. to D. C. sort, of which the "Wagner" is one type.—Ed.)

When we consider the function of the second group (In which the A. C. to D. C. "rotary converters" should be included.—Ed.) to that of converting, or changing A. C. to D. C., and providing D. C at arc voltage, instead of the former at the arc, we find them to all be about equally efficient in the matter of converting the current and lowering the voltage, differing from each other in electrical efficiency by a maximum of perhaps fifteen per cent, within the range of about fifty-eight to seventy-three per cent (One motor generator generates at, I believe, 110 volts or thereabouts, using a rheostat to break down the voltage, hence it could not come within your limits.—Ed.)

Thus, a series type constant current motor generator set generating approximately arc voltage is somewhat more efficient than a multiple set using rheostat resistance between the arc and the generator, and a set employing a polyphase motor is also, in turn, somewhat more efficient than a set with a motor running on single phase current. Also, sets built for the same purpose, but designed by different manufacturers, will undoubtedly to some extent show a variation in electric efficiency. The efficiency of this group of devices as compared with a rheostat, approximate those in the D. C. to D. C. group, being proportionate in all cases to the difference between the arc and line voltages.

The electric efficiency of a mercury arc rectifier is probably as high, if not higher, on both 110 and 220 volts than any of the devices before mentioned, but they have some inherent disadvantages, and are made, so far as I know, only in 30 and 50 ampere capacities, hence do not have the range of usefulness possessed by the rotary devices.

In conclusion, I would like to start an argument by saying that I suppose the most efficient device and conditions possible under modern projection practice, when we consider quality of screen illumination and the electrical cost of putting it there, would be an A. C. to D. C. series type constant current

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motor generator set, designed to deliver approximately 22 amperes, at arc potential, to the arc of a reflector type lamp.

An excellent reply, with one or two weak spots. A "summing up" would have added considerably to it, I think. Griffith discusses the matter thus:

Practically every electrical device has a "rated efficiency," which of course refers to the relation of the consumption of power to its power output, or in other words the amount of work put into it as compared with the amount of work it will do.

But the ratio of efficiency as thus expressed is only a part of the consideration when we come to examine into how efficient it may be in projection work.

The transformer has what is probably the highest ratio of efficiency of any electrical apparatus used in projection, yet it is one of the least efficient when we come to consider screen results. Its ratio of electrical efficiency is about 96, but its screen results efficiency are on the minus side.

The mercury arc rectifier comes second in electrical efficiency, being about 70 per cent. It also is fairly efficient in projection results. The A. C. to D. C. motor generator without outside ballast (resistance) has a ratio of efficiency of about 65 per cent, less whatever the loss in the rheostat may be, which latter will be dependent upon the difference between the generator and arc voltage.

The rheostat with 110 volt supply has an efficiency of fifty per cent, about. (Depends upon arc voltage, which may vary considerably, though in modern practice I doubt if many arcs are less than fifty to fifty-five volts.—Ed.) With 220 volt service the efficiency would be 25 per cent.

Real efficiency, however, consists in getting satisfactory screen illumination with a minimum of wattage consumed from the line, hence real efficiency depends not only upon the electrical efficiency of the electrical apparatus, but also upon the efficiency of the optical system.

As an example (Wow! I'll get murdered by Mazda men.—Ed.), the most efficient electrical equipment is the Mazda outfit, but the reflector type of arc gives more highly efficient results, for the reason that its optical system is more efficient. The Mazda equipment uses a transformer, which has a ratio of efficiency of 96 per cent. The reflector type arc uses a generator, which has but about 65 per cent efficiency, but it will put a higher candle power on the screen per watt consumed from the line than will the Mazda.

Doe says:

It seems to me this need not require a very lengthy discussion. To my mind there are three natural divisions, and those are not a matter of devices so much as theatres.

Efficiency, as here used, appears to me to be not so much a matter of the consumption of electrical power as it is what we get on the screen after the power is consumed. I would consider a device which put a 100 per cent perfect illumination on my screen at a fifty per cent efficiency as regards electrical consumption to be far less efficient than a device which gave me an inferior screen illumination but operated at a far higher electrical efficiency.

We have, roughly, three classes of theatres to consider, viz.: (1) the large city theatre where expense is as nothing compared to results, and fifty amperes more or less of current means relatively nothing, if it adds to the excellence of results upon the screen. (2) The smaller theatre where good results are demanded, but much attention is paid to getting them as cheaply as possible, and (3) the small town and village theatre where every nickel must be watched, and ten dollars a week added income, or loss of income, is a very serious matter.

In the first class having A. C. supply there is no machine so suitable to the work as the motor generator, because it may be had in any capacity, and is very elastic in the matter of current output. When the supply is A. C. there is, in fact, no other machine available which will give the required results, which merely resolves the matter into a possible difference in efficiency as between sets of various make, which is not, as I understand it, germain to the question.

In the second class we have the motor generator, the mercury arc rectifier, the rotary converter and, if the supply be D. C., the rheostat.

The rectifier we may leave out of consideration, because of its limited capacity and lack of flexibility in current output—though of course it has a certain amount of the latter. I do not know the efficiency of the rotary converter. The motor-generator has from 65 to 72 electrical efficiency, and what we might call a 100 per cent possible screen efficiency. If the current be D. C., then a rheostat may be used if the supply be 110, but only at about fifty per cent electrical efficiency, but its "screen efficiency" is equal to anything available. If the supply is more than 220, then a D. C. to D. C. motor generator will give equal screen efficiency, and at a much higher electrical efficiency.

In the small theatre (Like the common people, there's a lot of 'em) the question is a much harder one, and it requires wisdom greater than mine to say how far one should go in placing screen efficiency before electrical economy. I believe that the most efficient device for them is the Mazda, with its transformer and high electrical efficiency, or the new Reflector Type Arc, which has much less electrical efficiency (about 95 to 65 would be the comparative figures, I think) but a higher screen efficiency.

A very excellent answer, I think. Also Glauber made some excellent replies, but failed to number them and I am unable to tell with certainty just where one leaves off and the other starts, as they all are run together. Kuester's answer was very good also. In fact, his replies were, as they usually are, all good. I hope Kuester will 'stick,' but don't see anything more from him just now.

Question No. 325—Have you any suggestions to offer for the improvement of the Bluebook school?

This brought several suggestions.

Kuester suggests that, in order to interest a greater number of projectionists in answering the question, at the end of a certain time, or when the Bluebook Questions are finished, I, or the Moving Picture World rather, present to each one whom I may think has given proof by his answers that he understands projection matters fairly well, a neatly printed certificate.

Glauber suggests that it would be an improvement if only two really competent questions be asked each week. He suggests one electrical and one optical.

Griffith says:

A man will never really exert himself unless there is competition of some sort, or something to strive for. That is true, even when he knows it is for his own good. Why not, therefore, make the school competitive? Award a certain number of points to each question, simple ones earning less points than difficult ones, so that the total number of points for the entire set would be 100, with an extra merit mark for an unusually good answer. Give every one an even start and publish the ten best averages each week. If a man lays off a week his average would drop. I'll bet there would be a real effort made to carry on.

Gray speaks at length, but his comment is so excellent that I will print the whole thing. He says:

To make the Bluebook "School" most successful—meaning making it of greatest interest to the department readers—it is first necessary to create an interest among the contributors in the subjects put forward for discussion, and to sustain this interest equally through each series of questions. The "School" caters to the reader, but in order to successfully do this it must first appeal to the potential contributor. I think that when any one of us sets out to answer any individual question he prefers, and wants to answer all the questions in that series. Range of knowledge concerning the subjects involved is not, however, the sole limiting factor in determining the completeness of the answers, in many cases, under the present method, or at least that is my opinion.

Rather, it is a question of the time that is available for this work between series. The questions, taken as a whole, vary greatly in scope, and warrant treatment varying considerably from each other with regard to length. A preponderance of questions in any one series that calls for extended discussion tends, in the average case and under the general conditions of labor and play by the projectionist, to limit him to covering one, or perhaps two of the questions in a manner that the subject warrants, and which, quite possibly, he is qualified to do. He must then either scrimp on the remaining questions—which crosses his grain if he is built right—or omit them entirely, which is neither to his advantage nor to the general interest of the

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WANTED—Position as projectionist. Am graduate of Detroit Movie Operators School, with two years' experience using Mazda and Carbon projectors. Will work anywhere, but prefer Illinois or Indiana. Will guarantee satisfaction. Answer by letter. Floyd Clark, 664 Woodland Ave., Detroit, Mich.

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reader. On the other hand, if the questions can all be disposed of in a single paragraph, or perhaps a couple, then the result is not all that could be desired either.

It seems to me to be a matter of more importance to select the questions in regard to the length in which they can be fully answered—thus balancing each series in this respect—than is the matter of sequence in which they appear in the Bluebook. I do not advise by this to jump indiscriminately from one subject to another, but that if it is necessary to jump ahead a dozen questions or so to get some that will balance up a particular series, then do so. They will all be asked eventually. It would seem as if one or, at most, two questions in a series might be broad enough in scope to warrant an argumentive discussion, or perhaps we might call it a short article. I think that one question propounded as a concrete problem to be mathematically solved would be of general interest. One question to each series carefully worded, and put by a projectionist would hold interest, I think, but this type of question must be specific, leaving no room for doubt regarding what the questioner wants. Any vagueness in wording such a question, or suspicion of "trick question," will kill interest in this phase very quickly. I think the fifth question might well be simple in scope, but interesting in subject, and of a nature that can readily be answered by some contributors less able than others to get their ideas and words on paper.

I think that comment by the Editor in the form of a footnote to each and every published answer is advisable. It offers encouragement to the contributor, if in the form of commendation, and enlightens him if the comment takes the form of additive information or constructive criticism. I think the "School" is both interesting and instructive as it stands, else I would not be interesting myself in it. It is helpful to the reader, and more so to the contributor if he will exercise the energy necessary to make him one. It constitutes a source of valuable basis knowledge for the student of projection, and takes the form of equally valuable review work for the projectionist who has been through it once but has let more or less of it "get away from him."

The foregoing is not intended as voicing any dissatisfaction of the writer regarding the present method of formulating a group of questions. It is an "answer to a question."

These comments are the ones which seemed best of all those made. I am willing to undertake the "certificate" suggestion if you approve of it, only you must all understand that I would have to rely upon my own judgment as to who was entitled to them, AND I would not issue one to my own son unless I considered that he deserved it. It is up to you. Let me hear from you.

Unavailable

Griffith's suggestion is really most excellent, but it is unavailable, for the simple reason that it would be more work than I could possibly manage.

Gray's suggestion is, I believe, good, and I shall, beginning next week, try to follow it by asking two real questions each week and three of lesser importance, or if you all think a less number of total questions would be better, say so, I am willing to be guided by you in that matter.

Traveling Projectionists

The I. A. T. S. E. & M. P. M. O. announces the following scale as having been agreed upon between the International Theatrical Association and the General Office of the I. A. for traveling projectionists. It really is too bad that the name of the organization obliges the publication of the scale by the International Office as being negotiated for the "operator of a moving picture machine," since that, in effect, announces him to the exhibitor and the Theatrical Association as being just the attendant of a machine, and nothing more. But I suppose until the time comes, if ever it does, when the name of the organization is changed to conform to the facts and to common sense, it will have to be.

The scale is as follows: Straight contract, $85.00 per week. Production contract where only one city is played in any one week, commencing on Sunday and ending on Saturday, $100.00. Where more than one city is played in any one week, commencing Sunday and ending Saturday, $105.00 per week.

Other Provisions

The scale is effective September 6. It is further understood and agreed that the first paragraph of the road contract shall be construed to read: "To furnish sleeping car accommodations consisting of single lower berth, when traveling at night is necessary."

That so favorable a scale has been negotiated is distinctly to the credit of the international office. It is an increase of from ten to twenty-five dollars per week, as against the scale now effective. The new scale agreement is for two years.

Joplin, Missouri

Thomas L. Jackson, Joplin, Missouri, sent in some printed pictures of old Edison projectors, together with description of same. Sorry, but what I wanted was photographs of the actual projector.

Jackson then remarks:

Don't bother paying the least attention to what the "machine attendants" and "operators" say about you, Brother Richardson. They don't know any better, and such men just must do so much knocking anyhow. Once in a while I hear some smart Alec hand you a slam, but pay no attention to it, because I think I know good work when I see it, and am thankful to you and to all those other boys who have, through the Department, helped me and helped motion picture projection.

The Pioneer

I think, brother Jackson, I may fairly, and without seeming to boast, say that I am not only one of the pioneers in motion picture projection, but THE pioneer. By that statement I mean that I was the first one to see anything whatsoever in it, except the mere operation of a machine. I don't think even those opposed to the progress I try the best I can to represent and to preach, will have the nerve, to dispute, or even question that statement.

The chief value of such work as I have tried to do is not so much in the solving of individual projection problems, as in causing—in fact in some instances compelling—men to think. The man of real mental ability may stumble along with his mentality used but little, until something attracts his attention and starts him thinking, which usually is the beginning of better things for him.

"Use Your Brains"

Remember this, brother Jackson—and all you thousands who read this:

"ARMS AND LEGS (MUSCLES) ARE CHEAP—USE YOUR BRAINS." Had I satisfied myself with merely using my muscles (and they WERE USED when I projected pictures, for we cranked every foot of it then) when I started projecting pictures I would still be projecting, and might have reached the lofty (?) sum of the union minimum scale, with some dollars over and above it—that last being, of course, problematical.

I used the rather poor brains the Creator gave me to the best purpose I could. Result: In a comparatively short while I no longer cranked—I turned into a crank which, through years of strenuous labor, made possible the use of the "BETTER PROJECTION PAYS" slogan without bringing a sneer to the Hon. Manager's classic countenance.

Pay? Well, I'll solemnly assure you that I'll have to slip back quite a long ways before I'll be "scabbing" on any union scale. You may say: "Sure, that's all right! YOU could do what you did, but how am I to get ahead. It can't be done."

Can Be Done

It CAN be done, BUT don't think the road to advancement and success is paved with velvet, has ice cream stands every ten feet and easy chairs in which to rest. I have worked like a Roman galley slave. I have fought battles and have dared and double-dared the whole dad blamed works, time and again, with success or obliteration in the balance.

The worst fault is that so many of you want to get ahead, but you just WON'T get down, DIG IN and WORK, using every ounce there is in you through a series of YEARS. You dig in and work like a slave a month or two, or maybe even for six months. There are no immediate visible results, and you chuck it all in disgust, with the remark: "Aw what's the use of me slaving when I don't get anywhere?"

No Soft Snap

Golly, man, I worked HARD for THREE YEARS in projection before I saw one single item of results. It took me that time of grubbing to accumulate enough material to form even a frail raft of real knowledge to bear me up in the slough of ignorance.

I VENTURE THE ASSERTION THAT RIGHT NOW ANY MAN OF AVERAGE ABILITY WHO WILL UNDERTAKE TO DEVOTE THREE YEARS OF HARD, UNREMITTING TOIL IN THE ACCUMULATION OF SUPERIOR KNOWLEDGE COUPLED WITH CAREFUL WORK IN THE PROJECTION ROOM, PLUS AN INTELLIGENT EFFORT TO IMPRESS THE EXHIBITOR WITH THE FACT THAT "BETTER PROJECTION PAYS," AND THAT HE REPRESENTS BETTER PROJECTION AND HAS COMPETENT KNOWLEDGE OF ALL THINGS ALLIED TO PROJECTION, CAN RAISE HIMSELF OUT OF THE PROJECTION ROOM AND INTO SOMETHING BETTER IF HE PERSISTS LONG ENOUGH.

Sell the Idea

But remember this: Not only must you "have the goods" and "deliver the goods," but you MUST SELL THE IDEA TO THE EXHIBITOR THAT EXPERT KNOWLEDGE IN THE PROJECTION ROOM PAYS—THAT BETTER PROJECTION PAYS. The really BIG item of it all is to "sell the thing to the exhibitor." Once that is done he, the exhibitor, will demand what goes with it, and will be willing to pay reasonably for it too.

TWENTY YEARS OF PROGRESS

On the left is a view of the Cascade Theatre, Newcastle, Pa., Warner Bros. first photoplay house, operated by them in 1905, while on the right is an architect's wash drawing of the new Warner Theatre at Hollywood.

Marks Bros. Announce $2,500,000 Theatre for Chicago's West Side

MARX BROS., of Chicago, have completed plans and are about to start building one of the largest and finest first run theatres in the world.

The new house, to be known as Marks. Bros. Paradise, will be erected at Madison St. and Crawford Ave., one of Chicago's busiest sections, and the West Side's greatest business center, at a cost of approximately $2,500,000, and is planned to be the show place of the West Side.

Title to the property was taken last week, and the plans are being completed by J. H. Woodworth & Son, architects, and the loan has been made from the American Bond & Mortgage Co., for $1,650,000.

In announcing the new theatre, Marks Bros. strike another blow for independence and cast their hats into the first run ring, as Louis L. and Meyer S. Marks, owners of the projects, state that their latest venture is only one of the many theatres to be erected, or now under construction by them, their building program covering an expenditure of $20,000,000.

The new house will be built on a lot fronting 275 feet on Madison St. and will be 175 feet deep, in a section where thousands of people pass daily in the midst of department stores, banks, and all public utilities, and where the traffic is so great that the services of two traffic officers are necessary.

It will contain many features new in theatre construction. The crowning triumph of this stupendous masterpiece of art will be the massive, jewelled dome, inlaid with millions of jewels, all colors, imported from India, and the walls will be treated in like manner. Here and there, draperies and tapestries heavily laden with jewels, which have hung for centuries in the ancient castles of the Indian Rajahs and in the Royal castles of Spain, will be in evidence throughout the theatre.

Hundreds of concealed spotlights, so placed as to shine like radiant sunbeams upon the massive dome and jewelled walls, which will be dazzling with brilliancy and splendor.

Immediately adjoining the proscenium arch are stage balconies, one on either side of the stage. At these, singers or speakers may appear. The stage will be 70 feet wide, 48 feet high and 38 feet deep, capable of staging the biggest, most elaborate and colorful presentations, prologues and revues.

It will contain a concealed tank on the order of the New York Hippodrome, which will be used for aquatic presentations, and a revolving stage so that settings may be changed at a moment's notice for any occasion. The orchestra and organ, by a special device, will be elevated into view for the rendition of overtures, etc., after which they will be lowered into place.

In order to insure the comfort of their patrons, Marks Bros. have spared no expense in the installation of a mammoth refrigerating system with a daily capacity of 400 tons of ice.

Capable of accommodating over 5,000 people, which makes it one of the largest theatres in the world, the theatre has a sense of spaciousness, a condition enhanced by the fact that the auditorium is 95 feet in height with nothing to detract from the interior appearance. Immediately above the foyer are the children's playroom and lounge room. The former enables the parent with small children to attend and enjoy the performance without disturbing the rest of the audience, as a great plate glass window overlooking the auditorium commands as good a view of the screen as any seat in the house.

Tulsa, Okla., Will Have $500,000 Theatre; Ralph Talbot in Charge

ANOTHER milestone in the development of picture conditions in Oklahoma was passed with the announcement of plans for a $500,000 theatre to be erected on the rear of the Culbertson property at Tulsa, Okla., by Ralph Talbot, managing director of the Ritz Theatre Inc., a corporation organized by Talbot, Harry Castle and associates to handle the property.

The site has a frontage of 140 feet on Fourth by 200 feet on Boulder. It was leased for 98 years from the Gillette Kerr Investment Co., which recently secured a 99-year lease from the owner. It will probably be finished by April, 1926.

The theatre is designed after the Capitol in Chicago. The foyers are to be atmospheric in detail, with an effect of outdoors gained by attractive wall treatment of trees, vine covered walls and clouds floating among the stars in the blue sky. A dome, three stories high, will crown the foyer, and a two-story dome will cover the main auditorium.

The outside construction is to be of steel and concrete, fireproof and the latest type of architecture. Inside the foyers are to be of such size as to care for waiting crowds and a grand stairway is to lead to the balcony. A mezzanine promenade is to be a feature. It will be a sort of passageway from the lounge rooms to the substory that permits reaching backstage without going upstairs or passing through the main auditorium.

The plans further involve a modern refrigeration system of such size as to permit running a branch line into the air washing room at the Majestic Theatre adjoining. This will provide Tulsa with three such cooled theatres, as the Orpheum recently installed a $35,000 cooling system.

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"Ten Commandments" Opens Lockport Theatre

The Palace, erected in Lockport, N. Y., by Lock City Theatres, Inc., and leased by Paramount's theatre department, was opened to the public Saturday evening, July 18, when overflow audiences witnessed the premiere.

Following an introductory talk by Manager George T. Cruzen, Congressman S. Wallace Dempsey spoke, complimenting those responsible for the new house. Charles E. Dickinson, of Lockport, who promoted the project, also talked briefly, as did A. Edmund Lee, president of Lock City Theatres. Then followed a bugle call from the loft of the stage which was the signal for the orchestra to play "The Star Spangled Banner."

As this number ended, the velour curtains were drawn aside displaying the entire proscenium opening, and at the same time there was demonstrated the vari-colored lighting system of the house, with which several beautiful color schemes are possible in lighting the auditorium. The orchestra then played the "Titania" overture, at the end of which the Pathe News was shown.

The organ console was raised to concert position after the news reel and Bob Demming of Buffalo, the organist, played "The World is Waiting for the Sunrise" to display the possibilities of the organ.

Then came the opening feature, "The Ten Commandments," which, the management announced, was shown in Lockport for the first time at popular prices. Joseph Pomeranz, of Buffalo, is conductor of the Palace orchestra of eight pieces. C. Austin Taylor is stage manager, Martin Heibeger, chief projectionist; Harry Le Valley, floor superintendent and Corey Rohde is in charge of the poster department.

Prices range from 35 to 75 cents and in the fall, Manager Cruzen announces the Keith vaudeville will be added to the picture program. Mr. Cruzen has been associated with the Hostetter Amusement Company in Iowa, Kansas and Nebraska and for the past two years has been on the West Coast serving in various capacities at the studios. Fred W. Greene, Jr., district manager for New York state for Paramount's theatre department, was in Lockport for a week in advance of the opening assisting in preparations for the premiere.

New Palace Theatre, Lockport, New York.

Fred Niblo and Screen Stars At Beverly Theatre Opening

RISING majestically at the intersection of two of Southern California's most travelled boulevards, and in the center of the Movie Colony, the Beverly, owned and operated by the Hollywood Theatres, Inc., associated with the West Coast Theatres, Inc., opened in gala display on the evening of May 18.

A tremendous throng attended the big opening, and among those present were scores of Filmdom's most notable stars and screen celebrities. Director Fred Niblo was Master of Ceremonies, and was introduced by Executive Director J. L. Swope, of the Hollywood Theatres, Inc. Mr. Niblo called upon all the stars who were present to appear before the spotlight, and applause greeted each one. In fact, it was acclaimed one of the premier theatrical events of Southern California during the current year.

The officials of the West Coast Theatres, Inc., including Messrs. M. Gore, President; A. L. Gore, Vice-President; Sol Lesser, Secretary, and Adolph Ramish, Treasurer, were also introduced amid applause.

The big theatre is of strict East-Indian design, with the same motif followed out in the auditorium. Architecturally speaking, it is without question one of the most magnificent show palaces in the entire country, and in decorative scheme is wonderful.

Part of the equipment consists of a huge Wurlitzer Orchestral pipe organ. An eight-piece orchestra will be part of the house staff.

The house is under the resident managership of E. S. Kuykendall, under the supervision of J. Leslie Swope, Executive Director of the Hollywood Theatres, Inc. The policy of the theatre programs will be high class motion picture entertainment, coupled with magnificent stage presentation and high calibre vaudeville.

Situated, as it is, in the heart of Beverly Hills, which is motion picture folks' own community, this theatre takes an added significance because of the fact that anywhere from a dozen to two score celebrities can always be found among the audience. It is anticipated that the Beverly Theatre will be one of the most popular of the entire chain.

Joseph Stern Building Five New Houses in New Jersey

Joseph Stern's Theatrical Enterprises of Newark, N. J., has procured land and is having plans drawn for a theatre in Red Bank, N. J. This will be equipped for vaudeville, motion pictures and dramatic shows and will seat 2,000. William E. Lehman of Newark is the architect. The estimated cost is $300,000.

Plans are being drawn for a theatre in Cranford, N. J., land having been bought. The house will seat 1,500 and cost about $250,000. William E. Lehman of Newark is the architect and the contractor is the Fatzler Company of Newark.

Mr. Stern also has the following theatres in the course of construction:

Royal Theatre, Bloomfield, N. J., capacity 1,950, cost $500,000 to open November 1.

Ritz Theatre, Newark, N. J., capacity 2,000, cost $400,000, to open December 1.

Sanford Theatre, Irvington, N. J., capacity 1,800, cost $350,000, to open March 1, 1926.

Interior and exterior views of the New Beverly Theatre.

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ADVANTAGES

1. Adaptability

An arc lamp gives a whiter, steadier, more effective light on direct current than on alternating current. Since the current supply to the theatre is usually alternating it is necessary to use an expensive motor-generator set to convert to direct current.

The MAZDA lamp operates equally well on alternating and direct current and with equal illumination.

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The MAZDA lamp provides a constant source of light. The intensity of illumination on the screen does not change. The MAZDA lamp does not vary in intensity and operates always in a fixed position. It assures continuous uniformity of screen illumination. This combination greatly reduces the possibility of eye strain.

3. Simplicity

The projectionist has no adjustments to make during operation. After the initial setting, no change is necessary during the life of the lamp. This permits more attention to the other details of presenting the picture in a successful manner.

4. Cleanliness

The MAZDA lamp is a hermetically sealed light source and because of its greater cleanliness inspires a cleaner general condition in the projection room.

5. Economy

The 900-watt MAZDA lamp compares favorably with a 40-amp. direct current arc. The advantage from an illuminating standpoint is in favor of the MAZDA lamp. Assuming an alternating current source of supply, the arc requires 60 volts at 50 emperes, and with converter losses, consumes 4 kw. per hour. The MAZDA lamp (including all losses) requires approximately I kw. per hour. The power bill is, therefore, cut to about one-fourth.

6. Utility

The new Incandescent Equipment can be used successfully in theatres having a main floor seating capacity up to 1,000 or having up to 16-ft. picture, or having a throw of approximately 100 feet. It gives better results than an alternating current arc and is the equal of the direct current arc up to 40 amps.

Power's Incandescent Equipment represents eight years' development and test in laboratories and theatres. It is therefore now possible to offer a reliable projection device, using a MAZDA lamp as the source of light, not only for theatres but also for schools, lodge rooms, community centers, and industrial establishments.

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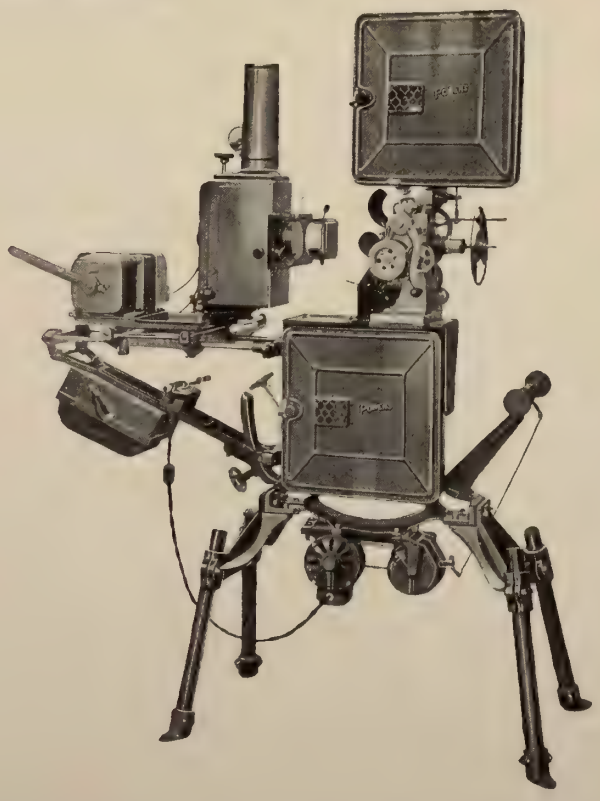

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Road-Show-Size-Pictures

The Quality 52

WHEN we announced our August money-winners, "THE UNHOLY THREE," "A SLAVE OF FASHION" and "ROMOLA," we told you that was just the beginning. Here's what you get in September: "PRETTY LADIES," the Follies show in pictures; "NEVER THE TWAIN SHALL MEET," the picture that did $63,118.25 in one July week at the Capitol; "SUN-UP," the two-year Broadway stage hit and "THE MYSTIC." Every week a money-maker.

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"We got an announcement saying that this theatre has booked the Metro-Goldwyn-Mayer pictures commencing in August. They have the big stars and great pictures."

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The Quality 52

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This marvelous box-office attraction made it necessary to run extra shows at the Roosevelt Theatre in Chicago

At the Imperial Theatre in San Francisco crowds stood in line from eight-thirty in the morning for the nine o'clock opening, and the theatre has been doing capacity business ever since.

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Smashing! Flashing! Dashing! Crashing!
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Dare-devil Doug cracking a whip!
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Scenario by Frances Marion

JOHN FORD PRODUCTION

HAVOC with GEORGE O'BRIEN ~ MADGE BELLAMY ~ LESLIE FENTON
MARGARET LIVINGSTON ~ WALTER McGRAIL ~ EULALIE JENSEN HAVOC

Fox Film Corporation

WILLIAM FOX
presents

The WINDING

A tale of burning love and heroic cowardice amid sands of the Sahara

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WARNER OLAND ~ MAHLON HAMILTON
EMILY FITZROY ~ CHESTER CONKLIN

JOHN GRIFFITH WRAY
production

THANK YOU *John Golden's play hit!*

Fox Film Corporation

THANK YOU WITH GEORGE O'BRIEN • JACQUELINE LOGAN • ALEC FRANCIS
GEORGE FAWCETT • J. FARRELL MacDONALD • CYRIL CHADWICK THANK YOU

Fox Film Corporation

One Picture is worth 10,000 words

FOX NEWS

Mightiest of All

Forecast: Fox News in Every Theatre

Published by Fox Film Corporation, New York City 104 Issues a year

FOX NEWS FOREIGN SERVICE NOW RECOGNIZED AS LEADING THE WORLD'S NEWS REEL FIELD

Many Camera Expeditions into Every Continent Now Under Way

The entertaining, the beautiful, the unusual. With these three qualities in mind, Fox News cameramen are today penetrating the out-of-the-way places of the world, searching for material that may prove acceptable in Fox News American and foreign editions.

One hundred feet of negative found worthy of inclusion in one issue of the news reel is sufficient incentive to send a daring Fox News representative into the mountain retreat of some Balkan overlord; into the frozen wastes of the Far North; through the jungles of the equator.

Time, expense, comfort are subordinated to the task of getting the new, the interesting and the lovely for presentation to a picture public of approximately fifty million persons.

The following Fox News expeditions are now just completed or are under way:

Russell Muth into the Balkans and seldom visited spots in Scandinavia.

Ben Miggins through Egypt, Turkey and the Near East.

Ferdinand Delgado through the West Indies, Spain and South America.

Charles Lehmann into the interior of Ecuador.

Ferd Fordham to the islands of the Pacific.

Len Roos through Australia and New Zealand.

Patiently, painstakingly and alertly these men are hunting finding pictorial news and features for Fox News in the odd corners of the globe.

Fox News Wins High Praise from Exhibitors

From far and wide throughout the country come expressions of praise from exhibitors who are using Fox News. For instance: "The wide range of subjects is really marvellous"—The Midway, Montreal; "When it comes to new thoughts and originality I must take off my hat to Fox News"—Geo. M. Krupa, Hamilton and Aldine Theatres, Lancaster, Pa.; "A theater without Fox News is like a bank without funds"—Herman A. Schwahn, Eau Claire Theater Co.; "There is not a company on the market that has more up-to-date or more exclusive news than Fox News"—John P. Freman, Strand Theater, Malden, Mass.

Every week, more and more exhibitors throughout the country are contracting for Fox News, convinced by the timeliness of its service, the originality of its subjects, its use of color and the excellence of its photography and printing that it is the best on the market.

Thousands of Dollars in Camera Equipment

To keep pace with the rush of world events and to supply the constantly increasing staff of cameramen with the best in mechanical equipment, Fox News has recently spent thousands for the latest type cameras, lenses and mounts. Two Akeley high speed cameras, the last word in photographic equipment, have been acquired for New York office at a cost of $4,000. Three new Bell and Howell cameras also have been added at a cost of $9,000. Extra lenses, up to seventeen inches focal length also have been bought. This in addition to previous equipment valued at over $25,000.

More Staff Men Added to Camera Corps in America

Every Important Center Covered—Great Strides in South and West

"Know where hell is going to break loose next—and have a man there," was the recipe for journalistic supremacy advanced by a famous editor. The editors of Fox News endeavor to go farther. They place their best cameramen at strategic points throughout the United States to get motion pictures of things as soon as they "break loose."

These star staff cameramen are men of proven initiative and imagination. Their territory extends many miles beyond the cities in which they are stationed. When a hot tip comes to their ears—and their ears are attuned for such tips—they rush away to the place where the news is.

Staff Cameraman Roy Anderson of St. Louis, one evening last March, learned that many towns in Southern Illinois were being devastated by a tornado. Anderson had the tip as soon as the newspapers. He grabbed his camera, caught the Red Cross relief train to the scene, worked three days without sleep and got his pictures to Broadway hours in advance of his rivals. All in the day's work for Anderson.

Recently Fox News has greatly augmented its staff in this country, particularly in the South and West. Among new appointees are Tracy Mathewson, the veteran, in Atlanta and the South, and Jack McFarland in Texas and the long stretches along the Rio Grande. There is now no section of the United States that cannot be reached by a Fox News cameraman, in a matter of one or two hours. When "hell breaks loose" a man is there or gets there—fast.

The others were forced down. The Fox News pilot persisted. Near Gary, Indiana, he came down in the night. Battered, he walked to a farm house, hired an automobile and drove into Chicago. At dawn, he delivered the negative to Talley and the cutters. Two hours later, the first prints were on their way by air mail to New York. Other prints went to all parts of the country. Millions saw the Derby on Sunday afternoon, 24 hours after it had been run in Louisville. Competitors did not reach the screen in some cases until two days later.

This is but one example. The international polo matches in London are another. Also the English Derby, the inauguration of President Hindenburg of Germany, the Indianapolis Auto Races, etc., etc., etc.

A box containing a partial list of Fox News scoops appears at the bottom of this page.

Fox News Fashions a Hit with Public

It is computed that women comprise sixty-five per cent of motion picture theater audiences. What does every woman discuss and think about? Fashions! Fox News has presented each season the latest thing in dresses, wraps and sport attire—displayed on living models. As good as a seat in a Fifth Avenue shop. Fox News shows the women what they want to see.

Fox News Acquires its own Airplane to Serve Exhibitors with Pictures of World Events in Fastest Time

MRS. FOX CHRISTENING FOX NEWS PLANE

Powerful Curtiss Oriole is Used Exclusively in News Reel Work

FOX NEWS HANGAR, MINEOLA, ITS BASE

Fox News is the only news-gathering agency in the world that now owns and uses its own airplane, employed exclusively in the work of photographing news events and bringing the negative to the home office.

The plane, a Curtiss Oriole C-6 of 160 horsepower, with a cruising speed of 80 miles an hour, was put into commission July 21 at Curtiss Field, Long Island. It was christened by Mrs. William Fox before a gathering of notables of the motion picture and journalistic worlds.

The plane is subject to call at any hour of day or night winter or summer, to rush motion picture cameramen to the scene of a big news story, to assist in photographing the event and then to speed back to New York with the cameramen and their film. The plane is equipped with a complete array of the latest appliances for every phase of day and night flying and for every emergency. Besides an extra gas tank, which increases the flying radius to 750 miles without a stop, the plane is supplied with the latest style parachutes for all passengers and pilot. The pilot is Lieut. George A. Weis, Jr., a noted aviator.

Although news reels and newspapers have at times rented airplanes for special events, no other news gathering agency has ever owned its own plane, with a staff aviator. Exhibitors and the press have hailed this innovation as a great step forward in journalism.

FOX NEWS DOMINATES BIG THEATRES' COMPOSITE REELS

On Broadway and in other Theatrical Centers of the United States, Exhibitors Select Higher Percentage of Fox Subjects

The judgment of the six Broadway theatres of New York City is a fair standard of excellence. Each week, the managing directors of these six first run houses review all four American news reels and from their offerings select composite reels for presentation.

Selection is entirely on a basis of quality. The judgment of six keen and experienced theatre men comes into play. Fox News competes against three rivals, no favors asked and none given.

Month in and month out, Fox News leads in this competitive showing. Some weeks, Fox News has more subjects on Broadway than all its competitors combined. Other weeks some competitors will press close for leadership. But on an average, taken over the months and years, will show Fox News far ahead of all rivals.

Nor does this take into account that Fox News regularly comprises an average of nine subjects only, while competitors frequently use many more short subjects. On a basis of actual footage used, the showing of Fox News would be even greater than when computation is made by subjects used.

Here is the Broadway record for the last eleven weeks, typical of the showing week in and week out. Fox News, 47.3 per cent.; nearest rival, 27.2; next, 26.6; next, 8.7. Four of the six Broadway houses give Fox News preference over all others. One uses nothing but Fox News. The other puts Fox News second.

Surely this showing means that Fox News is truly "mightiest of All."

Editor Appointed in the Chicago Territory

Harry Lawrenson, long associated with Fox News and other motion picture enterprises in this country and Europe, has been appointed editor of the Chicago branch of Fox News. This move is in line with Fox News policy to distribute world events as close to the source as possible. Millions of theater patrons are now served, without delay from Fox News Chicago office.

FOX NEWS ATTAINS IMPOSING RECORD OF SCOOPS ON EVENTS OF WORLD WIDE IMPORTANCE

International Happenings Brought to the Screen First and Exclusively

Fox News has earned a reputation for speed and enterprise in the bringing of big news events to the screen FIRST. Not once, but many times, have competitors been beaten hours—even DAYS—in the delivering of pictures of world-important events to exhibitors. It has gotten to be a habit, and theater owners of the nation have come to expect Fox News to be first.

Perhaps the outstanding example of this priority came with the screening of the world-famous Kentucky Derby last May. The outstanding sport event of the year, renowned as a thriller made up of every requisite of pictorial value, every news and picture agency in the country had elaborate plans to cover it. Every resource of human and mechanical sort was liberally employed by all of them but Fox News added the extra measure of foresight that spelled an special beat.

Derby Day was one of sunshine and sudden showers. When the horses went to the post, the skies were suddenly darkened. Staff cameraman Edmund Reek took a desperate chance—he changed his shutter at the very last moment while the horses were at the barrier. His camera was ready just as they leaped away—but it WAS ready for the changed light conditions and no other motion picture camera was. Reek's negative looked as if it were made on a bright, sunshiny day—the race could be watched far better on the screen than it could at the actual track.

Director in Chief Truman H. Talley and a staff of cutters were waiting in Chicago. Reek and the other Fox News cameramen delivered their film to the pilot of an airplane. Through the gathering storm, he and a dozen others fought their way toward Chicago.

1925-26 Contracts Are Rolling in for Fox News Service

Business Already Signed Presages the Greatest Year in History

Some of the biggest—and canniest—exhibitors in the country are enthusiastic patrons of Fox News. Among them are Fitzpatrick and McElroy, controlling many theatres in Michigan; the Butterfield Circuit in Michigan; Fanchestein and Rotten with their chain of theatres in the Twin Cities territory; Comerford Amusement Company of Philadelphia territory; Stanley Company, Atlantic City territory, and Lubliner and Trinz, Chicago territory.

Fox News has enjoyed a rapid and steady growth since its origin, less than six years ago. Entering a field crowded with various news reels, it rapidly won its right to patronage by merit and exhibitors.

Today, Fox News holds front rank in many sections of the country and is rapidly reaching a commanding position, not only in the United States but in the thirty odd foreign countries in which it circulates.

Cameramen's College Endorsed by Industry

An innovation in motion picture journalism was the establishment in the early Fall of 1924 of Fox News camera college, for the benefit of editors, cameramen and mechanical experts. The lecturers were men foremost in various lines of the industry and their views were eagerly heard by Fox News employees as contributing their task of giving the public what it wants.

Among the lecturers were Carl Akeley, inventor of the camera that bears his name and big game hunter and explorer; W. L. Rothafel, "Roxy," of broadcasting fame and presentation director of the Capitol Theater, New York City; Rowland V. Lee, director of such famous successes as "As No Man Has Loved" and "Havoc"; Eric T. Clarke, manager of the Eastman Theatre of Rochester, and Dr. Hugo Riesenfeld, managing director of the Rialto, Rivoli, and Criterion Theatres, New York City.

Leaders of the industry endorsed Fox News' cameramen's college, prominent among the well-wishers being Will H. Hays, president of the Motion Picture Producers and Distributors of America.

$1,000 in Prizes for Fox News Cameramen

As a reward for exceptionally meritorious work during the year 1924-1925, two prizes of $500 each were given by Fox News to Staff Cameraman Edmund Reek of New York City, and Field Cameraman Charles W. Herbert, of Montana.

In addition, gold watches were given to Staff Cameraman Fred Mayell of Seattle, and Field Cameraman Ernest Corts of Pennsylvania. The above were in addition to weekly bonuses paid for outstanding subjects.

Staff Cameramen on Fleet's Pacific Trip

When the combined Atlantic and Pacific fleets of the United States Navy, a magnificent Armada, started on its year's cruise to the islands of the Pacific and to Australia, Cameraman Ferd Fordham of Fox News' New York staff went along.

From Guantanamo Bay, Cuba, the Panama Canal, San Diego, Los Angeles and San Francisco, Hawaii, Samoa and Australia, Fordham sent numerous interesting subjects that earned place in the issues of Fox News.

Fordham was first with pictures of the great naval and land manoeuvers at Oahu, Hawaii.

Recent Outstanding Achievements

Camera Cruise on the "Mayflower"
The Scopes Anti-Evolution Trial
Dynamiting the Panama Canal
U. S. Defeats Britain at Polo
Grand Prix, Ascot and English Derby
Inauguration of Hindenburg
Indianapolis Automobile Races
Speedboat Contest on Hudson
America's Navy in Australia
The Great Kentucky Derby
Hunting Icebergs in Atlantic
and Many More!

FOX NEWS LEADS THE WORLD IN MOTION PICTURE JOURNALISM.

Fox Film Corporation

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forty
with
MONTE BLUE
VERA REYNOLDS
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OTIS HARLAN
EDDIE GRIBBON
JACKIE HUFF
TOM GALLERY
Directed by GEORGE HILL
Adaptation and Scenario by Darryl Francis Zanuck
WARNER BROS.
Classics of the Screen

The Showman Who Exploits His Short Subjects to Make ADDED PROFIT From Them Always Gets the Finest Backing on *Educational*

Short subjects have had a great deal of stimulus this summer. The coming season should show how much they can mean. With the exhibitor. Who uses them as they should be used.
DANNY in Film Daily.

YOU are using Short Subjects as they should be used only when you are using them to build up Better Programs—and exploiting them to make Added Profit.

Fortunately for all concerned, more exhibitors are recognizing this than ever before—more Showmen are exploiting their one and two-reel pictures and making added dollars out of them than at any other time since the long feature came into vogue.

To all you Showmen who are having a part in the stimulus that is being given to Short Subjects, Educational Film Exchanges, Inc., renews its pledge of cooperation with you—that its obligation to you only begins, and does not end, when you book *Educational Pictures*.

Educational Pictures are nationally advertised to your patrons—consistent advertising in The Saturday Evening Post increases their pulling power at your box-office.

A full line of accessories is available to help you advertise *Educational Pictures*—posters, lobby display cards, photographs, slides. Trailers on star comedies and specials can be had through the National Screen Service.

A press sheet on each two-reel comedy and each special contains information about the picture, newspaper stories and reviews, practical exploitation suggestions, one-column, two-column and three-column "ad" layouts and star and scene cuts. Mats for advertising and publicity cuts are FREE.

Educational backs up every Showman who backs up his Short Subjects. Your Educational Exchange will give you the fullest cooperation.

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

Pictures

The first three comedies on EDUCATIONAL'S program for the new season have been reviewed by the trade press. Judge for yourself what *Educational Pictures* will mean to you in 1925-1926 after you **read what the critics say about them.**

"THE TOURIST"

TUXEDO COMEDY

With JOHNNY ARTHUR

Here is the best two-reel comedy that has been turned out this season. It is a charming trifle, and there is every indication that in its star, Johnny Arthur, Educational has a real find. He is a delightful personality . . .

One of the best bits of business ever concocted—one that will set any audience howling—is the scene in which Johnny converts his car into a stove and cooks his breakfast on its various parts. It must be seen to be appreciated.

And if a real star and entertaining tale and excellent direction were not enough, there is added the presence in the cast of the most promising girl we have noticed on the screen in a blue, or even a red moon. She is Helen Foster .... She is beautiful, she has poise—she is, in plain language, a wow. She helps to make "The Tourist" a real knockout that any house should welcome with open arms.—N. Y. MORNING TELEGRAPH.

This is the first of the series of Tuxedo comedies starring Johnny Arthur and if it is indicative of what is to follow, the series should be a profitable one for all hands . . .

William Goodrich has done a splendid job with the directing and the cast does the rest with the good story. There is a touch of melodrama to it, great quantities of comedy and enough suspense to keep the interest at a high pitch.—M. P. NEWS.

"PLEASURE BOUND"

MERMAID COMEDY

With LIGE CONLEY

A ROARING COMEDY

This Mermaid comes through big on waves of laughter. It is one of the cleverest and funniest ever produced in this series. . . . the subtitles are as funny as the gags—which is a novelty in itself. At the fishing pier, the laughs come so fast you can't count them. Probably the funniest fishing scene ever filmed. . . . A scream—all the way.—FILM DAILY.

Here is an exceptionally good comedy with amusing situations galore.... a real comedy that will get laughs from any type of audience. . .—M. P. NEWS.

A corking good comedy. . . . Lige Conley is featured and does a splendid piece of work. Clever tricks with the automobiles and in the fishing sequences prove to be hilarious.... This picture strikes a funny gait from the start and is maintained all the way. Book this one by all means.—EX. TRADE REVIEW.

Here is a real laugh-getter. Dealing with the misadventures of a family who set out on a fishing trip in a Ford, it is full of hilarious, highly original "gags."

—N.Y. MORNING TELEGRAPH.

JIMMIE ADAMS

in "BE CAREFUL"

This is a comedy fairly bulging with humorous situations and some good slapstick and hokum. It is well acted by a competent cast and should go exceptionally well in the neighborhood houses.—M. P. NEWS.

This a lively-moving number that has a good quota of laughs scattered all the way through.—FILM DAILY.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons
President

four ROD LA

Rod
La Rocque

Cecil B. De Mille
presents
Rod La Rocque in
with
JETTA GOUDAL
and NOAH BERRY
Directed by Paul Sloane

"The Coming of Amos"
by WILLIAM J. LOCKE
Adapted by James Creelman
and Garrett Fort

CECIL B. DE MILLE
presents
Rod LaRocque in
"RED DICE"
with Lillian Rich and
Robert Edeson
Adapted by
E. Richard Schayer
and Garrett Fort
From the novel by
OCTAVUS ROY COHE
Directed by PAUL SLOANE

Released by

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Star Productions

ENDOWED with every physical attribute that makes for popularity; possessing a magnetism and histrionic talent distinctive and thoroughly schooled under the greatest directors of stage and screen, Rod La Rocque has attained his present high position as the *foremost romantic actor of the screen* through sheer merit and proved box office drawing power.

"THE COMING OF AMOS," "RED DICE," "BRAVEHEART" and "THE UNTAMED GENTLEMAN" are the titles of the four pictures in which La Rocque will star for Cecil B. DeMille.

The stories around which these productions will be made were selected with a view to giving Mr. La Rocque the greatest opportunity for the exposition of his magnetic personality and the exploitation of that distinctive mimetic talent that has endeared him to the motion picture patrons throughout the world.

A Great Star Whose Name Is Magic at the Box Office—
Stories Rich in Romance—Teeming with Action and Color—
Productions Personally Supervised by Cecil B. DeMille—
Master-Craftsman and Showman Supreme—

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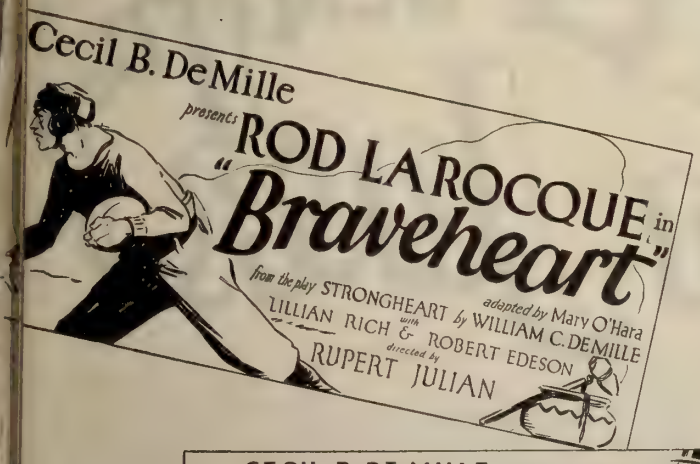

4 sure-fire money-makers

Personally Supervised by CECIL B. DEMILLE

Your fans will revel in the thrilling situations in this new

Bob Custer western "That Man Jack!"

Presented by
JESSE J. GOLDBURG

Produced by
INDEPENDENT PICTURES CORP.

Directed by
WILLIAM J. CRAFT

There is enough action in this picture to satisfy the most insatiable of thrill-seekers—the story is filled with punch, with plenty of romance, a touch of mystery and a very unusual climax! Bob Custer's horsemanship is something that your patrons are going to talk about!

If you've been playing the Bob Custer pictures you know that the popularity of this young star is growing in leaps and bounds. If you haven't you've been missing one of the biggest Western bets of the industry!

Get aboard this one!!!

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

IT would do a cynical, blase—that's an editor's word for hard-boiled—exhibitor a lot of good to attend a few sessions of the Paramount Training School for Theatre Managers.

It did us a lot of good. And we are free to admit that we are among the vast army who greeted Harold Franklin's announcement of a plan to prepare young men for exhibiting through the means of a school with more than one grain of salt.

We went through three stages. First, the stage where the mere idea was food for a smile—if not a sneer. Second, after we had read the prospectus and detailed plans of the school. This was the stage where we were willing to admit, "Gosh, they MAY have a real idea, a constructive plan. There is a ring of sincerity about the statement of plans. It's worth a chance."

The third stage is present today. We have concluded three days of work as a voluntary member of the "faculty." Our own contribution has been trifling, merely that of providing the pupils with a historical background to the more practical and definite work that the course really consists of.

But we have met the pupils, and we are impressed with the type of men who are setting about to prepare themselves for the vocation of theatre management. Impressed with their types, their past records, and their personalities; won to admiration by their sincerity and whole-hearted desire to bore in and WORK.

And we have met the men who are showing these pupils through the shoals and their eyes to the beacons. We are here to say that—in common with many veterans of this business—we would pay a lot of money to sit in the same seats as these pupils and profit by the wealth of information that will be theirs.

* * *

WHEN John Barry, supervising the work of the school, introduced us to E. J. Myrick on the occasion of our first visit, we opened our eyes.

E. J. Myrick is no theorist. In recent years general manager of the great Jensen and Von Herberg chain, his entire picture career has equipped him for a practical, hard-pan knowledge of theatre management from advertising to the balance sheet.

Paramount has drafted a man of Myrick's calibre to aid in the work of the school. I don't know how you exhibitor readers feel about it, but I am frankly willing to state that on my own entry into the business I'd have given a lot for the privilege of going to school under E. J. Myrick.

That is but a sample. Every member of the Paramount organization, from studio through to publicity, and on to real estate, is working to give the best that is in him—the total of all he and his organization have learned in years of struggle and hardship—to these youngsters whose presence in the school is a credit to the business we call theatre managing.

* * *

I AM enthusiastic. I can't help it. My only regret is that, without giving the names of all the lecturers and verbatim reports of their frank, concrete talks, it is impossible to transfer my enthusiasm to the reader.

There is a concrete example, however, that tells much.

Harry Kress, of Piqua, Ohio, has been an exhibitor—and a successful one—for as many years as we can remember.

Harry's son has been assisting him about his theatres for a year or so. That's the only school to which any theatre man could go in past years.

We imagine that Harry met the first announcement of the school with much the same attitude that we did. But at any rate he came on to New York to investigate. The result was the entrance of his son.

This we did not know until we appeared for our own third lecture and ran into Harry Kress.

"What are you doing around a school?" we asked.

"Nothing but looking on," was the answer. "But let me tell you that as recent ago as five years if I had had the chance to get the information that my own son has absorbed in the few days of this school I would have paid ten thousand cash and considered it a bargain."

That—from a cynical, HARD-BOILED exhibitor.

I don't need to say any more.

Robert E. Welsh

There's Extra MONEY in the Short Subject

Are You Getting YOURS?

Advertising Does It.

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

Speaking Freely

A very enjoyable few weeks. Pictures, good pictures, and plenty of them. "The Wanderer," the year's first of a spectacular nature. A good show. "The Gold Rush" — long awaited. Laughs — laughs in abundance. What else could we expect from Chaplin? And Joe Plunkett is turning so many away up at the Strand that he has had to put on a midnight show. Though many of us "experts" will insist on telling you that while we frequently laugh our heads off, it isn't Chaplin at his best. These on the heels of "Sally of the Circus," "The Unholy Three," "The Homemaker" and so on. Looks like a good season, boys.

* * *

About Chaplin. When even venturing to question Chaplin's methods and results we feel like a woodpecker with a grudge against the Woolworth Building. But it seems to our own humble self that Chaplin's genius plus the sense for story and organization possessed by Harold Lloyd would be a comedy-maker's heaven. Give me Sam Taylor's story bump and directing ability and I think I could improve Chaplin. Of course it is only an editor who could modestly set out to paint the lily. But what's a little painting job between editors?

* * *

Incidentally, having mentioned Sam Taylor. Here's something always gives us a laugh. Our most impressive critics feel that no year can pass without their individual discovery of a startling new directing genius. Some of the wonders they discover make one good picture and are never heard from again. But that must be the fault of the low-brow picture audiences, or the super low-brow producers.

* * *

Meanwhile a chap like Sam Taylor spends many years on the Lloyd lot. Writing, co-directing, and finally in complete supervision of the Paramount-Lloyds. You don't get THERE without the goods. And we are willing to bet that there are any number of our metropolitan stars who wouldn't know the name if you mentioned it. What glory is there in discovering a ten year veteran?

* * *

Big doings today—Thursday. Out in Indianapolis. Executive meeting of First National. Much shooshing, a little bit of pish-pish, and a dash of mystery. Anything might happen. It is known that Bob Lieber's health has not been of the best for many months. It is only his sense of loyalty to the organization and his colleagues that has kept him at the helm for quite some time. The affable, capable leader may find it necessary to step out this time. Or, again, they may once more induce him to hold on. No telling. Other executive changes hinted. Maybe policy changes. No telling here, either. But it's hot weather to ride all the way to Indianapolis if nothing will happen.

* * *

Put this one in the book. The campaign for the opening of the new Embassy Theatre.

A hole in the wall entrance. Six hundred seats. No opportunity for electric lights, no front at all if you want to tell the truth.

How to put it over? How to start it off with fireworks and hurrahs?

Then the announcement that Gloria Gould, daughter of George Jay Gould, was to manage a motion picture theatre with full sway to put into effect her own ultra ideas. Front page stuff. Then a series of ads, distinctive personal messages from Miss Gould herself. And for weeks a painted signboard, reproducing the New York World front page story, that has never failed to stop 'em on Broadway.

I'll say that's putting it over. Sort of four-coloring a White Elephant. Put it in the book.

Oscar Price. Pulling an "on again, off again, Finnegan" act. With Associated Exhibitors. But I guess it is all set now. Just a mere matter of wrapping up the red tape and giving the auditors their turn.

Very interesting. Oscar Price has a standing in the picture industry, a following in financial circles. A rare combination. And holding out possibilities of contributing some important chapters to the picture business of the coming years.

We remember one day that we reminisced with Oscar. And checked over the number of opportunities he has had to cut his eye teeth as a picture man since leaving the right hand of William Gibbs McAdoo. Associated Producers — Tom Ince, Mack Sennett, among others to handle— Fred Warren, Al Lichtman and so on.

Yep, Oscar has cut his eye teeth. When he decides to step into Associated you know that he knows what he is doing. So prepare for action. Not fireworks—but methodical, carefully planned, deliberate work.

* * *

Maybe we'll have to call up the engraver and artist and have a standing head made reading, "Dear Martin—Let's stick to the facts." We hate to do it, because we have sense of humor enough to realize that no one else cares a hoot about it.

First Martin slipped on circulation facts. Then he went on to a minor matter when he gave the impression that his paper was THE textbook at the Paramount Theatre Managers' School. Rather tough on Paramount as an estimate of its intelligence. Because the FACT is, of course, that ALL of the trade papers are serving their purpose as text books. At least, three of them are. Three very good ones, "if we do say it as shouldn't."

—R. E. W.

Survey Shows Big Decline in Pictures Abroad

By
W. Stephen Bush

A CAREFUL survey of European productions during the last month or two shows a rather sensational decline. This is not due to the hot season, to vacation time or to any other fortuitous circumstance. It is the result of inherent causes which in all probability will in the future grow rather than diminish.

The warning voices raised both here and on our side of the water against underestimating the competition of European producers may or may not have been sincere but they clearly come under the heading of false alarms. Whoever watches the activities of European producing concerns with the least attention can have no doubt whatever that the star of the Americans is in the ascendant and that the immediate future at least belongs to them. One does not qualify as an expert on the European situation by rushing through the Continent on a hurried schedule, glancing at some studios and listening to the cheerful chirpings of press agents. Going somewhat into details, it may be remarked that in regard to quantity Germany is doing better than any other country, but the stuff that is being turned out has very little chance outside of Germany.

It is characteristic of the situation as it exists today that in France, Germany and Italy the native producers all seem anxious for American alliances of some kind, not as a matter of choice but as a matter of stern necessity. In my recent letters I have touched upon some of these alliances in France and Germany. Now Italy is seeking American connections more eagerly than ever before. It is rumored that the Unione Cinematografica Italiana wants to form some sort of a partnership with Paramount. The big banks that hold practically all of the stock of the U. C. I. are very desirous of forming such a partnership but the American company shows no great eagerness. It is claimed in Rome that Paramount proposes to make a series of pictures in Italy and that the U. C. I. may be able to help in some way. So far that seems to be little more than loose talk inspired probably by the hopefulness of the Italian company.

With the American pre-eminence in production well assured, the next phase in the development of the European film situation will be the struggle for the control of distribution and exhibition. Curiously enough, while production is almost at a standstill the building of theatres is progressing everywhere with the most astonishing rapidity. The fact has not been lost upon the American companies who have gained a foothold in Europe. Several big theatres in the key cities of France are now controlled by American producing interests; a similar movement is making progress in Germany. There are unmistakable signs that a drive is in preparation in Italy where two or three owners of theatre circuits have been having things all their own way, taking what they want and fixing their own prices. They feel that a struggle is on the way and are buying up theatres right and left. It is not at all unlikely that the American concerns here will pool their interests while the battle is in progress.

It is a safe prediction that within a short time at least one or two of the big American companies will have theatres of their own in every key city throughout Europe to assure them of an opportunity to make the best of their first-run. American influence and power in the film affairs of Europe are growing every day. The fact is not due to luck nor even to greater financial resources but simply to the superior quality of American workmanship. There are other reasons beneath the surface which have been described in Moving Picture World more than once and which need not be repeated here. If the Europeans expect to stay in the procession there is a place for them, but they must for the present at least, be satisfied with cooperation and forget about reciprocity.

There is one country in Europe which views the American film with a friendly eye and gives it a hospitable reception, satisfied to leave the question of reciprocity to the natural laws of supply and demand. I am speaking of Sweden. Just now in midsummer a very large percentage of the motion picture theatres in Sweden are closed, for the people there have to make the best of their short summer. There are plenty of open air shows, but the average Swede loves his summer too well to spend much time for anything but outdoor sports.

Sweden in proportion to its size is well provided with picture houses, possessing about 800. In Stockholm, with a population of less than half a million, there are close to a hundred houses. Compared to the rest of Europe the Swedish houses approach the American ideal of a first-class picture theatre. The houses in winter all do a splendid business, according to my information.

Sweden likes to make an occasional big film with a bid for international patronage, though at present she is not doing very much. The next big film on their "international program" is a superfeature built on Selma Lagerhoef's much read romance, "Jerusalem," which will contain two parts and will probably reach close to 9,000 feet. The film prosperity of Sweden is largely due to the enlightened policy of its government, which does not tax the industry to death like the governments on the Continent.

The Aubert feature, "Salammbo," of which a full description has been printed in these columns some time ago, will have its first-run in the Grand Opera of Paris. Literary and social "lights" were somewhat indignant at this concession of the government to a mere film, but the French government wants to encourage native productions even if it does on the other hand impose crushing taxes on the theatres. The first showing of "Salammbo" will take place October 15, two days before the assembling of the great International Film Congress.

Great as was the indignation of the Parisians over the purchase of the little classic theatre by the Paramount for converting it into a picture house, it has now been succeeded by a great calm. All the painful anticipations of distinguished literary ladies and gentlemen have been put to shame by the generous and enlightened attitude of the American company. The huge building in which the little theatre was housed will be completely reconstructed and when finished will look like a first-class creation of modern American architecture. Best of all, from the French point of view, the little theatre with some added improvements will be let to the "Société de Auteurs Dramatiques" at a nominal rent.

There will be a great International Film Ball at Nice to which all nationalities will be invited. For particulars address M. Comte de Castellane, Nice.

Mayoralty Fight Ends Cohen-Walker Feud; All Are Out to Elect Senator

Governor Smith Helps Bury Hatchet—T.O.C.C. Directors Pledge Support; Offer Headquarters for Camp—Plan Massive Campaign to Aid Tammany—Not Unfriendly to Hylan

By TOM WALLER

WITH Governor Smith as the intermediary, State Senator James Walker and Sydney Cohen have agreed to bury the hatchet. Because of Tammany's choice of Walker in the mayoralty issue soon to be thrashed out in Manhattan's Democratic primaries, differences of the past few years between the former president and the ex-chief attorney of the M. P. T. O. A. have come to an abrupt halt.

Manhattan exhibitors under the leadership of Cohen have already in the embryo a campaign of massive proportions to insure Walker's elevation to the City Hall throne now occupied by John F. Hylan.

Cohen's Position Delicate

Cohen's position is acknowledged to be a delicate one. He is known to be closely allied to New York's Governor and yet also to have been a frequent visitor to City Hall. It is a familiar fact to many in New York that Hylan some time ago appointed Cohen to a high position on the city's committee pertaining to housing conditions and rentals.

SENATOR JAMES J. WALKER

There have been some rumors, since Tammany's announcement of its official choice in the running, that New York exhibitors would put their shoulder to the Walker wheel. The differences that until this week were existent formed the chief barrier to any great amount of credence being associated with these whisperings.

Just before this issue of Moving Picture World was ready to go to press, however, matters in this respect suddenly took definite shape. This was brought about by an unexpected executive session of the directorate of the Theatre Owners Chamber of Commerce being called.

Stand is Unmistakable

At that secret session a resolution was adopted which leaves no circumspection as to the trend of exhibitor sentiment for the highest municipal office. This openly provides that the T. O. C. C. shall individually and unanimously support the pick of the Tammany headquarters. Not only that but the resolution calls for the T. O. C. C. quarters in the Times building being used during the campaign as a wigwam of the theatre owner voters to confer and devise ways and means for the successful placement of Walker as New York's official Democratic candidate for Mayor.

When the resolution was first introduced it is understood that several of the directors voiced against the taking of a public stand on this sentiment at the present time. This, however, not until after a unanimous vote for the support of Walker had been registered.

It is said with authority that the exceptions to publicizing their stand at this time were due mainly to the fear of reprisals from the Hylan camp in view of the circumstances.

Cohen, who introduced the resolution and who is chairman of the T. O. C. C. directorate, is credited with having answered such apprehensive queries with the reply that reprisals were to be expected in such a heated election as the primaries here promise. In such a situation the old adage of "you're with us or ag'in us" made the action an out and out proposition, one way or the other.

Once Supported Hylan

The action of the T. O. C. C. directorate should not, however, allow the impression to prevail that the local showmen are against Hylan for any personal reason. He seems to be generally accepted as a friend of the industry. In fact Cohen was chairman of the motion picture campaign committee which helped re-elect Hylan four years ago. The Mayor at that time is said to have publicly expressed his gratitude for the work of the film men.

But Walker is essentially regarded as being in closer sympathy with the industry because of his actual knowledge of its needs through participation within its ranks. Again Walker's close relationship to the Governor furthers his aptitude as a film candidate.

Should Walker, however, be defeated at the primaries, it is said that the New York film men will subscribe the same vigorous support for the election of Hylan that they mustered four years ago.

Because of this situation some close associates of Cohen credit him with having little fear of anything in the nature of a reprisal being directed this way from the Hylan camp.

Hatchet "Buried Deeper"

The burial of the hatchet between Cohen and Walker has been expected right along, in fact several months prior to any rumbling of the job now aspired for by the Democratic House leader. Evidence of a letting down of the barriers between these two had been observed at various functions where they were both included on the speakers' list. The entrance of the political issue has only resulted, a few comment, in the hatchet being "buried deeper."

Big Tammany Aid

The entrance of the exhibitors into the mayoralty battle should prove to be one of Tammany's most powerful aids. The influence wielded by about 600 screens, said to comprise the representation of the T. O. C. C., is conceded by some authorities to be even greater in reaching more drastically and effectively the voters included in Manhattan's population of over 6,000,000 persons, than the media of the newspaper or district leader.

Should New York showmen include in their campaign the utilization of trailers and other Walker propaganda on their screens, which authoritative sources are inclined to doubt now, there may be a tremendous national reaction. This, in view of the fact that it would be the first time in political history that an army of theatres has actually taken an open position and declared itself. with no strings flying, for one political party.

A possible illustration of the Walker tendency manifested itself in the Rialto on Broadway even last week. Dr. Hugh Riesenfeld in an interview with the writer a year ago declared that one of the secrets in the successful management of a motion picture theatre was to prohibit the seeping into the program of anything smattering of a partisan aspect. Yet one of his stellar attractions at the show which we attended several days ago was a song about Walker as "our next Mayor" rendered by Ben Bernie. The effect in the theatre was proven at that instance by the round of applause the mentioning of Walker's name received.

It is interesting to note that in Cohen's private office are photographs—facing one another—of Walker and Hylan. The photo of Walker has occupied the same position near Cohen's desk since 1921 and 1922 when

(Continued on next page)

Governor Smith Helps Bury Hatchet

(Continued from preceding page)

Walker was counsel for the M. P. T. O. A. and came into almost daily contact with the former exhibitor president.

A recent angle on the situation which severed familiarity between the two would credit Cohen with a full sense of the duties incumbent upon a leader. In this respect it is volunteered that Cohen's lieutenants issued certain statements described as being derogatory to Walker. The latter and those in the trade in general were then apparently of the belief that such movements were made upon the instigation of Cohen. The ex-president, however, is said to have taken full responsibility at the time because of the desire to shield those on his staff and for whom he is said to have felt personally responsible.

It is now indicated that the old friendship of Cohen and Walker has been firmly re-cemented. Governor Smith's frequent private sessions with Cohen, which are said to have taken place especially during the past few weeks, are declared to have played no little part in bringing about this reconciliation.

First Inkling at Milwaukee

The first decided move for enlisting New York's exhibitors in the fray is now seen by some to have been made by the Governor during the Milwaukee convention when he sent to Cohen the following telegram, republished from a convention issue of Moving Picture World:

"Best wishes for successful outcome of convention. Congratulations and greetings to picture exhibitors. You know how I value their cooperation and that I have their best interests at heart."

Governor Smith's consistent stand against censorship and endorsement of bills beneficial to the film industry together with his intimate alignment with Walker, as leader of the house, who has at times actively participated in New York's exhibitor ranks, makes Tammany's pick a solidifying one for Manhattan theatre owners. Such, at least, is the interpretation by some of the T. O. C. C. endorsement.

Some of Walker's Activities

While up in Albany some of Senator Walker's most conspicuous moves to help the industry were widely publicized and lauded. Largely through his efforts, it has been said, the bill of Senator Thompson of Niagara Falls providing for Sunday opening was carried. This matter came up in the session of 1919.

One of his outstanding achievements in 1920 was the passage of the deposit bill, safeguarding moneys of exhibitors paid to film companies by making it necessary to maintain a trust fund in which exhibitors could deposit such sums.

In 1921 he is credited with having been greatly instrumental in carrying through the bill relative to the admission of minors in motion picture theatres under proper adult supervision. For this work he was commended by womens' clubs of New York who acclaimed it a constructive piece of legislation.

1600 Broadway?

A man who has held an official position in the M. P. T. O. A. informed us on the telephone that the motion picture division of the James J. Walker mayoralty campaign would have its headquarters in the old offices of Universal on the third floor of 1600 Broadway. He said that as yet no one has been appointed to take charge of these quarters but that the most likely man will be Sam Berman, widely known for his activities in Manhattan and state exhibitor circles. This office, he stated, would be conducted by an executive committee and a general committee to be named within the next few days.

This informant stated that he did not know that the T. O. C. C. directorate had named in their resolution their own headquarters for this purpose. It was his understanding, he said, that Senator Walker would be more likely to approve 1600 Broadway because of the neutrality of its position.

Sydney Cohen, while he refused to discuss any of the above issues, said that as the T. O. C. C. directorate has endorsed Walker and has agreed to campaign for him it would be hardly feasible to have the headquarters located in any other place than that described by the resolution.

Meet on Contract and Arbitration Aug. 24 at Natl. Hdqs.

Joseph M. Seider, chairman of the contract and arbitration committee of the Motion Picture Theatre Owners of America, and Oscar Neufeldt, chairman of a similar committee of the Independent Motion Picture Association of America, have agreed upon August 24 as the date for conferences on a new equitable contract and arbitration system.

This meeting is a direct result of the Asbury Park Convention of the New Jersey M. P. T. O., at which Frederick H. Elliott, General Manager of the independents, pledged his association to appoint a conference committee not later than July 10. The I. M. P. A., at a special meeting July 8, unanimously ratified Mr. Elliott's action and appointed a committee consisting of Oscar Neufeldt, Philadelphia, chairman. Jack Bellman and Joe Klein, of New York. President I. E. Chadwick and General Manager Elliott are ex-officio members.

The committee of the M. P. T. O. A., appointed at the recent Detroit meeting of the organization's directors, consists of Joseph M. Seider, chairman; Julian Brylawski, Washington, D. C.; Harry Davis, Pittsburgh; R. R. Biechele, Kansas City, Kas.; Nathan Yamins, Fall River, Mass. President R. F. Woodhull, of the M. P. T. O. A., is an ex-officio member.

FORTY-THREE ARE ELIGIBLE AS NEW YORK REVIEWERS

Forty-three men and women passed the recent civil service examination in New York State and are on the eligible list for appointment as reviewers to the New York State Motion Picture Commission. Mrs. Catherine Siegrist, of Buffalo, heads the list. About forty persons failed to pass the examination. Among the number was John J. Walker, of Schenectady, former owner of the Barcli Theatre in that city, but who sold out a year or two ago, and then entered the restaurant business. In the metropolitan district, reviewers receive $1,800 and their expenses, while outside of the metropolis they are paid $1,600 a year and their expenses.

New Chaplin Records

Charlie Chaplin's "The Gold Rush," which had its premiere this week at the Strand, Broadway, New York, is described in a statement from United Artists as "exceeding in attendance that recorded at any previous opening day's business for any Broadway motion picture theatre."

Aaron Jones is credited with having telegraphed United Artists that the new Chaplin picture, which opened in Chicago on August 16 at the Orpheum, "broke all records since the house was opened seventeen years ago."

Hectic Week of Changes in Albany

Never in the history of the motion picture theatre in Albany has there been a week so replete with important changes. This has not been confined entirely to the theatres, but it has occurred along Film Row as well. Charles Walder, manager for Fox and one of the old timers in the business, resigned to engage in the real estate business in Miami. Edward Lyons, manager of the Capitol Theatre in Albany for the past year, resigned and returned to New York and, according to rumor, may be succeeded by Oscar Perrin, who suddenly resigned during the week as manager of the Buckley houses. And then there came the resignation in the Berinstein chain of George Roberts, managing-director, and his son, Ormond.

Ben Davis resigned from the Schine circuit and Charles Sesonske, another old timer, sold the Grand in Johnstown. The Farrells in Schenectady sold the Lincoln, and at the same time the Sucknos in Albany disposed of the Albany and the Regent Theatres to the Strand interests. On top of this came the announcement that William Shirley and Myer Freedman of Schenectady, had bought a small theatre in that city and would re-enter the business. In addition to all this there were any number of minor changes.

TORONTO MAN WITH NEW UNIT

N. L. Nathanson of Toronto, managing director of Famous Players Canadian Corporation, has become identified with a new entertainment enterprise which has been organized under the name of Trans-Canada Bookings, Ltd., of which Lawrence Solman, manager of the Royal Alexandra Theatre, Toronto, has been made president, it has been intimated. Charles Rolley of Montreal has also gone to Toronto to take charge of the headquarters of the new company, it is announced. Trans-Canada Bookings will specialize in British and foreign productions. One-week engagements are promised for Toronto and Montreal, and three-night bookings are being arranged for Ottawa, Hamilton and London, in Eastern Canada. Other cities will also be included for short runs.

WOMAN EXHIBITOR DIES

Mrs. D. A. Alexander, proprietor of the Orpheum Theatre at Ionia, Mich., died recently following an operation in Grand Rapids. Mrs. Alexander won a state wide reputation among film salesmen for her hospitality and courtesy to them.

NEW KANSAS CITY HOUSE

By August 25 ground will be broken for the construction of the new $275,000 theatre at Thirty-eighth and Main streets, Kansas City, according to Jack Roth, who is to be manager. Blue prints and other details now are ready.

Connecticut Exhibitors Will Appeal From Decision Upholding New Tax

Albany Woman Ends Record Film Career

With a record of having been absent from the theatre but two nights in over five years, and that due to a sprained ankle, Mrs. Catherine Farrell, owner of the Lincoln in Schenectady, has sold her house to Jacob Feltman and son of Albany, newcomers in the business. When Mrs. Farrell walked out of the house the other night, turning over the keys to the new owners, it was like leaving an old friend, for the theatre has provided a good living for Mrs. Farrell and her son, Harold. Although with but 800 seats, with admission ranging from 10 to 17 cents, the theatre, always spick and span, could be depended upon week in and week out to play to capacity business.

And now Mrs. Farrell plans to enjoy the fruit of her labors. First will come an auto trip through the New England States and a portion of Canada, then back home, and perhaps if time hangs heavily on her hands, another theatre. Harold Farrell, the son, will find employment as a film salesman.

Demand of 30% Raise by Denver Unions Refused by Showmen

The musicians' union, operators' union and the stagehands' union in Denver have threatened to walk out September 1 because of the refusal of Denver Theatre Managers to accept a new contract offered to replace their old contract which expires the 31st of August.

Local theatre managers association, which is composed of the managers of all leading Denver amusement houses, have insisted that the terms of the old contract be renewed for another period and as a basis for their contention are prepared to show that the business of the theatres during the past year did not warrant any increase in wages or a cut in working schedule.

The unions have demanded a 30 per cent increase in pay and a cut from seven days a week to six days a week in active working time. They also insist on other minor changes. As the matter now stands, there seems to be very little hope for either side to make any concessions. It is reported that the theatre managers are prepared to fill all vacancies which may be created by a general walk-out of union employees.

EXCHANGE BUILDINGS IN N. B.

St. John, N. B., is to have two brand new film exchange buildings, one of which is to accommodate the local branches of Famous-Lasky Film Service, Ltd., and Regal Films, Ltd., Toronto. The other will provide office and shipping accommodations for First National Pictures Corporation, of which William Melody is the local branch manager.

Lawyer for State Theatre Owners Says They Will Go to Highest Court for Ruling On Levy's Constitutionality

New Haven, Conn. (Special to Moving Picture World.)

AN appeal immediately will be taken to the U. S. Supreme Court on the decision, filed in New Haven, Conn., Monday, August 17, that the new state motion picture tax and censorship law is constitutional. The decision was reached by a special federal court composed of Judges Thomas Thacker, Henry Wade Rogers and Henry Goddard.

Although the law now is enforceable the exhibitors of the state virtually have agreed to ignore it, pending the appeal to the national tribunal.

The action of the special court is the result of petitions to restrain enforcement of the law by injunction brought by the American Feature Film Co. of Boston and the Fox Film Corp., of New York.

The special court, in its finding, declares that the law is enforceable; that it is purely a police regulation; that it is not a burden nor is it directly or substantially a restraint on interstate commerce such as conducted by the two complainant film companies.

The decision revealed that a brief in support of the complainants had been filed by the Motion Picture Council in America, Inc., as a friend of the court.

At the hearing on the petitions for the injunction in July the presentation was made by George W. Wickersham. He appeared as general counsel, representing the film industry nationally. Benedict M. Holden is counsel for the Motion Picture Theatre Owners of Connecticut.

The law went into effect on July 1, having been passed by the last session of the state legislature. The taxing of films was to have commenced July 8. Following notice of the filing of the injunction petitions, William H. Blodgett, state tax commissioner, suspended collection of the tax until such time as the special court had reached a decision. In the meantime, however, he ordered the theatre managers to keep a record of all films shown on and after July 8, stating that in the event the law was held to be constitutional he would proceed to collect the tax on all such films.

Shortly after Governor Templeton had made the law effective by signing the bill Tax Commissioner Blodgett appointed as a special deputy, John J. Splain, of New Haven, to see that the law was obeyed. Offices in Poli's Palace Theatre building, New Haven, were engaged for Splain.

Immediately after Holden learned that the special court had found the law constitutional he announced the taking of an appeal to the U. S. Supreme Court. He likewise asserted that additional suits would be brought against the state on "other grounds." He indicated these actions would be commenced before the highest court has acted on the appeal.

Some exhibitors stated that Attorney Holden had advised them to "sit tight and go on as you have been."

John D. Powers, exchange manager at New Haven, declared that business would be conducted as usual in view of the proposal appeal and also because another temporary injunction will be sought.

The purpose of the law was to tax the producers. The theatre owners said they would have to bear the brunt of it. The statute imposes a levy of $10 for the first 1,000 feet of film of a subject and 50 cents for each 100 feet of film of the same subject at the time it is brought into the state to be released.

The censorship provision exempts news reels and scientific or other educational subjects as well as pictures intended to be for religious, educational, patriotic or charitable purposes.

At a hearing conducted by Governor Templeton before he approved the law those who favored its enactment declared that Connecticut was the only state in the Union that did not tax the motion picture industry —the seventh largest in the world. The new Connecticut law is said to provide a levy on films higher than that of any other state.

As a result of the reduction in the state tax on amusement enterprises within the state nearly a million dollars less was received from that source during the fiscal year ended June 30, last.

THEATRE MANAGERS UNITE IN LOS ANGELES, CAL.

The Theatre Managers Association of Los Angeles, embodying motion pictures, vaudeville and legitimate stage interests, was formed Friday, August 7. The newly formed association includes: West Coast Theatres, A. M. Bowles; Orpheum Circuit, Harry Singer; Biltmore Theatre, V. E. Kennedy; E. D. Smith Productions and Mason Theatre, Jacque Pierre; Philharmonic Auditorium, George Smith; Orange Grove Theatre and Thomas Wilkes interests, Sydney Miller; Frank Egan and Egan Theatre, Lee Parvin; Pantages Circuit, Carl Walker; Grauman's Egyptian Theatre, Sid Grauman; Majestic Theatre, Michael Corper; Famous Players-Lasky theatres, Frank L. Newman.

The primary motive of the association is to promote the best interests of theatrical activities in Los Angeles, both in a social and business way.

COSTA WITH BROOKLYN CHAIN

Anthony A. Costa, managing director of the National Theatre, Brooklyn, N. Y., has resigned to become director of publicity and exploitation for the Small & Strausberg Circuit in Brooklyn. He will have charge of the exploitation for more than 25 big houses, including some of the finest in Brooklyn and Long Island.

Pathex Provides Camera and Projector for Non-Theatricals

ONE of the most important developments in recent years in the field of motion-picture equipment has just been announced with the release on the market of a new camera and projector designed exclusively for non-theatrical purposes. The handling of each machine has been so simplified as to be almost automatic; and because of this facility of operation, the invention is expected to accomplish much in the popularizing of the motion-picture in such circles as have not already been won to the screen.

The American sponsors of the invention have been organized as the Pathex, Inc., which is a subsidiary of Pathe Exchange, Inc., one of the oldest established companies in the motion-picture industry. Pathex, Inc., is promoting the new camera and projector in America under license from Pathe Cinema of Paris, the patentees. The invention has already been demonstrated to be a positive success in France and other European countries, where many thousands of the Pathex sets are being sold monthly.

The invention comprises a motion-picture camera and projector so small as to be enclosable in a small-sized hand-bag, the combined weight of both machines being about five pounds. Both camera and projector are the acme of scientific construction and engineering technique and represent the fruits of over twenty-five years of continuous study and experimentation. The specially manufactured film stock to be used in this apparatus is an innovation in the American market and is declared to be vastly superior to the slow-burning stock now available for non-theatrical uses. The entire Pathex set, including motion-picture camera, projector and accessories, is procurable at less than $100 retail.

The Pathex camera is 3⅜ inches long, 4⅛ inches high, and 1⅝ of an inch wide. The lens is an f3.5 non-adjustable fixed focus anastigmat. "Close-ups" of objects in motion can be made at five feet, and the camera can be used immediately thereafter to photograph distant views without any focus adjustment. A calibrated lens adjuster permits the operator to vary the diaphragm opening in accordance with light conditions. A chart, simplified for the use of the amateur, indicates at a glance the proper lens adjustment to be employed. A view finder is conveniently located on top of the camera. A footage indicator on the side of the camera shows automatically how many feet of film have been exposed and how much remains in the film-magazine to be used.

The film stock employed in the Pathex camera and projector is of the reversible variety; that is, the negative film exposed in the camera is reversed by a special process to a positive. Accordingly, the same film is used in the projector that has been previously exposed in the camera. The film magazine contains thirty feet of film, is light-proof, and can thus be inserted in the camera in full daylight. The individual frame is 2-8's by 3-8's of an inch, and there are 1100 such frames in the thirty-foot reel, making the Pathex reel equivalent to 69 feet of standard film. A special feature of the Pathex film is that the perforations are located in the center of the film strip between the individual frames instead of on the edges as in the case of the standard film. A pull-down claw, seated directly in front of the film track and below the lens, engages and disengages in these perforations as the crank is turned, thus drawing the successive frames of the film in line with the lens aperature. The film magazines can be procured at any Pathex agency at less than two dollars each. When the entire thirty-foot reel has been exposed, the film magazine is removed from the camera and forwarded to the Pathex laboratory where the film is developed and returned at no extra cost to the owner in a ready-to-use reel for the projector.

The Pathex projector, like the camera, combines to a marvelous degree efficiency of operation with compactness of space. The projector is 12 1-2 inches high and is fastened to a base 7 inches long and 3 3-4 inches wide. It has all the essential mechanisms of the standard projector—lamp house, upper and lower magazines, adjustable lens, shutter, intermitent, and an ingenious arrangement of cogs and friction rollers to assure a steady pull on the film strip as it is drawn by the pull-down claw before the projecting lens. The projector is equipped with a 12-volt lamp, current for which is secured from the ordinary house circuit by merely plugging into a convenient outlet or lamp socket. Pictures can be projected on as small an area as the human hand with perfect visibility. A sheet or wall space up to 3 by 4 feet can be used with the same clarity of detail. An especially ingenious feature of the Pathex projector is an "automatic stop," which halts the movement of the film at such frames as contain sub-titles and holds the film in check until the spectator has had time to peruse the reading matter. In this way, a sub-title takes the space of only one frame or at the most two frames, thus effecting an immense saving in footage over the standard projection.

The Pathex Company has prepared a wide variety of interesting subjects in ready-made exhibition form for home projection. These subjects, which are procurable at a very moderate cost at the same stores handling the camera and projector, cover animal life, industry, art, science, drama, comedy, sports, travelogues etc. These exhibition films are provided in two sizes—thirty or sixty feet long. They require only the use of the projector the camera being employed for such original motion-picture photography as the amateur photographer may wish to make.

DAVIS LEAVES SHALLENBERGER

W. E. Shallenberger, president of Arrow Pictures Corporation, announces the resignation of Hugh C. Davis from his post as comptroller of the organization. Davis has accepted a position with Davis Distributing Division, for whom, it is understood, he will perform the same offices as in his previous affiliation. "Mr. Davis goes to his new work with my every good wish," said Dr. Shallenberger.

SCHREIBER BROTHERS PART

The firm of Schreiber Brothers, which has thrived in the exhibiting business in Detroit for the past ten years, was broken last week when Jacob and Alex, the two members of the firm, divided their interests. Jacob will operate the Frontenac Theatre on Harper avenue and Alex will continue in the Blackstone, which is located across from the City Hall.

CHICAGO FILM BOARD OFFICERS

The new officers for the Chicago Film Board of Trade is headed by Jack Sampson, manager of F. B. O., as president. George Dembow of Fox, vice-president, Irving Mandel of Security Pictures, secretary, and I. M. Schwartz of Educational, treasurer. The following board of directors were elected: L. A. Rozelle, Harry Lorch, Jack Sampson, J. A. Steinson, J. L. Friedman, C. E. Bond and George Dembow. Joe Abramson continues as executive secretary.

COMMUNITY THEATRE PLAN FAILS

The project for a civic theatre in Chicago went glimmering last week when the 3,000 stockholders in the project received their $5 back that they had subscribed for the new theatre. It was hoped to get about 50,000 members but the promoters, of whom Mrs. Rockefeller McCormick was the leader, failed to get the people interested in the movement.

FANNIE HURST WINS PRIZE

Following the announcement that Fannie Hurst had won Liberty's $50,000 prize story contest, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, made known that Miss Hurst is now at the Lasky studio in Hollywood and that her story, which will be entitled "The Moving Finger," will be produced immediately as a Paramount picture by James Cruze.

FIRST NAT'L SET FOR SALES MEET

Plans are all set for the Sales Convention of First National supervisors and branch managers which will convene in New York under the direction of E. A. Eschmann, August 25, 26 and 27. An elaborate program has been arranged with a view to giving the sales executives complete knowledge of the First National product which they will handle during the coming season.

REPORT KERRY INJURED

Norman Kerry, Universal, was seriously injured in the mountains near Pendleton, Ore., several days ago, when the horse he was riding slipped and rolled on him, Universal announces. Kerry was the principal in a big super-western picture projected by Universal and directed by Edward Sedgwick.

BATAVIA COMPLIES WITH LAW

Numerous changes have been ordered in the construction, arrangement and equipment of every theatre in Batavia, N. Y., following a recent visit to the city by a state building inspector. About 30 changes have been ordered in the new Lafayette and Family Theatres and these will all be made.

VAUDETTE LOSS $30,000

The Vaudette Theatre at Sterling, Ill., was destroyed by fire last month with a loss of thirty thousand dollars and no insurance to cover the damage. Crossed wires are thought to have started the blaze and at the time of the fire the house was being remodeled for an early opening with pictures and vaudeville.

PICCADILLY RE-NAMED

Warner Brothers, who recently acquired the Piccadilly Theatre, New York, announce that the theatre's name would be changed just prior to the formal opening under their management. The new title is "Warners' Theatre."

WARNER'S EASTERN LABORATORY

In an effort to assure greater service to eastern and western exhibitors who show their product, Warner Bros. are opening the former Vitagraph film laboratory in Flatbush, New York in conjunction with their huge laboratory in Hollywood. It will relieve congestion at the Hollywood plant where heretofore all the Warner film has been developed and printed for the world distribution. All film will continue to be developed there, but one negative will be shipped east for print distribution in Eastern territory. The New York plant will be in operation in about sixty days and when in operation will employ 350 people.

Coming and Going

Col. Fred Levy, Louisville, recently postponed a trip to Europe to have started in July, on account of injuries suffered by Mrs. Levy in a fall from a horse. The trip will probably be made in the late summer.

Harry D. Goldberg, formerly connected with the John H. Kunsky Enterprises, is on a trip to San Francisco via the Panama Canal. He will be gone for two months.

Col. W. F. Clarke, vice-president of Cranfield and Clarke, Inc., left for Montreal on Sunday night on a business tour throughout the country.

Richard A. Rowland is on his way back to New York after a visit to the West Coast Studios.

Natacha Rambova (Mrs. Rudolph Valentino) left Hollywood this week for New York.

Richard Dix has completed his four month's western visit and is now headed for New York City.

I. Libson, general manager of the Libson chain of first-run theatres in Greater Cincinnati, has returned to his office after a sojourn of several weeks in Atlantic City.

Ray Frankel, who is associated with the Frankel interests, operating theatres in Cincinnati, Columbus and elsewhere, is again back at his desk in Cincinnati, following a vacation along the Great White Way.

C. Lalumiere, general manager of the Film DeLuxe, Ltd., of Montreal, Canada, who has the Canadian distribution rights for Banner and Royal Productions has returned to Montreal after conferring with Henry Ginsberg concerning the business matters.

Buenos Aires Has 25 Native Producers

There are no less than twenty-five motion picture film producers in Buenos Aires engaged in the business of making current events films and plays, according to a recent report from the Department of Commerce.

Very little money is actually expended in the production of the Argentine film plays. Often the artists do not receive any pay until the play is in the circuit and bringing a return. However, practically all of them return a good profit as they have a local element of attraction. Although most of the artists are amateurs, the Argentine film industry has begun to develop a few "professionals" who devote all of their time to motion picture plays. The highest recorded fee paid to one of these artists was 1,500 pesos cash for the film and 10 per cent of the net profits.

ADDITIONS TO WARNER STAFF

Jack Warner, supervisor of Warner production, announces he has signed Ben Carre, art director, and William Koenig, until recently general production manager at Universal City.

Some Solution!

Frank H. Wooton, owner of the Park Theatre at Lebanon, who was denied a license because the Lebanon Improvement Society, Inc., desired to give film shows, has found a happy solution to his problem. He has sold his theatre to the society, which has closed it and is presenting shows in the town hall.

A. A. SCHMIDT

Just made F. B. O.'s West Coast representative.

F. B. O. Makes Schmidt West Coast Representative

A. A. Schmidt, for the last three years west coast division manager of Film Booking Offices of America, Inc., was this week promoted to the position of west coast representative of the company, to act as intermediary and contact man between the production department at the studio and the executive offices in New York in addition to his present duties with relation to distribution and sales, according to an announcement by Major H. C. S. Thomson, President and Managing Director of the company.

The appointment of Mr. Schmidt to this post will release B. P. Fineman, production manager, from some of his arduous work, and will permit Fineman to concentrate all of his attention on production activities and studio management, while Schmidt will be in constant communication with the eastern offices.

Movie Season Reports

Baltimore business is approximately 10 per cent better as a result of Greater Movies Season, according to Mr. Louis Schlichter, controlling the Edmondson and Bridge Theatres in that city, and general manager of the local campaign. Baltimore wants the season again next year, he added in a communication to Hays.

Robert Bender of the Liberty Theatre, Seattle, telegraphed that exhibitors there were well satisfied. The increase over the average business was considered good and the campaign was in every respect a success. While he has not yet taken a vote of exhibitors on next year's campaign, Mr. Bender believes that they will be favorable to another unified drive.

Herman Wobber, San Francisco: "Greater Movie Season was inaugurated here with publicity parades and every other legitimate and dignified effort to attract attention. The theatres are showing the results of the campaign through increased attendance."

CIRCUIT ASPIRATIONS IN ILLINOIS

The Mid-State Theatre Corporation, operated by E. E. Alger and E. B. Ramsey, which now owns six theatres in Illinois, has acquired the Riviera Theatre in Peru, Ill. By October 1 it expects to have 10 theatres on its circuit, it announces.

Places Cameraman on Par with Star

"The cameraman is just as important a unit of picture production as the star, the director or the writer," says Raymond L. Schrock, general manager of Universal City, who has just signed long-term contracts with nine cinematographers who have photographed recent Universal pictures, and, in addition, has instituted a course of training for new cameramen at the studio.

The experts now under contract are Charles Stumar, Milton Moore, Virgil Miller, Arthur Todd, Jackson Rose, Edward Shelton, Harry Newman, Max Dupont and John Stumar.

Butterfield Building Two New Theatres

A deal that has been pending for some time was consumated the past week between D. R. and C. B. Wilson, prominent manufacturers of Pontiac, and Col. W. S. Butterfield, president of the Bijou Theatrical Enterprise Company, Detroit, whereby the Messrs. Wilson plan the erection of a new theatre in Pontiac for Butterfield at a cost of $260,000.

The new theatre will be located on Saginaw Street, on a plot of ground sixty by one hundred and forty-five feet, across from the Oakland Theatre which was recently purchased by Butterfield and the occupancy of which he will secure in about a year and a half's time. The seating capacity will be approximately thirteen hundred.

At the same time, Col. Butterfield announces that articles of association for the Bay City Theatre Company have been filed with the Secretary of State at Lansing, and all arrangements have been made with contractors for the building of a new theatre in Bay City. The estimated cost of this new theatre will be $350,000 and it will be the largest theatre and auditorium in Bay City. The Capitol Theatre will have a total seating capacity of 1,660.

Selling Your Seats

Here's a really welcome windshield card.
Only ten dollars for a championship lie.
Structural toy good as a toy train.
Kadow's summer tickets will help next year.
Three cards made Havoc in St. Louis.
Church paper takes Commandments ads.
What Hylan built around The Halfway Girl.
Beauty parlors contribute special show.
Here's a contest idea for big towns.
Put a banner on a hospital, by permission.
Sidewalk stencil still is helpful.
Ties Charlie's Aunt to a stove.
Smallest Victrola is a winner.
Old local maps sold treasure hunt.
Sold home products Old Home Week.
Bill Tallman can post police markers.
Advertising examples on The Desert Flower, New Toys, She Wolves, The Lost World, Learning to Love, Oh Doctor, The Night Club and The Making of O'Malley.

All this—and more—in only eight pages. Turn over to the Selling the Pictures to the Public Department. It's worth $$$$$$$$$$

Laemmle Inaugurates Preview Parties for Small Towns

A NEW idea in marketing films in small cities and towns distant from the exchange centers was inaugurated last week by Universal Pictures Corporation by means of an elaborate trade showing held in the William Theatre, Creston, Ia. The showing was for the benefit of exhibitors in a radius of from 50 to 75 miles around Creston and was staged as a gala event in film circles of that section.

So successful was the showing, styled by Universal as "Carl Laemmle's Universal Theatre Party," that three more such showings are scheduled for other sections of Iowa and plans are under way at the Universal home office to extend the system to all parts of the country. It is predicted that in a few weeks every exhibitor in the country will have an opportunity of pre-viewing Universal pictures in his own locality.

The showing at Creston was arranged with great care. The use of the Willard Theatre was obtained from Eller Metzger, its owner, for a morning and afternoon showing. W. C. Truog, Universal's assistant sales director in that part of the country; M. Gottlieb, Universal exchange manager at Des Moines, and Dave Bader, representative from the Universal home office, co-operated to put the party over.

The Creston Chamber of Commerce and other civic organizations in that town got behind the party, which rapidly developed into a sort of exhibitor convention, drawing theatre owners from the entire country-side. The exhibitors were invited to bring members of their families or other guests with them.

Upon arriving in Creston the visiting exhibitors found that they were the guests of Carl Laemmle in every sense of the word. Meals, entertainment and other incidentals were "on" Universal, and even the transportation expenses of the visitors were refunded. The entertainment, in addition to the showing of a number of Universal Jewels and other pictures, included the famous Sugar Corn Orchestra, which is a feature of Radio Broadcast Station WHO in Des Moines, Edna May Trine, a recognized Chautauqua vocal star, and a popular dancer from Des Moines.

The new system of small town trade showings made a great hit with the exhibitors, judging from reports. A letter of appreciation was written signed by all of them, for transmission to Carl Laemmle. They wrote as follows, in part:

"We, the assembled exhibitors of Southwestern Iowa, at Universal's first Exhibitors' Theatre Party, wish to tender our sincere thanks to you and your splendid organization.

"We feel that out of this first party may come a movement which will revolutionize the buying problems of the exhibitors of the small towns. It is our belief that a picture previewed by the exhibitor is better sold to the theatre patrons, and you, Mr. Laemmle, are to be commended for leading the way.

"Many fine pictures have been screened for us; we have dined upon the choicest foods; we have smoked the choicest brands of cigars; we were royally entertained by a good orchestra, a lovely singer and a cute little dancer—and the remarkable part of it all is that not an effort was made to sell a single contract, which speaks volumes for the sincerity of your organization."

The next "Carl Laemmle Universal Theatre Party" will be held in the Temple Theatre, Mt. Pleasant, Ia. The week following the party at Mt. Pleasant, a third showing will be held, this time at Humboldt, Ia., and a fourth showing at New Hampton, Ia., early in September.

PARAMOUNT WEEK ADVERTISING

The Eighth Annual Paramount Week begins Sunday, September 5, and will be observed by from 7,000 to 8,000 theatres situated in approximately 2,000 cities in the United States. As in previous years, every exhibitor who books Paramount pictures for the solid week of September 6-12 will get the benefit of the free newspaper advertising which is scheduled for display in 3,500 newspapers. The size of the insertions will vary according to the number of theatres represented in a given city. But in no instance will the display space be under 845 lines, while arrangements have been made to allow for advertisements as big as 1,600 lines.

$3,000 BLAZE IN CHICAGO

The patrons of the Standard Theatre at 746 North Clark street, Chicago, had a fire scare when the hotel Wilmington next door caught fire and was damaged about $3,000 before the firemen put out the flames. The movie patrons filed out of the theatre in an orderly manner when the smoke from the blaze invaded the house.

State Rights Sales

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures, has sold his whole Artclass program of twenty-four pictures to Progress Pictures, Inc., of St. Louis. The territory covered in the deal includes Southern Illinois and Eastern Missouri. With those territories already reported Louis Weiss now has releases from the Great Lakes down to the Gulf of Mexico.

Incorporations

Companies incorporated in New York State during the past week include: Vital Exchanges, Inc., $100,000, with D. R. Hochreich, J. C. Davis, J. K. Adams, New York City. Number Five Corporation, $10,000, Philip Goodman, A. V. Rodgers, Morris Katz, New York City. Wortham Pictures Corporation, $5,000, R. E. Wortham, Robert Sterling, Brooklyn; R. D. Hannessen, New York City. Mac Theatre Corporation, $6,000, William Mancuso, Salvatore Casalaro, Frank J. Allocca, Brooklyn. Scott-Bangsberg Corporation, $1,000, J. D. Scott, L. R. Bangsberg, David Detjan, New York City. Theatre Properties Corporation, $25,000, D. A. Ticktin, Francis Finger, M. S. Finesilver, New York City. Jack White Comedy Corporation, $100,000, I. M. Michelman, E. T. Gibe, E. Kraychie, New York City. Edmund Enterprises, Inc., $50,000, Ed Rosenbaum, Jr.; Joseph P. Bickerton, Jr.; S. D. Stutsen, New York, the following companies not stating the amount of capitalization: Yonkers Operating Company, with David Blum, I. N. Greenfield, Beatrice Selenke, New York City. Schaffner & Sweet, Inc., with I. C. Weisman, Edward C. Raftery, Mae M. Lipp, New York City. Coyle-Payne Manufacturing Corporation, A. F. vonBermuth, Whitestone, L. I.; O. A. Stumpe, Carl Newton, New York. Joyce Amusement Corporation, with Irving Bloom, Lillian Singman, Anna Abrams, New York City.

Gulf Coast Amusement Company, Goosecreek, Texas, capital stock $50,000. Incorporators Bassett Blakely, C. M. Cassill and D. L. Lunn.

The Parsons Theatres Enterprises, Inc., of Boston has been granted articles of incorporation. The capital is $25,000. The incorporators are: C. Parsons, A. Lillian Parsons and Lillian H. Parsons, all of Rockport.

The Film Building Corporation, capital $20,000, has been chartered at Louisville by Fred Levy, Fred Levy, Jr., and Lee L. Goldberg for construction of a new film exchange plant for the Big Features Rights Corporation and First National Pictures.

JERRY ABRAMS

A. M. McLAUGHLIN

Jerry Abrams, for many years with the Renown Pictures, Inc., as their Chicago branch manager, has been appointed district manager for Tiffany and Truart Productions by M. H. Hoffman, General Manager of both companies. Abram's territory will embrace Chicago, Indianapolis, St. Louis, Kansas City, Des Moines, Omaha, Minneapolis and Milwaukee. His headquarters will be in Chicago. Soon after his appointment as District Manager Abrams appointed A. H. McLaughlin, for many years his assistant, as manager of the Chicago branch of the Renown Exchange. Mr. McLaughlin's appointment is in line with the well known policy of M. H. Hoffman, Vice-President of the Renown Pictures, Inc. of promotion from the ranks.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

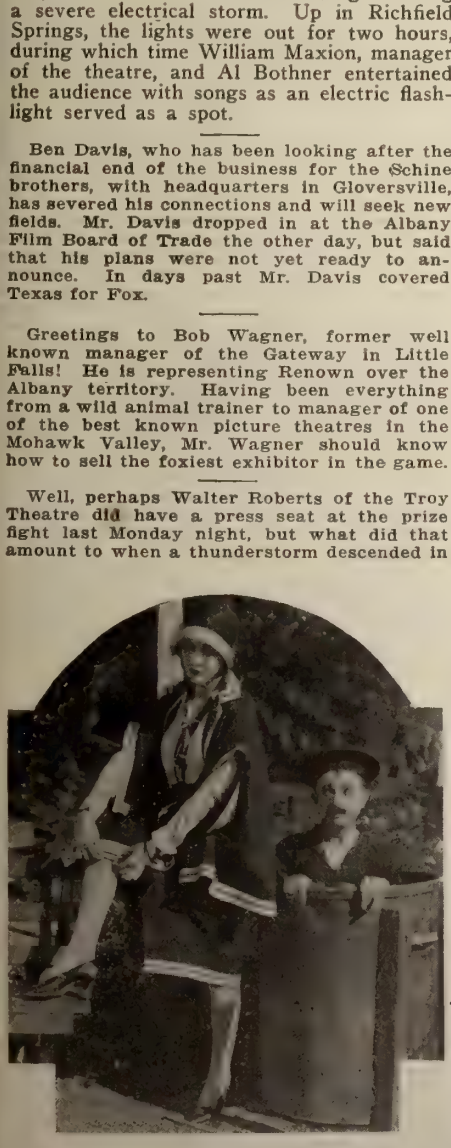
Uses Flashlight as "Spot" When Albany "Juice" Fails

Exhibitors have been put to their wits' ends during the last two or three weeks on account of trouble in light transmission wires running from the power plants north of here. Tony Veiller, of the Lincoln in Troy, has rigged up a large flashlight which he has placed in the rear of the house, and which he uses every time the lights fade and go out, which may be anywhere from two or three times an evening to double that number, as was the case the other night during a severe electrical storm. Up in Richfield Springs, the lights were out for two hours, during which time William Maxion, manager of the theatre, and Al Bothner entertained the audience with songs as an electric flashlight served as a spot.

Ben Davis, who has been looking after the financial end of the business for the Schine brothers, with headquarters in Gloversville, has severed his connections and will seek new fields. Mr. Davis dropped in at the Albany Film Board of Trade the other day, but said that his plans were not yet ready to announce. In days past Mr. Davis covered Texas for Fox.

Greetings to Bob Wagner, former well known manager of the Gateway in Little Falls! He is representing Renown over the Albany territory. Having been everything from a wild animal trainer to manager of one of the best known picture theatres in the Mohawk Valley, Mr. Wagner should know how to sell the foxiest exhibitor in the game.

Well, perhaps Walter Roberts of the Troy Theatre did have a press seat at the prize fight last Monday night, but what did that amount to when a thunderstorm descended in a veritable torrent, stopping the main go and incidentally catching Mr. Roberts in a crowd that jammed the exits and resulted in his returning to the theatre looking like a drowned rat. Each Monday night finds Mr. Roberts at the open air auditorium, and when press seats come his way he almost sits in the ring.



A scene from "Slick Articles," a two-reel Century comedy featuring Hilliard Karr and Billy Engle, directed by Al Herman. It concerns a sailor and his captain in love with the same girl. The comedy includes some peppy studio scenes and is filled with fast action and humorous situations. It is being released now through Universal exchanges.

The Grand in Johnstown, which has been run by Charles Sesonske, was sold last week to the Avon Theatre Corporation of Watertown, of which Frank Empsall is head. Mr. Sesonske formerly ran the Avon in Watertown and later went to Johnstown, where he enlarged and remodeled the theatre, making it one of the best in that part of the state.

And now Jake Rosenthal, owner of the Rose in Troy, has become a rhymester. Listen to this one, as it was displayed in front of the theatre last week:

"Ten little pennies make one dime,
The Rose means a happy time."

And the worst part of it is that Jake, all puffed up over his literary efforts, admits the crime. Mr. Rosenthal, accompanied by his brother-in-law, was at the Saratoga track during the week. Nothing more to be said there. Incidentally, the Rose is endeavoring to revive the old time illustrated songs and is putting on special singers each Tuesday night. And speaking of Tuesdays, during August, the kiddies are being admitted to the Rose each Tuesday afternoon for a nickel.

According to all reports, William Shirley and Mike Freedman of Schenectady have not only bought the Woodlawn Theatre in that city but are dickering for the Star, as well as any other subsequent-run houses around town. It now looks as though Mr. Shirley plans to re-enter the game. The Cozy in Schenectady, owned by T. E. Loomis, is said to have been offered James Rose during the week.

Owing to failure on the part of certain equipment to arrive on time, the American Theatre in Troy could not reopen on August 15, as scheduled, and now the opening has been set for the twenty-second. Ed Trembly, former doorman at the Lincoln, will be the chief factotum at the American.

Albany extended the hand of welcome last week to E. H. Harriman, Jr., of Methuen, Mass., former owner of the Casco Theatre in Portland, Me. Mr. Harriman may locate in this section, as it is understood that he is looking around for a theatre.

Harry Rose of Schenectady has been named district manager of the Rosewind Theatre chain. He is a brother of Jimmy Rose and will devote the major part of his time to the Bijou in Troy, as Henry Windekneckt, postmaster of Rensselaer, finds it impossible to give the theatre the time it demands. Mr. Rose announces the closing of the theatre in Queechy Lake on August 31, and the reopening of the one in Kinderhook on September 1. Jimmy himself blossomed forth last week with a brand new Nash sedan.

Harry Hellman of the Royal in Albany is a thoroughly disappointed man these days. His theatre is all right, so is his summer camp, but when it comes to the fishing in Crooked Lake, that's an entirely different story. When Mr. Hellman bought his summer home a few weeks ago, he planned to do a whole lot of fishing and naturally spent considerable in getting the latest in the way of tackle. Up to the present time his catches, few and far between, have consisted of sunfish and perch.

One might think this a scene in Spain, Southern California or Mexico, with Douglas Fairbanks and Mary Astor in "Don Q," but there's where we are mistaken. It is "Joe" Keller, of 4801 Ventor avenue, Fairbanks' "double," and Kathleen Ward as Mary Astor. This shot was snapped on the Boardwalk at St. James Place, Atlantic City, when "Don Q, Son of Zorro," a United Artists picture, opened a special engagement at the Strand Theatre last Friday to record-breaking receipts.

R. C. Kimball, who has been making the pick-ups for parcel post along Film Row, has been bitten by the theatre bug and has acquired and opened a picture theatre in Westerlo, to be known as Woodmen Hall.

Changes during the week include the sale of a motion picture theatre in Earlville, run by H. C. Rawley, to a Mr. Bricker, while Bob Grady, who has been running the Wawanda Theatre at Haines Falls, has surrendered the lease to Rusk and Andrews, the original owners.

Lawrence J. Carkey of Carthage, who has been appointed as district manager of the Schine theatres, with headquarters in Little Falls, has assumed his new duties and will have twelve theatres under his jurisdiction. Mr. Carkey is being succeeded in Carthage by his brother, J. W. Carkey, who has been assistant manager in the Carthage houses for some time past.

Jake Golden received many congratulations during the week on the success of his Old Home Week at the Griswold in Troy. Thursday night, along with the pictures, Mr. Golden put on an amateur revue of ten acts, as well as the D. and H. quartette. No wonder the Griswold was packed to the doors.

Nearly 500 tickets have already been sold for the annual outing of the Albany Film Board of Trade, scheduled for Saratoga Lake on September 14. Louis Buettner of Cohoes took four tickets during the week, while Jack Krause took no less than seventeen, the First National exchange sending back for thirty more. The program issued last week gives the first event of the day as a baseball game between the film salesmen and the managers.

(Continued on next page)

Reed Howes as he appears in "The Cyclone Cavalier," a Harry J. Brown production for Rayart release.

Albany, N. Y.

(Continued from preceding page)

The Pastime Theatre in Granville was bought last week by Adolph Kohn. The house has been closed for improvements and will be reopened the latter part of the month.

Ed McGregor, manager of Smalley's Theatre in Walton, delivered the goods when it came to exploiting "The Ten Commandments." The town was all dressed up for the occasion, the downtown streets resembling a chautauqua. And speaking of Smalley houses, Al Bothner will soon start in booking vaudeville for the chain. Smalley's theatre in Mohawk is now running six days a week, and with a mile to the theatre in Ilion and an equal distance to another house in Herkimer, is obliged to keep his eyes open through sharp competition.. Ed Richardson, who runs Smalley's Theatre in Fort Plain, put over a clever tie-up last week with "Miss Bluebeard," when a masked model was driven around town and prizes of gold pieces were awarded those guessing her identity.

Massachusetts

Tom Mix was galloping across the screen of the Central Theatre in Somerville the night of Thursday, August 13, when suddenly the front curtain was lowered, the house lights flashed on and the organist began to play a lively march. The audience, nonplused at the sudden stopping of the picture, left the seats and upon emerging into the street found there was a lively blaze in an adjoining garage. A man who discovered the fire ran to Manager Frank J. O'Connell of the Central Theatre and told him. Manager O'Connell ran to the booth and ordered the projectionist to cut the picture off.

Moving pictures, for the first time in the history of a number of New England fairs, are to be presented as attractions this year.

The Goldstein Brothers have introduced a new film policy at their recently acquired Union Square Theatre in Pittsfield. Beginning on August 17, with "Romola," the largest super-feature will be presented. There will be a five-piece orchestra at the matinees and ten musicians at night. Messrs. Goldstein have placed an order for an organ, which is expected to be completed in a couple of months.

Former Mayor William A. Bradford of Quincy has begun the erection of a theatre at Chestnut and Maple streets, Quincy. The building will be of a simple style of colonial architecture and will have a frontage of 160x 75 feet on Chestnut street. The stage entrance will be on Maple street. There will be a mezzanine floor and balcony in addition to the main floor. There will be approximately 1,900 seats. The cost of the building is estimated at $250,000. It is expected to be ready for opening on or about December 1.

It now is reported that the Capitol Theatre structure, nearing completion, at Tremont, Hollis and Dore streets, Boston, will be utilized by the Keith interests for a vaudeville policy.

Friends of George W. Magee, long prominent in theatrical circles of Boston and for many years manager of the Grand Opera House, gave a party in his honor at his summer home, Rackcliff Villa, Ash Point, Me. The event marked Mr. Magee's birthday.

A scene in Frank Lloyd's "Winds of Chance," a First National all-star picture, which had its premiere at the New York Piccadilly last week.

Buffalo, N. Y.

A meeting of the directors of the Buffalo and Albany zones will be held soon in Buffalo to discuss arbitration. The by-laws recently drawn up have been approved by the two zones. The date of the meeting will be announced in a few days by J. H. Michael, chairman of Buffalo zone.

C. R. Rogers has purchased from Mrs. Anna Shuss two frame buildings on North Center street, Corry, Pa., and later will raze them to afford space for an addition to the Grand Theatre, at present a picture house. When remodeled the house will be used for legitimate attractions.

George J. Walker, 8 Milton street, Buffalo, has been appointed manager of Shea's Court Street Theatre, succeeding the late Henry Carr. For more than a score of years Mr. Walker has been connected with the Shea organization, for the past several years as assistant to Mr. Carr, who died in June.

John R. Osborne, manager of the New Family Theatre in Batavia, N. Y., announces the signing of a contract for the showing of all of the new Paramount pictures in the Greater Forty series.

William J. MacFarlane, who is interested in the theatre business in Canandaigua, N. Y., where he is also mayor, will again head the Republican ticket at the coming election.

George Rosing of the Fillmore Theatre, Buffalo, has built a summer home at Crystal Beach. He has just returned from a trip to South America where he went for his health.

Plans for the new picture theatre to be built at 1588-1598 Genesee street, including seven stores and offices, have been filed with the bureau of buildings in Buffalo. The new house will be built by Barney Vohwinkel, 2886 Main street, who has operated the Oriole Theatre near the site for many years. When completed the house will be leased by the Shea Amusement Company. According to Mr. Vohwinkel the theatre and stores will cost $350,000. The seating capacity will be 1,710. The frontage on Genesee street will be 168 feet. The house will have a depth of 132 feet.

Frances Aichinger, manager of the Cozy Corner, Buffalo, is married to George Hill. Frances, or Mrs. George, is one of the livest woman managers in this neck of the woods.

Hollis A. Shilling, for many years manager of the Flickinger store in Fairport, N. Y., has resigned to take over the management of the Rivoli in the Shilling block. Mr. Shilling announces that new projection machines will be installed in the Rivoli and the ventilation and lighting systems also will be changed.

Lockport, N. Y., stage employes have formed a new union with Austin Taylor, stage manager of the new Palace Theatre, as president. Robert Spedding is vice-president and Grover McGowan secretary-treasurer. The new union has been formed with the advent of two new theatres, the Rialto and the Palace, one a Schine house and the other under Paramount lease. The latter opened July 18 and on Labor Day will add Keith vaudeville to its picture program.

Michael Shea, head of the Shea amusement enterprises, announces that more than $300,000 will be spent for decorations and furnishings in the new Shea Buffalo theatre, the exterior work on which is practically completed.

It's a hard life. No sooner had he arrived home from a trip to Europe than Joseph A. Schuchert, Sr., owner of the Colonial and Columbia Theatres on Genesee street, Buffalo, hopped off again for a tour of the Yellowstone National Park. Joe, Jr., says 'tain't fair.

J. Walter Bengough, Esq., manager of the Jefferson in Auburn, N. Y., was seen in Niagara Falls the other night talking with Charlie Hayman of the Strand and Cataract Theatres. Walter is vacationing. Lionel Edel, assistant manager of the Lumberg at the Falls, went to New York last week.

Illinois

Among exhibitors on vacation this month are Chick Keppler and the missus. Danny Nikos of the Gem and Eagle Theatres is back from Colorado and Oscar Florine and wife are motoring the East. Harry and Leo Brunhild came back from the East last week.

A. Pratt sold his interest in the Dreamland Theatre at Fennville, Mich., and is now in Chicago to make a connection.

The Glen Theatre at Glen Ellyn, Ill., is now under the management of W. McLaughlin of the Parkside Theatre at Lombard and A. Mitchell of the Rose Theatre.

S. Zertanian will open a new 600-seat house at Granite City, Ill., and will show pictures exclusively. He formerly operated the Lincoln in that city.

Among the theatres reported closed for the summer are the Palace at Valier, Gem at Stonington, Liberty at Cowden, Roland at Payson, Premier at Grayville, and Croy at Toledo, Ill. Most of them will reopen next month and several have made needed improvements.

W. W. Watts, well known exhibitor of Springfield, Ill., is making a motor tour of the Northwest and will be away several weeks.

Arthur Lucas, well known southern exhibitor, was in Chicago recently and met his family, who were returning from an extended vacation trip.

D. Kemp of the Owl on South State street and his family have returned from a three months' tour across the country and report a fine trip.

Canada

Harold Bishop, formerly assistant manager of the Capitol Theatre, Winnipeg, and now manager of the remodelled Metropolitan Theatre, Winnipeg, has rounded out an exceptionally strong staff of department heads for the cinema. Albert Demkier, formerly concert master of the Capitol orchestra, under Director Earle Hill, has been selected as musical director of the new Metropolitan. Harold St. John Naftel, a prominent musician of Western Canada, has been appointed organist. George Parker, formerly at the Capitol, is in charge of the mechanical crew.

Manager Bishop has adopted the policy of breaking performances, the shows being presented from 1 to 5 p. m. and from 7 to 11 p. m. each day except Saturdays and holidays when performances will be given continuously from 1 to 11 p. m., prices ranging from 23 cents to 68 cents. Every Saturday afternoon the children will enjoy a special price of 15 cents.

John Golding, manager of the Imperial Theatre at St. John, N. B., for many years, made a special hit with a large group of local and visiting club members on the recent occasion of the visit to the city of the Boston Canadian Club and its ladies' auxiliary. Both Canadian clubs in St. John as well as the Boston people were guests of Mr. Golding at a theatre performance and a number of the guests were also entertained at the charming home of Mr. and Mrs. Golding.

H. C. Robinson of Beamsville, Ontario, has announced that he is selling his theatre there, which seats 375.

Fire of unknown origin broke out at 9.30 a. m. on August 14 in the Grand Theatre Building, 9-11 Adelaide street west, Toronto, the loss being estimated at $1,100.

The date of the re-opening of the Russell Theatre, Ottawa, which was recently acquired by Famous-Players interests, has not been announced. One problem has been the arising of difficulties between the company and the organized employees over the wage scale to be established.

St. Louis

It is reported from Hannibal, Mo., that Mr. and Mrs. C. W. Lilly have resigned as managers of the Star, Broadway, Orpheum and Park Theatres of that city. The resignations were to take effect on August 15, according to advices reaching St. Louis. It is said that John Price, formerly in charge of the Orpheum, will assume management of the consolidated theatres.

Hannibal is a closed town, all of the houses there being owned by one company. Stock is held by various business men of the town. It is said that there are two distinct groups among the stockholders, one headed by Mr. and Mrs. Lilly and the other favoring Price. So far as could be learned, Mr. and Mrs. Lilly have not sold their stock in the company, merely asking to be relieved of the details of management.

Mr. and Mrs. I. W. Rodgers have returned from a trip through the national parks of the West. J. C. Schmidt, Breese, Ill., exhibitor, is also taking in the beauties of Yellowstone Park and vicinity. Harry Redmond, Majestic Theatre, East St. Louis, Ill., has but recently returned from that section.

Joe Hewitt, Robinson, Ill., has gone to Bradford, Pa., to attend a home-coming and reunion of all old residents of Bradford.

George Smith of the Phoenix Theatre, Lawrenceville, Ill., will spend his vacation in the Minnesota woods.

Tom Reed of Duquoin, Ill., is back after spending some time in Florida.

Dr. Pitney has sold his home at Flora, Ill., to Frank Hocking.

The Lyric Theatre, West Terre Haute, Ill., has been taken over by E. G. Musser.

The Photoplay Theatre, Lovington, Ill., is again in charge of Ferris Brothers.

The Lyric Theatre, Flat Rock, Ill., has been taken over by R. C. Williams, St. Francisville, Ill.

Harry Weaver of the Grand Theatre, New London, Mo., is going to Minnesota for a few weeks.

Mrs. N. E. Fett of the Cozy Theatre, Kahoka, Mo., was called to her old home in Iowa by the death of her father.

Visitors of the week included: Tom Reed, Duquoin, Ill.; Messrs. Reber & Hirsch, Pacific, Mo.; Jimmy Boyd, Blytheville, Ark.; Harry Miller, Festus, Mo.; A. C. Mercier, Perryville, Mo.; Leo Bernstein, Springfield, Ill.; P. A. Feitz, Highland, Ill., and H. E. Nelson, Quincy, Ill.

Texas

J. L. Santon opened his new Queen Theatre at Wharton, Texas, August 3. The building is strictly modern and fireproof and cost in excess of $200,000.

Gabriel Laskin has taken over the Cozy Theatre at Galveston, Texas. Pictures, musical comedy and road shows will be the policy.

Mrs. H. Boone is erecting a new theatre at El Campo, Texas.

I. Wyll has purchased the Rex at Dallas, Texas.

Col. H. A. Cole has purchased the Lyric at Jefferson, Texas.

C. Miney is erecting a new theatre building at Donna, Texas.

John N. Sayeg will erect a new $35,000 theatre at Waxajachie, Texas.

The New Orpheum at Waco, Texas, was opened last week to pleased capacity. The house seats over 9,000 and is strictly modern.

LILYAN TASHMAN

One of the featured players in B. P. Schulberg's Preferred Picture, "The Girl Who Wouldn't Work."

Pittsburgh

J. George Schweitzer, well-known Titusville exhibitor, recently addressed the Kiwanis Club in his town. Mr. Schweitzer made a short but very interesting address, during which he read the Golden Rules, as he calls the code which he uses in the management of his theatres; renewed his pledge to serve the community with the best and cleanest entertainment and wound up by offering his new Orpheum, now closed for extensive renovations and redecorations, free to the Kiwanis Club for a big free treat for the Titusville kiddies.

Mrs. H. B. Dawson, owner of the Colonial, Beaver Falls, is back home after a vacation trip to the West Coast.

A quartet of local exhibitors have gone to Atlantic City for a fortnight's vacation. The party, consisting of Harry Browarsky, Herman Browarsky, Mike Winograd and Milton Samuels, made the trip in Harry's car.

P. C. Weller, treasurer of the Rowland and Clark Theatres, is vacationing in parts unknown. He wouldn't leave any word as to his whereabouts, because he wanted to forget all about the grand old industry during his rest period.

Herbert A. Shaw, formerly manager of the Metropolitan, Morgantown, W. Va., is now officiating in a similar capacity at the Main Theatre, Uniontown.

Arkansas

L. Earl Powell has opened his new $15,000 theatre at Gurdon, Ark. The house is modern and seats about 500.

The Palace at Little Rock, Ark., has closed for the summer in order to permit extensive repairs and remodelling.

D. W. Strong will open his new Star Theatre at Gould, Ark., in the near future.

Oklahoma

Mrs. Alice P. Littlefield and Ed Rhoses Littlefield have purchased the Queen Theatre at Austin, Okla., for $1 and other valuable consideration. The property is valued at $125,000 and is now operated by Famous Players.

The Liberty Theatre, a government-owned house at Fort Sill, Okla., is being repainted and repaired.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

RACING LUCK. Star, Monty Banks. This is a good comedy picture and has lots of thrills and action in it. Six reels and good print. Very good appeal. Suitable for Sunday in a small town. Special, no. Walter Jones, Marytown Theatre (150 seats), Marytown, West Virginia.

F. B. O.

BANDIT'S BABY. (5,291 feet). Star, Fred Thomson. Boys, here's the best Thomson to date, the best balanced picture of either series, with plenty of hokum, action, comedy and thrills. Silver King has a bigger part than usual and comes to the front with some new tricks; and the "baby" is one of the cutest youngsters ever shown on our screen. Boost it big. Good tone. Exceptional appeal. Yes for Sunday, no as special. Draw rural class, town 300. Admission 10-30, 15-40. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

DIVORCE. Star, Jane Novak. This is a splendid picture and should appeal to any mixed audience. Tone O. K. Appeal 85 per cent. Draw town and country class, town 400. Admission 10-25. A. H. Higley, Rushmore Theatre (260 seats), Rushmore, Minnesota.

DRUSILLA WITH A MILLION. (7,301 feet). (Gold Bond Special). Featuring Mary Carr and all-star cast. This is, without any doubt, one of the outstanding specials of the year and should be presented in every high class show house, large or small. In my estimation it is the only picture of this type that is the equal of the Fox production, "Over the Hill." This rare work of art was presented at my theatre on a Sunday and Monday and to say that it received the hearty support and co-operation of the church classes would be putting it quite mildly. The Monday presentation was marked by the large number of pupils from the Sunday School classes of all grades, and I wish most emphatically to add that this special is equally as good for, and was as well received by my regular picture fans as the church element. The story is wonderful; the climax is nothing short of smashing; and the work of Mary Carr is flawless. It's a "Gold Bond" in the truest sense of the words. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

NO-GUN MAN. (4,522 feet). Star, Lefty Flynn. Flynn is getting better all the time. I think he will be one of my best drawing cards before long; this picture has plenty of action and lots of comedy is furnished by the negro character. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

NO-GUN MAN. (4,522 feet). Star, Lefty Flynn. Can't say much for this—very dark, and the action was slow for a western. I see that some report it good; but I can't see it that way. Good tone. Only fair appeal. Yes for Sunday but no as special. Draw small town and farmer class, town 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

First National

FRIVOLOUS SAL. (7,307 feet). Star, Mae Busch, O'Brien. Extra good western love story. Scenery is worth admission. First National pictures are always good. Print in extra good shape. Appeal a hundred per cent. No for Sunday or as special. J. H. Heick, Allen Theatre (400 seats), Allen, Kansas.

FRIVOLOUS SAL. (7,307 feet). Star, Mae Busch. Very good picture of the western type, with exceptional scenic background. Plenty of action, interspersed with heart-tugging incidents. Good for any house. Tone O. K. General appeal. Yes for Sunday, no as special. Draw rural class, town 300. Admission 10-30, 15-40. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

GIRL OF THE GOLDEN WEST. (6,600 feet). Star cast. A very interesting high class western that pleased about everyone who saw it in our theatre. Kerrigan is a mighty fine actor and it is to be regretted that he is not seen more often in pictures. This would be an ideal show for some warm night. Patrons would forget the heat looking at this one. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

ISLE OF LOST SHIPS. (7,425 feet). Star cast. Positively one of the best pictures we havo ever shown and it was sold to us as a program picture only. We don't see how First National could be any fairer to us. The print, as usual, was in fine condition, which means quite a bit to us even though we are out in the "sticks." If all our pictures were as good as this our worries would be at an end. Small town class. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

ONLY WOMAN. (6,700 feet). Star, Norma Talmadge. Very good feature. Good tone and appeal. Yes for Sunday and special. Draw farmers and merchants, widely scattered, 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NECESSARY EVIL. (8,307 feet). Stars, Ben Lyon, Viola Dana. Nice picture that went over big. Didn't hear a single unfavorable comment. They came by to tell me how good it was and also went out and told others. Tone and for Sunday O. K. Appeal 90 per cent. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

NEW TOYS. Star, Richard Barthelmess. Not the type of picture this star is suited for. Dick, you had better get back to the kind of stories which made you famous or else you will be another has been. Not a bad picture but not the kind for Dick. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes, town of 3,000. Admission 26-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SALLY. (8,636 feet). Star, Colleen Moore. While we did not do the business the picture justified, I am confident that it will give satisfaction wherever played. We had a few luke warm comments; but I find that to be the case with every picture that we tout to the extreme; many patrons are apt to get exaggerated ideas, and it is difficult for any picture to fulfill their expectations in such a case. Anyway, Colleen was especially pleasing in her part and Leon Errol was a scream. This picture is somewhat reminiscent of Mary Pickford in "Daddy-Long-Legs" and fully as good. Worth while playing in any house and don't be afraid to let the world know you have it. Good tone. General appeal. Yes for Sunday or as special. Draw rural class, town 300. Admission 10-30, 15-40. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

SILENT WATCHER. (7,576 feet). Star, Glenn Hunter. I personally enjoyed this picture but I don't believe that my audience did. It has some wonderful acting but not much action. If your audience appreciates something good, then show them this picture. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 26-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SLIPPY McGEE. Oliver Morosco prod. A poor picture and the print was bad. I ran the picture myself. The story was very good but did not end to the best. Appeal, about fifty per cent. Sunday, no. Special, no. Walter Jones, Marytown Theatre (150 seats), Marytown, West Virginia.

SUNDOWN. (9,000 feet). Star, Hobart Bosworth. Picture is too slow and long drawn out. Had it been shortened to about seven reels and livened up a bit it would have been a big picture. As it now stands it is just a little better than ordinary western. The paper is extra good. First National asked me a 10 plus for it when it was new. I held off a few months and they finally sold it to me for less. Basing the rental on my box office receipts I paid too much. Tone, excellent. Sunday, yes. Fair appeal. All classes town of 3,000. Admission 10-30. National Theater (430 seats), Graham, Texas.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas MacLean. A very clever little comedy drama starring Douglas MacLean and pleasing more people than some of his former vehicles. It's good for a number of laughs anywhere. If you're looking for a nice little picture for hot weather this is it. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

Fox

EVERYMAN'S WIFE. (4,365 feet). Star, Earl Foxe. One of Fox's 1924-25 specials that proved to be a very ordinary little program picture that was saved only by the very excellent photography and fine condition of film. Patrons didn't say much for or against this but they didn't wait to voice their approval of the two-reel comedy, ("Don't Pinch") and the Fox News. The short subjects made them feel satisfied—more power to 'em! Fair tone and appeal. Yes for Sunday. As special, no! no! Draw general class, town about a thousand. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GOLD AND THE GIRL. Star, Buck Jones. Just an ordinary western, and costs me just about twice what any other western would. Good tone. Yes for Sunday, no as special. Draw railroad and miner class, town 3,050. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

GOLD HEELS. (6,000 feet). Star cast. A very good Saturday night picture for me, but would suit any other night where they like horse racing scenes. Tone, good. Sunday, no. O. G. Odell, Adelphi Theatre (400 seats), Hughesville, Pennsylvania.

RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. I had several tell me that this one was the best Mix has made. They all liked it, old and young. I broke all box office records on it. Appeal 100 per cent. Yes for Sunday and as special. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

SHE WOLVES. Star, Alma Reubens. Nothing big but it pleased my audience fairly good. Something a little different. Tone, fine. Sunday, no. Special, no. Appeal, eighty per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Adelphi Theatre (400 seats), Hughesville, Pennsylvania.

Metro-Goldwyn

LADY OF THE NIGHT. (5,441 feet). Star, Norma Shearer. A nice little offering. Norma is very good in a dual role. In my estimation she is a coming star. She now has quite a following here. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 26-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Paramount

BIG BROTHER. (7,080 feet). Star, Tom Moore. You can go the limit on this one. My people all liked it. The kid in this picture is as good as the best of them. Very good tone. Sunday, yes. Special, not exactly. Appeal, one hundred per cent. Town and country class town of 1,800. Admission 25-15. O. G. Odell, Adelphi Theatre (400 seats), Hughesville, Pennsylvania.

CHEAT. (6,325 feet). Star cast. Somehow we did not like the idea of playing a Pola Negri picture in our theatre after hearing so much adverse criticism about her later films, however, we are glad we played this one now as everyone seemed to be well pleased, saying it was good. It drew fairly well, due to the popularity of the book no doubt. We think it's real good. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

DEVIL'S CARGO. (7,080 feet). Star, Wallace Beery. I personally enjoyed this picture and I think that my audience did. It is rather a weird picture but it has lots of reel comedy and many thrills. Wallace Beery walks away with all the honors. He's great. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 26-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FLAMING BARRIERS. (5,821 feet). Star, Antonio Moreno. A very good program picture. The forest fire scene was excellent. Good for any place. Tone, good. Sunday, no. Special, no. Very good audience appeal. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Adelphi Theatre (400 seats), Hughesville, Pennsylvania.

GOLDEN BED. (8,584 feet). Prod. Cecil B. DeMille. This was a lavish production like all DeMille's pictures. It attracted the usual amount of business, but film rental was too high to make any money with it, as most of Paramount pictures are for this small town exhibitor. Tone, good. Sunday, yes. Special, yes. Appeal, eighty-five percent. All classes town of 3,000. Admission 15-25-30. A. E. Andrews, Opera House (500 seats,) Emporium, Pennsylvania.

Marion Harlan is appearing in William Fox photoplays.

Between Ourselves

A get-together place where we can talk things over

It's so much more important to read what exhibitors have to say than my little chirp that I am giving all the space to the folks who count.

Only—let me make just one bark—

KEEP TIPS COMING!

VAN

GOLDEN BED. (8,584 ft.) Star cast. While this picture did a fair business it didn't do anything near what I expected. The people who saw it thought it a very good picture and several were deeply impressed by it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HIS CHILDREN'S CHILDREN. (8,300 ft.) Star cast. Good picture. A little above program schedule. Tone, good. Sunday, yes. Special, no. Fair appeal. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HUMMING BIRD. (5,577 ft.) Star, Gloria Swanson. Believe this would have been a real good show, but the print they sent us was the worst we have ever had in past ten years. Therefore, it was a joker for us. Special, no. Farmers and merchants town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats,) Greenville, Alabama.

KISS IN THE DARK. (5,767 feet). Star cast. Good picture: above program schedule. Good tone. Fair appeal. Yes for Sunday and I'd say as special. Draw farmers and merchants, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LIGHT OF WESTERN STARS. Star, Jack Holt. The best western we have ever played though Billie Dove's Fifth Avenue getup was inconsistent on a southwest ranch. Appeal, one hundred percent. Sunday, no. Special, no. Pace and Bouma, Rialto Theatre (300 seats,) Pocahontas, Iowa.

LITTLE FRENCH GIRL. (5,628 feet). Star, Mary Brian. Good picture but not a special. Worth seeing. Good tone and appeal. Yes for Sunday. Draw farmers and merchants, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. This is a picture for the highbrows and for those who can appreciate something with class to it will be fascinated with this production. A romantic drama of the court of Louis XV of France and one of the most elaborate and artistic pictures ever produced on the shadow stage with its magnificent settings and glittering court scenes; and the glamour and intrigue of the court of a dissolute monarch. A wonderful cast; Rudolph Valentino, Lowell Sherman, Bebe Daniels and Lois Wilson giving artistic portrayals of star characters. All praise to Sidney Olcott, the director, and Forrest Halsey, scenarist. Get it? Sure. Town of 3,000. Admission 20-50. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. (Note, Mr. Batchelder's name got under the wrong report several weeks ago on this picture; this is his own report). Rather a slow moving picture; too long by about a reel, anyway. For those who like costume pictures and the star, I expect it's all right; but out here the second night proved that. Good tone, poor appeal. Yes for Sunday and as special with regard to above. Draw small town and farmer class, town 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

NIGHT CLUB. (5,722 feet). Star, Raymond Griffith. Griffith in his first picture as a star: Folks went wild over him in "Forty Winks," "Miss Bluebeard" and "Paths to Paradise" and they expected to see more of this in "The Night Club" but what cheese! This picture has no story, little plot, all slapstick! Such a wonderful actor as Wallace Beery doing a villain a la Larry Semon Comedies, throwing Griffith about twenty-five feet in the air, and so on. It's a great show for the kids! That's all. We thought that Griffith would develop into a good drawing card but one more crazy picture like this one and he's dead here. No audience appeal. No for Sunday. Special, never. A. Bourget, Bourget Theatre (1,200 seats), Montreal, Canada.

PATHS TO PARADISE. Star, Ray Griffith. A crackerjack comedy that was a decided hit for us. Drew about average business. Tone, okay. Sunday, yes. Special, no. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats,) Jonesboro, Arkansas.

PETER PAN. (9,593 ft.) Star cast. Extra good production. A great kid picture. Adults do not seem to rave about it, but at that it's a real show. Tone, good. Sunday, yes. Special, yes. All classes town of 2,500. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

SACKCLOTH AND SCARLET. (6,732 ft.) Star, Alice Terry. A fair program picture. The paper ruined the engagement here. This paper led people to believe it was a western picture. The people who like westerns came to see it and were disappointed. The people who do not like westerns stayed away. Special, no. No appeal here. All clases in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats,) Graham, Texas.

SALOME OF THE TENEMENTS. (7,017 ft.) Star cast. Good picture. A little above program schedule. Tone, good. Sunday, yes. Special, no. Fair appeal. Town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SALOMY JANE. (6,276 ft.) Star cast. A fair outdoors story, pleased many and got no kicks. Should say it's about the average program picture. Tone, fair. Sunday, no. Special, no. Fair appeal. All classes town of 1,312. Admission 10-20. M. J. Bradley, Airdome Theatre (250 seats) Thornton, Arkansas.

SHADOWS OF PARIS. (6,549 feet). Star,

Irene Rich, Frank Leigh and Clive Brook in "The Pleasure Buyers," a forthcoming Warner Brothers picture.

Pola Negri. A good picture that seemed to have more than average box office value; very much on the order of "The Humming Bird" but less spectacular. Good supporting cast. Fair tone. General appeal. Yes for Sunday, no as special. Draw rural class, town 300. Admission 10-30, 15-40. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

SHOCK PUNCH. Star, Richard Dix. A fair program picture. Not as good as some of his former pictures and did not do so well at the box office. Special, no. Fair appeal. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats,) Graham, Texas.

SHOCK PUNCH. (6,151 feet). Star, Richard Dix. Very good picture. Worth seeing. Plenty of action. Good tone and appeal. Yes for Sunday and as special. Draw farmers and merchants, widely scattered, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SINGER JIM McKEE. (7 reels). Star, William S. Hart. It is above the average program picture. Plenty of action and Hart is liked here. All were pleased. Good appeal. Suitable for Suday in a small town. Special, no. Walter Jones, Marytown Theatre (150 seats), Marytown, West Virginia.

SPANIARD. 6,676 ft.) Star, Ricardo Cortez. A fairly good picture of the Spanish shiek type. Was fairly well received. Not much to the much boosted bull fights. Found it a little repulsive in spots but entertaining, nevertheless. Fortez is good. It is not the big special Paramount would make you believe. Tone, okay. Fair appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats,) Graham, Texas.

TOMORROW'S LOVE. (5,802 feet). Star, Agnes Ayres. Nice little picture and everyone pleased. Many favorable comments. Many newlyweds came out. Tone and for Sunday O. K. Appeal 90 per cent. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

WORLDLY GOODS. (6,085 feet). Star, Agnes Ayres. Not bad—fair audience appeal, 80 per cent. Fair tone. Yes for Sunday, no as special. Draw farm class, town 150. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

Word from E. N. Comes Now and Then

"Well, 'Gang,' while Van is taking on a beautiful brown, building Sand Pictures, Sand Theatres, Sand Banks, Mud Pies and what not at the beach, and probably without doing a thing to the clams and lobsters, I want to tell you that I have been favored with some patronage from the City of New York—Broadway coming to Main Street—for the past three weeks, showing that Maine is not without her beauty spots that lure them within her boundaries.

"What is the greatest surprise to me is to have these vacation people—sophisticated City-ites, single me out to tell me that 'The Siren of Seville' for them was one of the best pictures they ever remembered seing (and here on 'Main Street'), and saying that they were confirmed Picture Fans, by cracky!

"I have no gold buttoned ushers, no plush chairs, no fifty thousand dollar organ, no 'washed air' plant—oh, shucks, there is hardly anything that I do have except a piano, a booth (in place of projection room), a couple of 'machines'—Richardson says Projectors—and to cap the fade-out, a danged Operator, who, in spite of limited new-fangled devices to deliver the goods on the Gold Fiber (I mean linen sheet), succeeds in getting a picture on the screen which I have had many remark was steadier, clearer, with much less eye strain than in many of the places finer than those which I can operate. (So, hanged if I know whether the other fellows have the 'Operators' while I may have one of the new-fangled 'Projectionists.')

"However, as long as the public don't get critical I'll keep an Operator while those folks from Yonkers (! ! ! !) hie themselves to Maine only to find that some of the small town men are selling REAL pictures, 'projected' by Operators, while in New York they have Projectionists, ding bust it!

("Ask Richardson if he can explain what's 'a matter.")—E. N. Prescott, Prescott Circuit, Union, Maine.

Pathe

HOT WATER. (5,000 feet). Star, Harold Lloyd. Believe this the weakest of Lloyd's feature comedies; audience will like it, however. Don't pay too much for it. Tone O. K. Appeal 90 per cent. Yes for Sunday and as special. Draw farmers and from town 600. Admission 10-25. C. C. Klutts, Glades Theatre (180 seats), Moore Haven, Florida.

KING OF WILD HORSES. (5 reels.) Star cast. Not a bad picture for its kind. Horse fair and cast fair, not a great picture, but if you can buy it cheap it might get you out. Tone, good. Sunday, yes. Special, no. Good appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (187 seats,) Piqua, Ohio.

WHITE SHEEP. Star, Glen Tryon. I played "Battling Orioles" with this samo star and it had this one beat a mile for comedy. This will do if you can buy it right and your patrons like comedy dramas. Tone, good. Sunday, yes. Special, no. Good appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (185 seats,) Piqua, Ohio.

WHITE SHEEP. (5 reels). Star, Glenn Tryon. Not as good as "The Battling Orioles" but it will go for a Saturday night. It is rather rough in spots. We hit a very rainy night and did not have very good attendance. Tone, good. A family picture. Not a special. Fair appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats,) Nazareth, Pennsylvania.

Producers' Dist. Corp.

ANOTHER MAN'S WIFE. (5 reels.) Star, James Kirkwood. A fair program but have seen this pair in much better story. However, it will please the majority and is a good program. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats,) Havana, Illinois.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. Wonderful picture; plenty of flag waving and patriotic stuff that will keep the thermometer up. Step on it. Don't advertise the sea fight between Monitor and Merrimac, as that was deleted from picture. Tone O. K. Appeal 85 per cent. Yes as special. Draw farmers and small town class, town 600. Admission 10-25. C. C. Klutts, Glades Theatre (180 seats), Moore Haven, Florida.

BEYOND THE ROCKS. Star, Harry Carey. For me, Carey is an important chap to have a line on as my patrons always get out to see his pictures and this one pleased them all as far as I have been able to learn. Good tone and appeal. No as special. Draw general class, towns 1,200 to 2,200. Admission 10-25. E. N. Prescott, Prescott Circuit (250 to 70 seats), Union, Maine.

CAFE IN CAIRO. (5,656 ft.) Star. Priscilla Dean. Pretty strong. Priscilla finally gets them "all off" appears in the nude entirely in this one, which I claim is too much for two bits. Tone, bad. Sunday, no. Special. no. Appeal, "depends." Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats,) Decorah, Iowa.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. A picture that will please one hundred per cent. Drew large crowd on second night. Just the thing for small town exhibitors. Print extra good. Good appeal. Yes for Sunday and as special. J. H. Heick, Allen Theatre (400 seats), Allen, Kansas.

CHORUS LADY. Star, Margaret Livingston. This is one of the best pictures of the year and is a real special although these people sell it at a fair price. The paper on this is no good as it is very cheap looking. If you buy this you can boost it to the skies. Good tone. Appeal excellent. Yes for Sunday and as special. Draw railroad and miner class, town 3,050. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

HOLD YOUR BREATH. (5 reels.) Star, Dorothy Devore. Went over well; plenty of laughter but suspense not sustained like Lloyd's "Safety Last." Tone O. K. Appeal 80 per cent. No as special. Draw farmers and from town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (180 seats), Moore Haven, Florida.

NOT ONE TO SPARE. (5 reels). Press sheets try to get over it's a great family picture, but after it was over (it didn't end, it just quit). Audience thought we had forgotten to run the balance of it. Pick a rainy night. Tone and for Sunday O. K. No as special. Very little appeal. Draw farmers and from town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (180 seats), Moore Haven, Florida.

RAMSHACKLE HOUSE. (6,287 feet). Star, Betty Compson. Betty plays a fine part in this production, with the Florida Everglades and the Alligator Swamps as a part of the story, with New York and the natives in the action. The real villain is finally found. Good tone and appeal. No as special. Draw general class, towns 1,200 to 2,200. Admission 10-25. E. N. Prescott, Prescott Circuit (250 to 700 seats), Union, Maine.

RAMSHACKLE HOUSE. (6,287 feet). Star, Betty Compson. Melodrama of Florida Everglades, mystery and suspense well adapted. Seminole Indian Village and fight with huge alligator by Indian. A very true picture, and Indians authentic, for I know them, being in the Everglades. Tone O. K. Appeal 75 per cent. No for Sunday or special. Draw farmers and from town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (180 seats), Moore Haven, Florida.

RECKLESS ROMANCE. (5,530 feet). Stars, Wanda Hawley, Jack Duffy. A clean and clever comedy. Good tone. Appeal 95 per cent. Yes for Sunday, no as special. Draw farm class, town 150. Admission 15-30. Robert

Ed Explains About His Tips

"Dear Van and 'Gang': At last I am able to send in my reports. I have been so busy that I did not find the time, much as I wanted to get them out. However, I will try and keep up to date in the future.

"I don't think that I told you that I was running two theatres. One is the Monarch Theatre, in Medicine Hat, Alta, and the other is the Cameo Theatre, in Redcliffe, Alta. Redcliff is only six miles away and I am taking care of both myself. You see why I have been busy. The Cameo is only a small house with 225 seats.

"The reports that I am sending are on the Monarch, but the same thing applies for the Cameo, so you can say the same if you like. I will give exhibitors of towns of the size of Redcliff (900) an idea. Here in Canada and especially in the west Medicine Hat is considered a key city and the small exhibitors may not want to go by the dope I am giving them for Medicine Hat. You can use your own judgment about it.

"I hope you enjoy your holidays. A little trip to Medicine Hat would do you good and we have several ways of entertaining. I think the film salesman will bear me out in this. Best regards. Sincerely, Ed. Malhiot, Monarch Theatre, Medicine Hat, Alta, Canada."

W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

SILENT SANDERSON. Star, Harry Carey. Very good production. Wonderful snow scenes. Good acting. Good tone and appeal. Yes for Sunday. No as special. Draw farmers and merchants, widely scattered, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SIREN OF SEVILLE. (6,724 feet). Star, Priscilla Dean. A splendid vehicle for Miss Dean. Splendid acting, also action, throughout, which centers around a South American arena, with a bull fight which has them catching their breath. Will please most any audience, in my opinion. Good tone and appeal. Fair as special. Draw general class, towns 1,200 to 2,200. Admission 10-25. E. N. Prescott, Prescott Circuit (250 to 700 seats), Union, Maine.

SIREN OF SEVILLE. (6,724 feet). Star, Priscilla Dean. If you are looking for a colorful action picture, here it is. Priscilla in a regular upheaval of dynamic dynamite. Feature bull fight, and big rough and tumble tussle with two girls. Old Spain locale. Fair tone. Appeal 80 per cent. No for Sunday or special. Draw farmers and from town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (180 seats), Moore Haven, Florida.

TEXAS TRAIL. Star, Harry Carey. All the last Carey pictures have been good and the best he has ever made and you can't go wrong on them if they like Carey and plenty of action. Tone, good. Sunday, no. Special, no. Good appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

WANDERING HUSBANDS. (6 reels). Star, J. Kirkwood, Lila Lee. Just sort of so-so; can't say a great lot for or against it. Well cast and portrayed but story hackneyed. Tone O. K. Appeal 60 per cent. No as special. Draw farmers and from town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (180 seats), Moore Haven, Florida.

STOP FLIRTING. Special cast. This is a comedy drama that kept my patrons in a hilarious mood from start to finish. Everyone seemed to enjoy it immensely. A good one to place between the heavy features. Good tone. Fair appeal. No as special. Draw general class, towns 1,200 to 2,200. Admission 10-25. E. N. Prescott, Prescott Circuit (250 to 700 seats), Union, Maine.

United Artists

GARRISON'S FINISH. (8 reels.) Star, Jack Pickford. Had many flattering comments on this picture and it did a fair busines for the season. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TESS OF THE STORM COUNTRY. (10 reels.) Star, Mary Pickford. For several reasons this show grew old before we could use it, but was glad when we did play it. Print was good and proved one of the best pictures we have had lately. Farmers and merchants town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats,) Greenville, Alabama.

Universal

DARING CHANCES. Star, Jack Hoxie. Very good western that went over okay. The horse race had the kids tearing the roof off the house. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

GAIETY GIRL. (7,417 feet). Star, Mary Philbin. Good picture. Very pleasing. Good tone and appeal. Yes for Sunday. No as special. Draw farmers and merchants, widely scattered, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

K-THE UNKNOWN. (8,146 ft.) Star, Virginia Valli. This is a good picture in every respect. People came in crowds and all praised it highly. Tone, okay. Sunday, okay. Special, no. Farmers and merchants town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats,) Grenville, Alabama.

LET 'ER BUCK. Star, Hoot Gibson. This is about the best I have seen of Gibson since the "Ramblin Kid." All of Gibson's westerns are good and lots of action. G. M. Bertling, Favorite Theatre (185 seats,) Piqua, Ohio.

MAD WHIRL. Star, May McAvoy. This is a nice little picture. Did a fair business and it seemed to please. Tone, okay, special, no. Fair appeal. All classes town of 300. Admission 10-30. M. W. Larmour, National Theatre (430 seats,) Graham, Texas.

MEDDLER. Star, William Desmond. A good average western with some action; not a regular Desmond, as he makes better pictures than this. Tone good. Sunday, yes. Special, no. Good appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre, (185 seats,) Piqua, Ohio.

RIDIN' PRETTY. Star, William Desmond. Fairly good western. About the same as all his pictures. In my estimation, they are all pretty weak. I run them as part of a double feature show and in that way I am able to get away with it. Tone, okay. Sunday, yes. Special, never. Fair appeal. All classes town of 3,000. Admission 26-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SAWDUST TRAIL. (5,500 feet). Star, Hoot Gibson. Saturday patrons disappointed not to see Hoot in real western. Business only fair. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. Good; had most anything you could ask for. Plenty of exciting scenes and good plot, well acted. Everything looked natural. Should go any place. Good tone and appeal. Yes for Sunday and special. Draw farmer and small town class, town 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SMOULDERING FIRES. Star, Pauline Frederick. This might have been a good picture once but I could not say because the print I received was terrible. I had all kinds of breaks and misframes, etc. I certainly got a panning for this one. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 26-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Vitagraph

BAREE, CON OF KAZAN. Star, Anita Stewart. Very good outdoor picture; some exciting scenes and pretty scenery. If you can buy it right, play it. It should go any place if they like Northern pictures. Good tone and appeal. Yes for Sunday and special. Draw small town and farmer class, town 600. Admission 10-20, 10-30. Henry W. Batchelder, Galt Theatre (175 seats), Galt, California.

BAREE, SON OF KAZAN. Star cast. Just another Curwood picture with a dog actor. I have seen better Curwood stories than this, but will do if you don't have to pay too much for it. Has lots of action. Tone, good. Sunday, yes. Special, no. Good appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (185 seats,) Piqua, Ohio.

BELOVED BRUTE. (6,710 ft). Star cast. Here is a real picture with lots of action and tense situations. It should go over good and you can't make a mistake on this one. I played this in opposition to the first circus that has been here in three years and it kept my business up. Tone, good. Sunday, no. Special, yes. Good appeal. All classes city of 15,000. Admission 10-25, 15-35. Ed Malhiot, Monarch Theatre (569 seats,) Medicine Hat, Alberta, Canada.

BORROWED HUSBANDS. (7,000 feet). Ran this on a Saturday and it flopped, oh! so miserably. No action. Run a line through it. Moral tone so-so. Appeal 40 per cent. No as special. Draw farmers and small town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (180 seats), Moore Haven, Florida.

CODE OF THE WILDERNESS. (7,000 feet). Rather mediocre; title somewhat misleading as it would suggest a Northwoods picture. Action very good and will get over with not too critical audience. Tone O. K. Appeal 50 per cent. No for special. Draw farmers and town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (180 seats), Moore Haven, Florida.

FEARBOUND. (5,700 feet). Stars, Daw, Welch, Nigh. Action—yes, sirree! The cast is well-Nigh perfect; continuity rather loose, but I'm telling you the big fight near the end was absolutely REAL (Van, make it caps!) Louise MacIntosh wonderful in role. It will stand up for acting and action. Give us more Nighs. Good tone. Appeal 85 per cent. No for Sunday or special. Draw farmers and from town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (180 seats), Moore Haven, Florida.

FEARBOUND. Star, Will Nigh. Boys, lay off. This show gave more disatisfaction than all others we have ever had put together. It's a regular slaughter pen. Would have paid ten times the rental if we hadn't played it. Special, no. Farmers and merchants town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats,) Greenville, Alabama.

GREATER THAN MARRIAGE. Star cast. Was well liked by everybody and several stopped to tell me how good they thought it was. Did a fair business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

GREATER THAN MARRIAGE. Stars, Lou Tellegen, Marjorie Daw. Excellent picture; well acted, good story, and will appeal to all classes of patrons. Good tone. Yes for Sunday. Draw miners and railroad class, town of 3,050. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

VIRTUOUS LIARS. (5,650 feet). Star cast. One of the poorest Vitagraph ever did. Dull and insipid. Stay off of it. Tone O. K. Appeal 40 per cent. No as special. Draw farmers and from town of 600. Admission 10-25. C. C. Klutts, Glades Theatre (180 seats), Moore Haven, Flarida.

Comedies

DON'T PINCH. (Educational). Star, Bobby Vernon. Bobby hits the bull's-eye again. While the comedy plot was laid along familiar lines, Bobby's pep and personality kept the house in a good humor from A to Z. Educational should keep him in action stories, though, with him playing a man's part instead of a kid's. Fine tone. Strong appeal. For Sunday, sure. Draw general class, town about a thousand. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

EMPTY HEADS. (Educational). Only a one reel comedy but we must report it, as it was pleasing and brought out some ha! ha's! Lots of times you'll hear 'em raving about the little single reeler when the big one doesn't get a word of praise. Tone O. K. Good appeal. Yes for Sunday. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FARE PLEASE. (Educational). Star, Al St. John. Al has "come back" in his last two or three efforts and this one is all to the good. That boy must be the champion bike rider of the world and his antics on his two wheeled steed never fail to bring forth laughter. Can class this as one of Educational's best productions. Fine tone. Appeal 100 per cent. For Sunday, yessir! Draw general class, town about a thousand. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

JULY DAYS. (Pathe). Our Gang. Once again the kids make another hit and keep the crowd in a jolly frame of mind. This has all the kid element one needs to keep them from getting sleepy. Good tone and appeal. Draw general class, towns 1,200 to 2,200. Admission 10-25. E. N. Prescott, Prescott Circuit (300 to 700 seats), Union, Maine.

RIDERS OF THE KITCHEN RANGE. (Pathe). Star, Earl Mohan. Chock full of laughs and plenty of new gags. Print new. Good appeal. Draw all classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ROARING LIONS AT HOME. (Fox). They picked a very good title for this comedy: it sure had them roaring from start to finish. Print good. Great appeal. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SHORT CHANGE. (Educational). Star, Walter Hiers. A very good comedy that would best be played before the refined type of patronage. People who demand action and slapstick would, perhaps, not be entirely satisfied with this, although with a good feature it would pass muster. Tone O. K. Fair appeal. Yes for Sunday. Rural class, town 30. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

TEN DOLLARS OR TEN DAYS. (Pathe). Star, Ben Turpin. If you want a real, hilarious comedy, with plenty of queer situations, get this one. It will lift a weak feature from the mud flats. Hook it. Good tone and appeal. Draw general class, towns 1,200 to 2,200. Admission 10-25. E. N. Prescott, Prescott Circuit (250 to 700 seats), Union, Maine.

WIDE AWAKE. (Educational). Star, Lige Conley. Very good two reel comedy that, in the second reel, had the crowd yelling at the scenes where the hero and a couple of negro watchmen are being scared to death by two "villyuns." Moral tone O. K. and audience appeal is all there! H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Short Subjects

AESOP'S FABLES. (Pathe). This one reel short subject is the most consistently good one of its kind on the market today we honestly believe. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

"Our Gang" Acquires a Real Enthusiast

"I am more than delighted to send you in reports on pictures I have played. The enclosed (which will appear very soon, Van) are the more recent ones I have played, as I am only open twice a week.

"If you will send along enough blanks I'll send you in reports on about seventy-five or more pictures, on both long and short pictures.

"I derive a great deal of benefit from your department, and, in fact, from the whole publication. There isn't a thing in your praiseworthy paper that I don't read before the next issue arrives each week.

"As I'm very much indebted to the Moving Picture World for its service to exhibitors, I'll say—Yours for co-operation, Nyman Kessler, Atlantic Theatre, Atlantic, Massachusetts."

Independents

BRINGING HOME THE BACON. (Artclass). Star, Buffalo Bill, Jr. Good western. A new star here and most of them liked him. Was pleased with results. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

CRACKER JACK. (C. C. Burr.) Star, Johnny Hines. First class comedy picture which went over well and kept the house in a long laugh. Good tone. Yes for Sunday and as special. Draw miner and railroad class, town 3,050. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

RANGE VULTURES. (Ward-Lascelles). Star, Lester Cuneo. Poor old Lester! This is the last of the second series of this star and we can truthfully say that the first series was far superior to the second. Had more walkouts on this one than on any Saturday night westerns we have played this summer. Even the strong admirers of Cuneo complained. Cuneo, with a high class action director, surely could deliver the goods. Fair tone. Poor appeal. No for Sunday. Draw general class, town about a thousand. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TRAIL DUST. (101 Ranch). Stars unknown here. A road show attraction that was only a fair program picture (western). None of the stars were known. Film in good condition. Photography very good. Fair tone and appeal. Maybe for Sunday, no as special. Draw general class, town about a thousand. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Fill In **Tear Out** **Send Along**

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title..... **Producer**..... **Star**.....

My report.....

.....

Audience appeal.....**Suitable for Sunday?**.....**A Special?**.....

Signature of Exhibitor.....

Theatre.....**No. Seats**..... ....**Town**..... **State**.....

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Holland Makes His Windshield Cards Not Only Self-Supporting But Liked

TWO or three years ago the windshield sticker for automobiles was developed. Six months later the device had became a pest. Owners objected to coming back to their parked cars to find the glass messed up with some photoplay title, and they not only scraped them off, but they developed a certain resentment against the house.

To offset this various ways of giving passes were devised, ranging from the straight proffer of a pass to the promise of an admission if the driver came to the theatre a week later with the sticker still on. This helped some. Now comes E. S. Holland, of the Bijou Theatre, Abingdon, Ill., with a still better idea.

Pay for Themselves

Mr. Holland has adapted another scheme to make the cards not only self supporting but in demand by auto owners. He worked the stunt on Girl Shy lately and although this was played on a Friday night, when the entire family is admitted for a flat payment of 35 cents, he played to large money and by far the best Friday night business of the year.

As the picture is not new, he got it at a rental that showed him a profit, and made his patrons feel that they were getting a real bargain at the low price.

Unfortunately Mr. Holland had his cards printed on orange stock, and the sample cannot be reproduced.

Simply Done

But the idea is very simple. The front of a card 4½ by 11 inches, is printed up with the title. It is affixed to the windshield with small strips of gummed tape such as is used for packages. This is less difficult to remove than the fully gummed face, which must be pressed into absolute adhesion if air bubbles are not to defeat the ends of the display by forming blind spots.

The trick work comes on the back of the card. In the first place this is printed up with the entire program for the week, with Girl Shy featured. In the second place there are two display ads, each 1¼ by 2¼ inches, one for a locally made ice cream and the other for a butcher shop.

At the top is a large "Free" with "please keep this card on your windshield." There is the further explanation that each day five auto numbers, arbitrarily selected, will be posted in front of the candy store and five others in front of the butcher shop. Owners of the cars thus indicated will receive two ice cream cones and a ticket to the Bijou, while at the butcher shop the gift is a ticket and a fifteen cent credit.

Changed Each Day

The numbers are changed each day for ten days, and the chances are that most of the cars visit both shops each day, as the numbers differ. With several hundred cards in the cars, this brings an almost equal number to each shop daily for ten days.

The value to the merchants is evident, and at the same time the house profits through its advertisement to the public and the more direct advertisement to the driver.

The cost is slight, since the two dealers pay for the cards and supply the gifts, while the house merely offers 100 tickets, most of which will bring along one or more paid admissions.

Had a Week too

If you think you can beat Mr. Holland's scheme, please send your idea along. This seems to be the best idea up to now, and it is going to require some beating.

Mr. Holland adds that recently he put on a Western Week, with an all western program, four changes, and did 25 per cent. more business than he did the previous week, though for the latter he had Classmates and some other good action stuff. Making it a "week" gave distinction to the program and they flocked in.

Only Ten Dollars For Champion Lie

Would you tell a lie; a great big, whopper of a lie, for only ten dollars. Out in Cleveland hundreds of people shot at the mark and a couple were glad to take $7.50 and $5 for their masterpieces.

This was hooked to the Plain Dealer in conjunction with the showing of Lightnin' at Keith's Palace Theatre. It will be recalled that old Bill Jones always could top any story he heard, and this made much comedy in the stage and screen play.

To put the point over, the theatre invested $22.50 in prize money and bought several columns of space for this small sum. It was good space, for people read it, and that should be the main point.

Like a Toy Train

E. B. Roberts, of the Majestic Theatre, Austin, Texas, has found a mate for the ticket selling toy train in the lobby. He was playing The Shock Punch and his lobby attractor was a twelve story building done with toy structural steel. There was a crane which raised and lowered a beam ridden by a doll, presumably Dix, and a hod hoist which also was kept going up and down, powered by the same concealed motor.

Backed by a painting of the New York skyline, it attracted all the attention the toy train always gets.

A Universal Release

TWO STUNTS ON THE IRON MAN USED BY EDWIN A. FERNANDEZ OF RANGOON

The house front of the Olympia Cinema was decorated to suggest all of the leading stunts on land, sea and in the air performed by Albertini in the chapter play. The same suggestion was carried about town by the bullock carts, which are the local equivalent of the auto truck perambulators. But that bannered trolley car might have come from anywhere, barring the background.

Three Car Cards to Tell of Havoc

This cut does not show one, but three cards. They were photographed together for convenience.

A Fox Release

THREE CARDS

The top card was used on the street car dashes the week ahead of the showing, while the middle card was used in the rocks. The bottom card was on the dash the week of the showing, the cars being used for two weeks. The top card was black on red and more striking than the cut suggests.

Church Paper Took Commandment Space

Refusing general amusement advertising, the Mirror, a church paper in Memphis, Tenn,. accepted a display from George E. Brown for The Ten Commandments at Loew's Palace Theatre, Memphis, and added its own line: "The one picture every churchgoer should see."

The moral value of this concession did more than any other one factor to get those patrons Brown most desired to attract.

He planned an extensive general campaign to run two full weeks ahead of the opening including banners, posters and tack cards in the suburbs as well as in the business section and he even went into the small feeder towns with good returns.

The results was not alone large receipts, but a better mental attitude toward pictures in general on the part of the church people.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

Five musical presentations and the Mark Strand Topical Review made up the show which went with "The Half Way Girl." The feature was 1 hour and 20 minutes long, while the review ran 8 minutes, and the musical numbers took up 37 minutes, making a complete show of 2 hours and 5 minutes.

Each deluxe performance opened with the new Ko-Ko Song Car-Tune, "Daisy Bell," or more familiarly known as "On a Bicycle Built for Two." This presentation required 8 minutes. The only light used on it was a very pale blue on the musicians.

A seven-minute presentation was built upon Schubert's "Serenade" and Liszt's "Liebestraum." A baritone, costumed as an old music master was seen seated before a pipe organ. This organ was painted upon a drop with a transparency square in the center above the organ, back of which was a platform 15 feet square raised 6 feet off the stage. A property console was built. At either side of the organist was a 6-foot candle-standard lighted. At opening, the singer, seated on the bench, sang Schubert's "Serenade" and at the conclusion his head drooped upon his arm on the organ console. Lights came up behind the transparency as the orchestra took up Liszt's "Liebestraum" and five of the ballet corps were seen in a tableau supposed to be a vision of the music master. Each dancer was costumed in silk of the Schubert period. At the close of the number, the lights behind the transparency dimmed out, leaving the set as at opening. Seven minutes for this number. The lights used included a blue overhead spot on the organist, with steel blue and light amber floods behind the transparency and two blue floods on the orchestra.

After the topical review came another specialty by the orchestra, this one being the introduction of four special violins with recording horns attached, demonstrating how musical selections are recorded on the phonograph. The selection used was "The Midnight Waltz," with the violinists standing during the solo part of the number. An introductory title was flashed on the screen preceding this novelty.

Estelle Carey sang "Old Pal." Lights for this included foots and borders of the large stage in blue; lemon arch spots on the purple-spangled curtains closed across the production stage; lemon spot on singer from the dome; two orange Mestrum floods on the orchestra from the projection room; green floods on small stage. This song required 3 minutes.

A "Popular Revuette," running 15 minutes, was made up of six popular incidents. This was put on in an especially painted set, representing a garden in full bloom. The sky was transparent and lighted from behind by blue open-box lamps. A piano to the left and a bench to the right were the only properties on the stage. The routine was as follows: male pianist played a special arrangement of "By the Light of the Stars" and "Sweet Georgia Brown"; tenor sang "Lovely Lady"; ballet corps danced "Lady Be Good" and "Fascinating Rhythm," with accompaniment by male pianist and orchestra; xylophonist played "Seminalo" from his accustomed place in the orchestra pit, a straw spot light being thrown on him from the dome; pianist played syncopated version of Mendelssohn's "Spring Song" and the act closed with "Don't Bring Lulu" by pianist, xylophonist and the ballet corps.

Professional Courtesy

All manicure girls in Lincoln, Neb., were invited to "come and bring an escort" to see Bebe Daniels in The Manicure Girl. That's a good idea from Charles F. Shire.

A Paramount Release

THE CURB LINE LOBBY ERECTED FOR THE TEN COMMANDMENTS AT THE QUEEN, HOUSTON

The right hand cut shows the interior of the special structure, looking toward the street, showing how the double compo board permitted the decoration of both sides. On the left is the front as seen from the roadway. This was a test engagement, to determine the advisability of releasing the picture in the south for Greater Movie Season. The picture went out.

A First National Release

USED A CUTOUT TWENTY-FOUR ON A BILLING STAND

Dewey Mousson, of the Knickerbocker Theatre, Nashville, Tenn., figured that if cut-outs were good for the lobby they should be good for stands and he set up this cutout for Colleen Moore in The Desert Flower on the most prominent location.

Beauty Parlor is Latest Show Idea

J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, has dug out a brand new one, getting the idea from the Lem Stewart broadcasts, but being the first to use it.

The stunt was suggested for The Manicure Girl and is very simple if there are two or more beauty shops in town; and it's a darned poor town with only a couple.

Each co-operating shop contributes an entry, and naturally each tries to do better than the others, so you are reasonably certain of a good program. As Harrison worked it, a plumber contributed the piping, a supply house loaned the equipment and a florist did the decorating. The only cost to the house was for a blackface comedian, who acted as porter and looked after the comedy.

The comedian opened with a monologue in one, after which the drop was taken up, disclosing the interior of a beauty shop. Four booths were provided, one lettered with the name of each of the four shops, and each shop had an attendant and two customers.

This made twelve girls, all of whom contributed solo numbers with announcements by the comedian, who faked lines to weave the stunt into a semblance of a play.

Six drug stores were hooked to displays of beauty aids and stress was given a nail polish, samples of which were given all women patrons at each performance. With the polish company and the four beauty stores contributing space, Harrison got almost a page of additional advertising, which cost him nothing.

You don't know how good this is until you have tried it.

A Visiting Band

As several musicians, former residents, were visiting in Greely, Colorado, recently, C. T. Perrin suggested that they unite in a concert between the two night shows of The Thundering Herd, and they were glad to show off. It made a strong attraction and packed the house for a rebook. A few passes to the friends the musicians were visiting was the only cost.

Both Benefited

George J. Schade, of Sandusky, staged a benefit for Boys and Girls Band of Sandusky. It began at the close of the run of Quo Vadis. To advertise the benefit the band played a couple of days in advance. To advertise Quo Vadis they played in front of the theatre about showing time.

Finds New Idea for a Big Town Contest

Here's a new idea for a newspaper circulation scheme that will work better in the larger cities, though it can be used in the smaller towns. It was originated by the Granada Theatre, San Francisco, for Reginald Denny in I'll Show You the Town.

The Call used the line "Show San Francisco to your fellow townsmen" and the gist of the idea was contained in this paragraph of the opening announcement:

"There are in San Francisco many hidden away corners with romantic appeal, many forgotten thoroughfares, many quaint and strange houses, many industries and public buildings of national interest. There are countless places and things hunted out by visitors, but probably known to few of us who live here."

Prizes for Best

The story of one of these oddities were to be told in 150 words, and ten prizes of $5 each were awarded the best with tickets for others used.

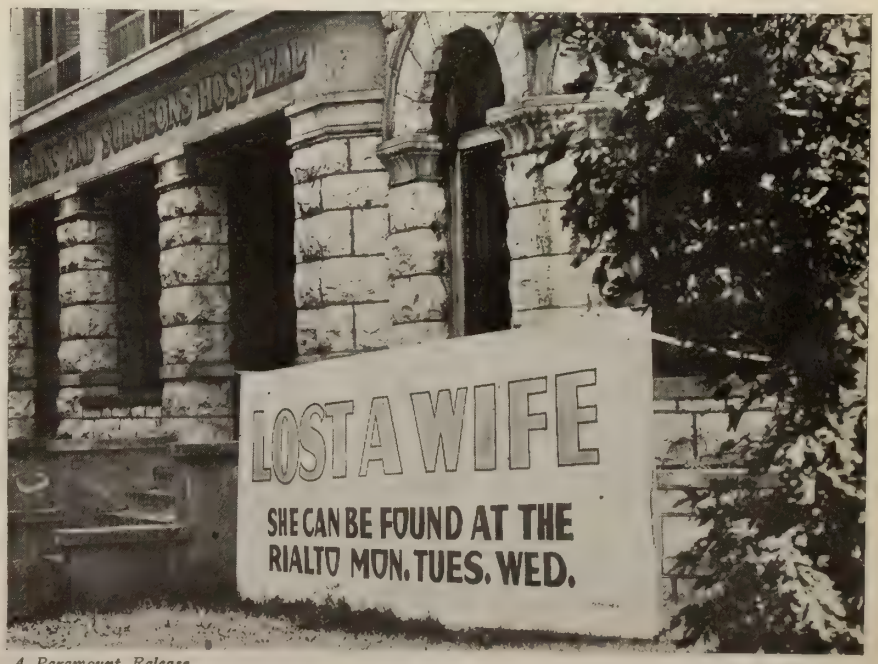
Even in a small town there are quaint nooks not generally known. In the cities there are literally hundreds of such places. And it makes a fine local feature.

It works best on I'll Show You the Town, but it can be adapted to other titles, such as "The Street of Forgotten Men." Save the idea until it fits just right.

Painted Paws

The hotter it gets in Texas the harder Jack Rowley, of the Royal Theatre, Laredo, hustles.

When it got good and hot, he painted pad marks on the pavement and lettered "The trail of The White Monkey goes in this direction." As other parts of the sidewalk told the title and the house, the readers hit the trail without the aid of Billy Sunday.



A Paramount Release

A NOVEL LOCATION FOR AN OUTDOOR STAND IN CHATTANOOGA

J. L. Cartwright got permission to plant his sign against the Physicians and Surgeons Hospital, on one of the best traveled streets in town. Naturally the sign against such a building is bound to attract more attention than the usual board.

Stenciled Signs On Fifty Walks

Stenciled sidewalks are not exactly a novelty, but when A. Blumenfield, of the Orpheus Theatre, San Rafael, Calif., painted the walks for Mme. Sans Gene, he made certain that there was no law against painting the walks, and went ahead without first asking permission. He painted about fifty street corners after midnight the day before Mme. Sans Gene was to open. The cut shows the stencil used, which he cut himself from a sheet of mat board.

A Paramount Release

THE STENCIL

He counted on a lot of talk, and he got all that he expected, but he promptly promised to remove the paint from the walks at the conclusion of the run, and he figures that the additional talk he created was well worth while.

Sermonized

Because of the attention attracted by the serial publication of Chickie, the pastor of the Maxwell Presbyterian Church, of Lexington, Ky., preached a sermon on "Modern Girls" the day before that picture opened at the Kentucky Theatre. The newspapers carried reports of the sermon.

A First National Release

HOW THE QUO VADIS POSTERS FRAME UP IN THE LOBBY

The Rivoli Theatre, Portland, Oregon, used posters instead of paintings for this picture and made a fine flash at comparatively small cost. These work particularly well in the deep lobby where there is ample side wall space.

Had a Diver

Because a local bathing beach had a beauty contest, Ray Averill, of the Olympic Theatre, Buffalo, put in an entry as "Miss Olympic" and as long as he had her on the pay roll, he figured she could help advertise Reginald Denny. He put her in a nifty sport car, (borrowed) with a card reading "In fy —— car I'll show you the town." She was chaperoned by a huge darkey in a gorgeous Arabian costume, and when she got the chance she handed out cards with her picture and the legend, along with the house and playing dates. She helped much.

Traffic Blocks on Paths to Paradise

J. L. Crove, of the Lyric Theatre, Jackson, Tenn., worked a real stunt the other day when he persuaded the Mayor to let him box in the town's ten police traffic pedestals with compo board on which an advertisement for Paths to Paradise was lettered on all four sides.

They were put out a week in advance of the showing of the Griffith comedy and stayed up for full seven days.

You could not be in the town and not know that Paths to Paradise was due presently, and most persons took advantage of this information.

It's just as hard to land some of those small towns as the big ones, so Crove gets real credit.

A Paramount Release

FRANCIS M. KADOW PRINTED HIS OWN ONE SHEETS

This is a locally produced job for The Thundering Herd from the Mikadow Theatre, Manitowoc, Wis. We have no details as to the cut, which probably was locally made, but it is nicely done and a good seller. It is dark blue on white paper.

Tied Charley's Aunt To a Stove Campaign

Remembering how the gas companies ate up the hook to Ruud heaters on Hot Water, H. H. Snell, of the Imperial Theatre, Gadsden, Ala., persuaded the electric company to do a lot of his advertising on Charley's Aunt.

The Alabama Power Company was launching a hot weather campaign on a new cooking range, known as the "73."

He got them to open the campaign with teasers on Charley's Aunt and they bannered their street cars with such announcements as: "Charley's Aunt uses a 73 at the Imperial Monday and Tuesday" and "What is a 73? Ask Charley's Aunt at the Imperial Monday and Tuesday." These banners were carried into three feeder towns by the interurban, and everyone wanted to know.

The screen told those who saw the picture, and the newspapers informed the few who didn't, but there were not many of the latter, for they played to a jam.

A Metro-Goldwyn Release

A STAGE SET IN THE LOBBY OF A CLOSED THEATRE

Evidently a closed house was used to help the American Theatre, Evansville, Ind., when it ran The Navigator as a hot weather attraction. No details are offered, but the set is too elaborate to be erected just for morning showing.

Smallest Victrola Ground Out Chickie

What was described as "the smallest Victrola in the world" was the literal big noise in the lobby of the Palace Theatre, Memphis, for the run of that picture. It was small enough to fit into a miniature stage set, but large enough to transmit the waves from a portable Victrola in the box office, playing before a microphone.

Just how so small an object could give so great a tone was a puzzle that held the lobby shoppers fascinated, and they were thereby interested in the picture.

A credit card announced that this smallest instrument had been supplied by a local phonograph agency, but did not supply the details about the rest of the equipment, adding that the smallest machine was playing the greatest hit, Chickie.

The company which supplied the outfit not only gave a window to the picture and record, but carried mention in its newspaper ads.

W. G. Teague drew unusually good business.

Frosted It

Remember that nice compo board house H. J. Gould, of the Hippodrome Theatre, Fort Worth, Texas, built for Welcome Home?

Well, for The Goose Hangs High he painted on a dime's worth of snow, set in a real glass window, put a christmas tree back of the flat and had another nice display at even less than a nominal cost.

It got over the idea that the Goose is a story of a real family and not a nature fake as the title might suggest.

For The Light of Western Stars at the Galax Theatre, Birmingham, Rodney Bush used a compo board book with three star shaped cutouts for the three chief players.

Each star was backed by a deep blue panel on which were a portrait and two stills. These were lighted by hidden bulbs, the entire book being spotlighted in pale blue.

It was cool, inviting—and selling.

Rolled Their Own

Guy Kenimer used the foot square dice for Seven Chances at the Arcade Theatre, Jacksonville, but built up the stunt a little. The dice were in charge of a man dressed as Keaton and a boy in burnt cork. After they had rolled the dice for a time they would offer a free pass to anyone in the crowd they attracted who could throw a seven the first try.

Not many got the desired number, but they contributed several hundred dollars worth of ballyhoo to the stunt. A revolving die was mounted in the lobby to connect with the street stunt.

Used Old Maps in a Treasure Hunt

Two old maps supplied the basis of a treasure hunt on Paths to Paradise at the Majestic Theatre, Austin, Texas. One of these was "found" in the cellar of the theatre, and was supposed to be of Aztec origin. The other was discovered by the Austin Statesman about a week before the stunt was started. Just how much E. B. Roberts, of the Majestic, had to do with the discovery is not told.

In any event these old treasure maps were played up by the newspaper and in the theatre lobby and then, apparently by inspiration, the newspaper inaugurated a Treasure Hunt along the Paths to Paradise. The paths led from the Capitol grounds to the dam on the Colorado river, the golf links at the Lions' Club, to a confectioner famous for his cones (one of which was given each participant), to a drug store (where samples of face and tooth powder were presented), and to the end of the trail.

The Prize Schedule

The prizes were $10, given by the paper, a month's pass to the theatre, a year's subscription to the paper and various smaller ticket prizes.

The prizes were awarded in the theatre lobby and the press was so great that patrons were unable to approach the box office, but they all went in later, so no money was lost.

There is nothing like a well planned treasure hunt to get the attention of the automobile crowd these hot days. Plan the tour to get them to the house just before the second night show, or put on a special eleven o'clock show, if you think you can get enough of a crowd, and make special arrangements for parked cars.

A Paramount Release

FIRELESS FIREWORKS HELPED OLD HOME WEEK

This is Pat Argust's idea of a quiet celebration in the lobby of the Rialto Theatre, Colorado Springs. The photograph may suggest flowers, but they really are rockets, with a couple of noiseless drummers to help along. Got business.

Old Home Week Was Home Products Show

Working on Meighan in Old Home Week, E. B. Roberts, of the Majestic Theatre, Austin, Texas, put over some very clever ideas, the best of which was a Home Products Exposition in the large lobby of the house.

This was a miniature fair with all home products represented, including real estate, for one exhibit was a plaster model of a home. There were small wares and food products, machinery and other things, and you could get a free potato chip or a dab of salad, popcorn, peanuts and a lot of other things. The lobby lights were white and purple, the municipal colors, and the city's own official flag was loaned by the Mayor to dress and dignify the display.

On the sidewalk was a Ford car with the largest wheels that could be made to fit and a sign offering to take passengers to any part of the city for fifty cents during Old Home Week. No one took a ride, but everyone took a look.

Then there was a tie-up with the Statesman for the best old-time photograph of the city, with $5 for the winner, and everyone whose name was used in the Sunday edition was eligible to receive a pass.

Free tickets to a stated performance were given all who attended the Chamber of Commerce picnic and souvenirs were given some of the guests.

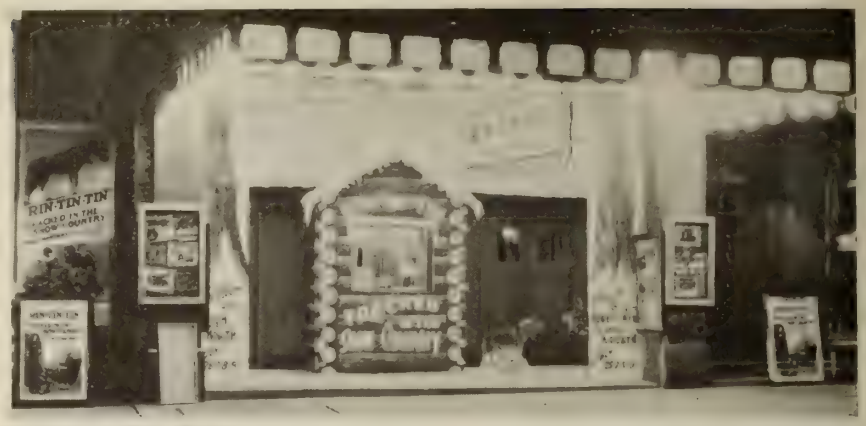
Cards suggested by the advertising department and reading "Au revoir, see you during old home week," were passed out and a 36-foot banner was used on the front of the house. Outside of this Mr. Roberts just did his regular stuff.

Much Argument

Essay contests have had a slump of late. They were overworked, and the public tired, so editors quit.

But you still can get action with a real idea, and Maurice Davis, St. Louis Universalist, got space aplenty when he tied the Times to a contest on Up the Ladder.

The story concerns a man who climbs the ladder of success until his wife shakes the ladder by losing his cash. The contest hinged on the question of whether or no a wife should be content to remain at the bottom of the ladder while hubby did the climbing. Passes to the Kings and Rivoli, where the picture was playing, rewarded the acceptances, and the discussion aroused a lot of caustic comment (mostly about husbands) that made excellent hot weather reading and helped advertise the picture.



A Warner Brothers' Release

AN INVITINGLY COOL LOBBY FOR A SUMMER ENGAGEMENT

The Majestic Theatre, Fort Dodge, Iowa, added painted compo board flats to its log box office for Rin-Tin-Tin in Tracked in the Snow Country and brought a lot of extra money to the box office on a July date. It pays to dig back for the snow stuff.

Getting the Radio

Air publicity for a week on The Light of Western Stars was easily achieved by W. G. League, of the Strand Theatre, Memphis.

He knew that a local station desired to increase its fan mail. He suggested a request concert, played by Harry Nichols, the house organist, the program to be selected from the requests received and tickets being sent those naming the selections chosen.

For a full week before the showing the station announced the contest between each number of its programs at each concert, naturally telling that the tickets would be for The Light of Western Stars. More than 300 suggestions were received, from which a fifteen number program was arranged, tickets being sent to all who suggested any of the numbers. And the radio company is ready for another hook-up.

Danced in Lobby at Howard, Atlanta

Making a drive on Syncopation Week, Howard Waugh, of the Howard Theatre, Atlanta, Ga., held the band over and permitted dancing in the huge lobby between eleven and twelve each evening. It was new in Atlanta, and brought out large attendance.

His feature was Oh, Doctor! and a good window display (in a drug store) showed a number of actual physicians' prescriptions, with a huge compo board enlargement in the centre with Denny's name as the physician and with clever copy tying up with the picture.

A street stunt was a girl dressed as a trained nurse, who handed out small envelopes printed with "The enclosed capsule is good for every ailment." Each envelope contained a capsule with an appropriately worded stuffer. This stunt was worked for a number of days before the opening and used up 75,000 capsules.

A book marker was supplied the public library, giving the titles of all the library's books by Harry Leon Wilson. Five thousand of these were handed out, supplementing 3,500 programs used as laundry stuffers.

A Paramount Release

PRETTY SOFT FOR BILL TALLMAN. HE POSTS THE POLICE

Of course these are the "silent policemen" and not the meat cops, but he has a standing permit that lets him plaster the markers in East Liverpool, Ohio, for his Paramount programs at the Ceramic Theatre. He also covers the street cars. Note the displays for Forty Winks and A Kiss in the Dark.

Had Iced Tea for Charley's Auntie

Hooking a local dealer to the idea of serving iced tea in the lobby of the Palace Theatre, Fort Worth, Texas, Barry Burke got them into the lobby of the theatre, where they cool off and listen to the black cat laughing in the usual phonographic way.

The tea was on flow for a week and not only sold tickets but tea, for those who liked the brew went over and bought a package at the store.

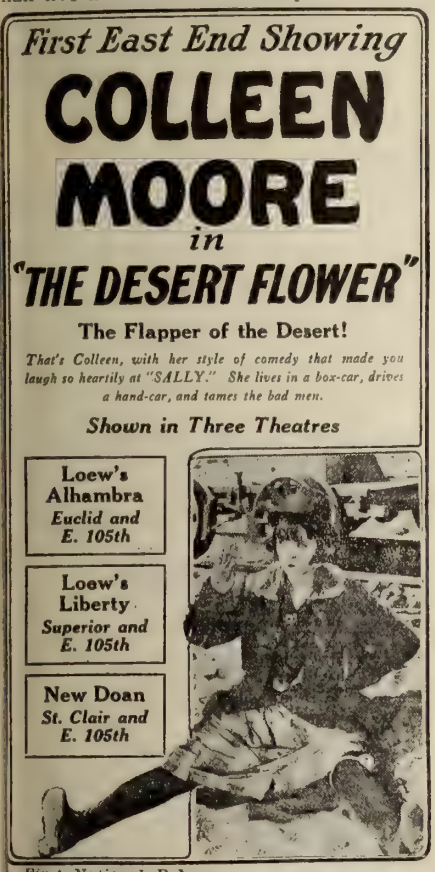
Burke used a second cat on the marquise and a third was placed about a block away.

A voiceless black cat dominated a candy display in a nearby confectionery, and a cut-out of Auntie was placed in a sporting club much frequented on the idea that the play would appeal to the members.

Five hundred tagged nuts were given out in the downtown offices and helped to swell the business in spite of the heat.

Combination Space Sells Three Shows

With three Loew theatres in Cleveland selling the same picture day and date, the combination of the three into one space gives each a two eights at a cost of a little more than five inches. In the example shown the


First East End Showing
COLLEEN MOORE
in
"THE DESERT FLOWER"
The Flapper of the Desert!
That's Colleen, with her style of comedy that made you laugh so heartily at "SALLY." She lives in a box-car, drives a hand-car, and tames the bad men.
Shown in Three Theatres
Loew's Alhambra
Euclid and E. 105th
Loew's Liberty
Superior and E. 105th
New Doan
St. Clair and E. 105th

First National Release

SELLING THREE HOUSES

ut of Colleen Moore in The Desert Flower oes not come out as well as cuts generally o in Cleveland, but there is enough good opy to sell without the cut. What we paricularly like about this display is the manner in which the copy has been set to permit easy reading. The sale is made before he purchase is laid off to the nearest of the hree houses.

Splits a Space To Sell a Band

Because they had a special band as an attraction, the Circle Theatre, Indianapolis, split its space between The Desert Flower and the band. Since the space is about a five sevens, there is plenty of room in which to put over both attractions very nicely. Half of that space would be a good seller for Colleen Moore alone, so she does not suffer from the intrusion of the band. She gets all the best of it on cuts, for the band of four men have three eyes, one mouth and one nose between them. Two of the four have no features at all, while the leader has eyes and a mouth but no nose, and the cornet has one eye and a nose. It's impressionistic to an extreme. The little panel at the bottom of the centre is a poor one because the printer has letter-spaced the words to exactly fill, and he separates the letters so that they are difficult to read. You have to come to a full stop, concentrate and then start in to read. It might not look as symmetrical with the lines of uneven length, but it would be much better selling, though we can't see that pictures of tropical lands make good July sellers. At any rate it shows that the Circle can get away from the long and narrow design on a pinch, and it offers a nice hot weather signature.

Makes a Four House A Sectional Space

Milt Crandall, of the Rowland & Clark theatres, Pittsburgh, has a four house space to look after, or rather four spaces some of which cover two houses. He changes the style every week, sometimes using hand work, but mostly trusting to type. His recent layout is to string them across the page in from five to eight columns, depending on

A First National Release

PART OF A SECTIONAL

what he has to announce, but he gets a nice design by changing the ends. The cut here shows one end. There is a similar design over on the right and in between are two other sections, differently treated. The result is a big smash and yet one in which each house stands out by itself instead of being merged into one large space. The result is that Milt gets all that he is paying for and a trifle more instead of much less than what he buys. This is a nice type layout, bar the all caps above the star, where they crowd Barthelmess' name down, and it is particularly good coming from Pittsburgh. It represents practically a two fours.

Cuts and Title Are Not Matched

The cuts in this three fives from the Garden Theatre, Baltimore, do not suggest the title in the least. They suggest neither she wolves nor Parisian night life. They seem to have been put in merely because the man-

GARDEN THEATRE
Just the Picture You Have Been Waiting To See
A DRAMA THAT WILL HOLD YOU—GRIP YOU—THRILL YOU!
Theatre Cooled With Water-Washed Air
Wm. Fox Presents
She Wolves
A Vivid Picture of Parisian Night Life
With
ALMA RUBENS
Jack Mulhall—Harry Myers
From David Belasco's Stage Success "The Man in Evening Clothes"
EXTRA! EXTRA! EXTRA!
EXCLUSIVE SHOWING
Baltimore—Washington
$25,000 00 Automobile Race
Complete in Every Detail

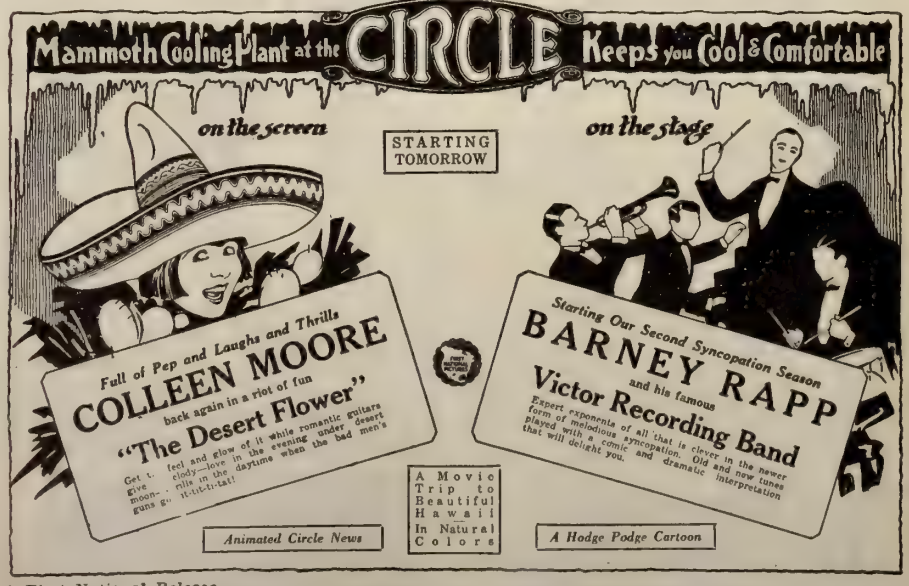
A Fox Release

INAPPROPRIATE CUTS

ager felt that he should have some cuts and not because he seemed to think that cuts were necessary. If the cuts are not sufficiently descriptive to sell tickets, it is enough to use a single cut for an attractor and use either more type or white space. White space certainly would sell more tickets than the non-committal cut of a woman in a cloak, which pulls down the suggestion carried by the icicle top to the display.

Good Second Day for Lost World

Here is a particularly good second day advertisement on The Lost World, from the Grauman Million Dollar Theatre, Los Angeles. "How did they do it?" is the question


Mammoth Cooling Plant at the CIRCLE Keeps you Cool & Comfortable
on the screen
STARTING TOMORROW
on the stage
Full of Pep and Laughs and Thrills
COLLEEN MOORE
back again in a riot of fun
"The Desert Flower"
Starting Our Second Syncopation Season
BARNEY RAPP
and his famous
Victor Recording Band
Animated Circle News
A Movie Trip to Beautiful Hawaii In Natural Colors
A Hodge Podge Cartoon

A First National Release

A PRETTY SALLY DESIGN AND A FEATURELESS BAND

on everyone's lips after they have seen the picture. To capitalize this is to keep the question alive and to intrigue curiosity to the point of ticket purchases. After the picture has been sold in the pre-advertising through

How did they ever do it?
thats all we heard last night—
that and the chorus of a thousand
throats in loud acclaim — inside
and outside the theatre—
Wonderful!
Stupendous!
amazing!
A CONAN DOYLE'S
"LOST WORLD"
ROTHACKER'S PRODUCTION FOR FIRST NATIONAL
with Bessie Love, Lewis Stone, Wallace Beery, Lloyd Hughes
and Albert Kaufman's brilliant stage presentation "In Jungle Land"
GRAUMAN'S
MILLION DOLLAR
BOWY AT THIRD

A First National Release

A GOOD SECOND DAY

appeals to its unusualness and novelty, the best sales angle is the "how is it done?" and this has been sold off in a space of two fours, which is pretty fairly large for Los Angeles. Keep this in mind when the picture comes to you. It will help.

New Orleans Ad Is Put Into Type

Most of the displays for the Saenger theatres in New Orleans that we have reproduced have been in hand lettering, because these spaces are rather small, as a rule. However, here is one in all type, which gives

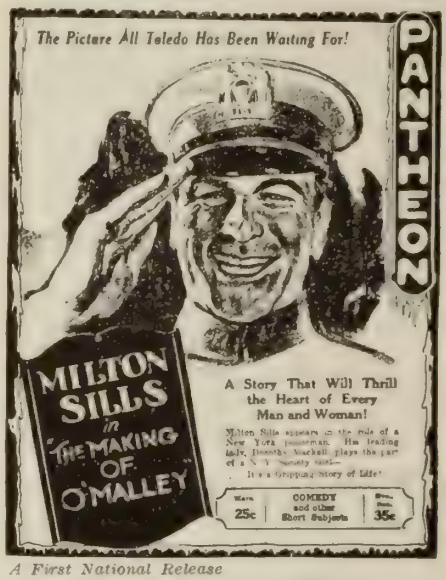
A First National Release

DONE IN TYPE

much better results, and yet it is only a little more than two fours. The result is so much better that it would seem to be well worth while to take the extra space, if any dependence is placed on newspaper advertising in making sales. Single column hand lettered spaces certainly will not sell. Perhaps double the space and mostly type will. It should.

This Crayon Sketch Too Heavily Shaded

This drawing for The Making of O'Malley, from the Pantheon Theatre, Toledo, narrowly escapes being extra good. The artist put in too much shading and spoiled the effect, but even at that he got a strong



A First National Release

TOO MUCH SHADING

cut and a better effect than would have been obtainable from a halftone. Grease crayon comes next to the expensive drop-out halftones for newspaper work, but the high lights should be played up.

Uses Bathing Girls To Sell Night Club

This is an attractive plan book cut on The Night Club, used by the New Theatre, Baltimore, but it means no more to the story than the title does, and the night club is merely referred to in a leader. In the same

WE RECOMMEND---
That you try the Night Club for a refreshing grin-fest, served by Raymond Griffith the silk hat scream, and a select comedy cast
NEW THEATRE
RAYMOND GRIFFITH
IN "THE
NIGHT CLUB"
Rules of the NIGHT CLUB
Forbid Anybody Keeping a Straight Face
with
Vera Reynolds, Wallace Beery, Louise Fazenda
Adapted From Wm. De Mille's Play "AFTER FIVE"
FUNNY FELLOWS
LOVELY LADIES
FUNNY CAPERS
Added Comedy Wow!
ANDY GUMP in "Andy in Hollywood"

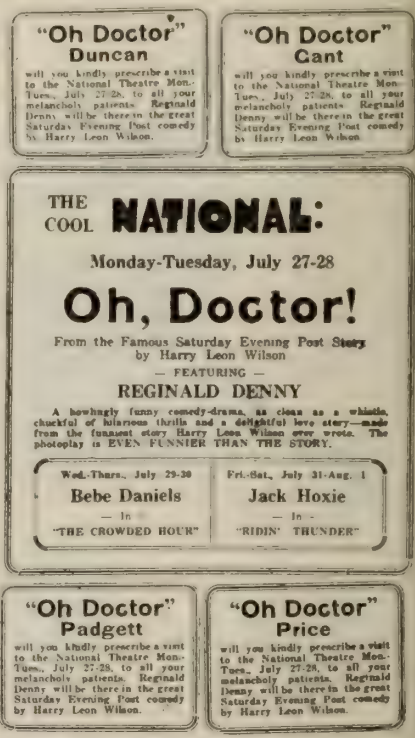
A Paramount Release

JUST A SIDE ISSUE

way the bathing girls happen in a couple of scenes and then forgotten. Patrons who go to see a bathing girl picture are apt to be disappointed and think that the picture is not good, or at least as good as it really is. There is plenty to sell in the actual story and plenty of good stills. There are good cuts in the plan book that are truer to the film, and we think that it is an error to select a passing incident to offer as the chief seller, even though bathing girls are best sellers this time of year. This is a little better than three nines; 130 lines, and gives ample display with a well-chosen topline. That "grin-fizz" promises to become as permanently a part of the advertising vocabulary as Ralph Ruffner's "mirthquake." It has been more widely used on this story than any plan book line we have come across in a long time.

Regular Display Matched Scatters

Using scatters on Oh Doctor, M. W. Larmour, of the National Theatre, Graham, Texas, had them set in the same rule border as is employed on his regular opening display. The scatters ran about an inch and


"Oh Doctor" Duncan
will you kindly prescribe a visit to the National Theatre Mon.-Tues., July 27-28, to all your melancholy patients. Reginald Denny will be there in the great Saturday Evening Post comedy by Harry Leon Wilson.
"Oh Doctor" Gant
will you kindly prescribe a visit to the National Theatre Mon.-Tues., July 27-28, to all your melancholy patients. Reginald Denny will be there in the great Saturday Evening Post comedy by Harry Leon Wilson.
THE COOL NATIONAL:
Monday-Tuesday, July 27-28
Oh, Doctor!
From the Famous Saturday Evening Post Story by Harry Leon Wilson
— FEATURING —
REGINALD DENNY
A howlingly funny comedy-drama, as clean as a whistle, chuckful of hilarious thrills and a delightful love story—made from the funniest story Harry Leon Wilson ever wrote. The photoplay is EVEN FUNNIER THAN THE STORY.
Wed.-Thurs., July 29-30
Bebe Daniels
— In —
"THE CROWDED HOUR"
Fri.-Sat., July 31-Aug. 1
Jack Hoxie
— In —
"RIDIN' THUNDER"
"Oh Doctor" Padgett
will you kindly prescribe a visit to the National Theatre Mon.-Tues., July 27-28, to all your melancholy patients. Reginald Denny will be there in the great Saturday Evening Post comedy by Harry Leon Wilson.
"Oh Doctor" Price
will you kindly prescribe a visit to the National Theatre Mon.-Tues., July 27-28, to all your melancholy patients. Reginald Denny will be there in the great Saturday Evening Post comedy by Harry Leon Wilson.

A Universal Release

MR. LARMOUR'S LAYOUT

a half apiece while the regular ad was a little more than a two fours. The scatters did not surround the larger space, naturally, but as pasted here to make a single cut. They had the run of the paper and there were enough of them to use the names of every physician in town—six or seven in all. The copy was the same in each instance with the exception of the physician's name. Mr. Larmour put it over nicely, with a lobby display showing in large size the thermometer design used in some of the cuts with a bright red heart and the boy and girl. He got a good business in spite of the Texas heat. You can beat even heat with exploitation. Ever try it, or do you stop trying when it starts to warm up?

Rotos mean a profit and not an expense to the M. W. A. Theatre, Hancock, Wis. In addition to their own announcement they use eighteen trade ads, which more than covers the cost of printing and the rotos themselves.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Gold Rush"

Chaplin's Latest Is Great Box-Office Picture, Crammed with Laughter and Fine Touches of Pathos

Reviewed by C. S. Sewell

So glowing was the report published in our issue of July 18 from our Pacific Coast correspondent on Charlie Chaplin's "The Gold Rush" when it opened in Hollywood, that we wondered if he had allowed his enthusiasm to sweep him off his feet; however, having now seen this picture, we unhesitatingly pronounce it great. It should delight any type of audience and shatter box-office records. Already at the New York Strand it is enjoying a four weeks' engagement, smashing to bits the policy of the house.

The Klondike of a generation ago furnishes the background and when he makes his appearance as the Lone Prospector in the midst of Alaskan snows clad in his familiar outfit, even to the little cane, there is the tremendous appeal of the Chaplin of old. Obviously, the main mission of "The Gold Rush" is to make you laugh and keep you laughing, but no one knows better than he the value of pathos in a comedy and that a laugh snatched out of a situation that borders on tears redoubles its force. Consequently there is a generous sprinkling of pathos. Chaplin himself calls this picture a dramatic comedy. He introduces drama, melodrama, romance and intense heart interest and toys with the emotions of his audience, keeping them in stitches of laughter, but at least one big situation will bring moisture to many eyes.

Included in its record-breaking length of ten reels for a comedy are a host of situations that are regular riots of laughter and several of them brought forth spontaneous outbursts of applause from the Strand audiences. It would seem impossible to find anyone with the least sense of humor who will not enjoy the original, ingenious and uncannily clever situations with which this picture is filled.

"The Gold Rush" is of a rather unusual type of construction for a feature comedy, for its force is concentrated on "highlights" rather than dovetailing situations such as distinguish a farce. All of these register with a bang. When his companions struggle for a rifle and Charlie keeps dodging to get out of range, when he is driven out of the cabin and the wind blows him back, when he feigns being frozen to get breakfast, when he hooks up his trousers with a cane and then ties them with a rope which is attached to a big dog that he pulls all over the dance floor; these and many other situations are a scream. On the other hand, the sequences where the girl kids him along and he believes she is serious and prepares a dinner for her and her friends, none of whom show up, provide as fine pathos as has ever been screened.

We don't believe there could be a cleverer or more delightful bit that where Charlie sticks two forks in bread rolls and gives an imitation of his own "foot-work." Then there is the climax, with Chaplin and Mack Swain in a cabin that has been carried by a storm so that it hangs over the edge of a precipice. Every time they move it slants at a more perilous angle. Here is thrill-comedy at its best, the kind that makes you alternately laugh and hold your breath.

Individually the situations in this picture are great; not one should be sacrificed and it would seem hard to trim them, but we believe there will be a rather general feeling that it is too long. Considered as a whole, its method of concentrating on the individual situations makes the story episodic rather than smooth running, and the meticulous detail causes a lack of snappiness to the movement. But, after all, there is a tremendous lot of sure-fire stuff; Chaplin is great, his new leading lady, Georgia Hale, is excellent and attractive, and his old pal, Mack Swain, is an able foil; and, as we said in the beginning, we believe it will please all classes of patrons and break box-office records, though many may not vote it his best picture.

Cast

The Lone Prospector ..... **Charlie Chaplin**
Big Jim McKay ..... **Mack Swain**
Black Larsen ..... **Tom Murray**
The Girl ..... **Georgia Hale**
Jack Cameron ..... **Malcolm Waite**
Hank Curtis ..... **Henry Bergman**

Story by Charlie Chaplin.
Length, 8,555 feet.
Directed by Charlie Chaplin.

Story

Among those who rushed to Klondike during the gold rush was a lone prospector who sought refuge from a storm at the cabin of Black Larsen, a desperado, to which came also Big Jim McKay who had discovered a valuable claim. Hunger drove Larsen out to seek food and he stumbled on McKay's claim and when McKay appeared he knocked him unconscious with a shovel. Soon after, Larsen was killed by an avalanche. The Prospector wandered into a mining town and was treated as a joke by everyone including Georgia a girl with whom he fell in love. McKay, his memory gone because of the injury, finally located the Prospector the only man who could aid him and together they went to the cabin. A storm blew the cabin about finally landing it on the edge of a precipice. McKay and the Prospector finally got out and found they were right at the claim. They returned home as multi-millionaires but the Prospector was disconsolate over his failure to find the girl, Georgia. Finally, he located her in the steerage and she believed him to be a stowaway. When the reporters asked who she was, he whispered that she was to become his wife.

FEATURES REVIEWED IN THIS ISSUE

Gold Rush, The (United Artists)
Kentucky Pride (Fox)
Lucky Horseshoe, The (Fox)
Peacock Feathers (Universal)
Sun-Up (Metro-Goldwyn- Mayer)
Where Was I? (Universal)
Wild Justice (United Artists)
Winds of Chance (First National)

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"The Lucky Horseshoe"

Tom Mix Mingles Romantic Drama with Hard Riding Wild Western in His Newest Fox Presentation

Reviewed by Epes W. Sargent

Pleased with the success of "Dick Turpin" and yet warned by the same play that his followers expect to see him in chaps in the wide open spaces where men are Tom Mixes, "The Lucky Horseshoe" offers a combination of both.

The story opens and closes in the ranch country, but following a clout on the head, Tom dreams of his excapades as Don Juan in the days of old for a couple of picturesque reels. This should come close to pleasing everyone, for the western section is the usual vivid stunt stuff; with a generous allowance of comedy, while the romantic period has been carefully and elaborately mounted. Here, too, there are a succession of stunts that will thrill the Mix followers, and the picture should give general satisfaction to his wide following.

Billie Dove makes an appealing heroine, with not very much to do, and Ann Pennington is seen in a couple of vivid dances, which give color to the picture while adding a useful name to the cast. J. Farrell MacDonald gets over a lot of comedy without clowning it. The picture classes well toward the top in the calendar of Mix releases.

Cast

Tom Foster ..... **Tom Mix**
Elvira Hunt ..... **Billie Dove**
Denman ..... **Malcolm Waite**
Mack ..... **J. Farrell MacDonald**
Aunt Ruth ..... **Clarissa Selwynne**
Dancer ..... **Ann Pennington**
Valet to Denman ..... **J. Gunnis Davis**

Story by Robert Lord.
Scenario by Malcolm Waite and J. Farrell MacDonald.
Directed by J. G. Blystone.
Length, 5,000 feet.

Story

Tom Foster, ranch manager, assumes charge of a mortgaged ranch on the death of the owner. He also is charged with the care of Elvira Hunt, the decedent's daughter, with the expressed hope that she will marry him. The diffident Tom permits her to be carried off to Europe by an aunt without the proposal the girl evidently is waiting for. Elvira returns with a European polish and a European fiance, to find that Tom has paid off the mortgage and greatly improved the place. The fiance, Denman, objects to her preference for Tom and has him abducted in the costume of Don Juan, the property of the foreman, Mack, who has urged Tom to be like his hero. Tom is no quiet captive and

for the sake of peace his abductors club him into insensibility. During his stupor he dreams that he is Don Juan himself, lives a vivid romance, but comes to consciousness in time to break his bonds and win the girl just before the fatal "yes" is said in the marriage ceremony with the other fellow.

"Winds of Chance"

Rex Beach's Stirring Story of Klondike Gold Rush Filmed by Frank Lloyd on a Big Scale

Reviewed by C. S. Sewell

Frank Lloyd's newest production for First National "Winds of Chance" is a story of the great gold rush to the Klondike about a generation ago. Of entirely different type, in its scope and possibly in the number of persons employed in some of the scenes it is as big as "The Sea Hawk," although by no means as spectacular and colorful.

In transferring this Rex Beach story to the screen, it is evident that Mr. Lloyd went to great lengths to make it as accurate a picturization as possible of those stirring days. He has succeeded in making a picture that holds the interest and at times thrills, and is really an epic of this historical event.

The significance of the title is not quite clear. Possibly it refers to the fact that chance played so great a part in the struggle of these brave pioneers in their search for gold, or to the strange lot of human beings of all classes that chance brought together at that time. The latter idea has been well worked out and there are a number of excellent character portrayals of the strange and varied types that joined this stampede.

As a graphic record of the Klondike gold rush it is an excellent piece of work, although with the exception of a few scenes showing the prospectors toiling through Chilkoot Pass and braving the rapids, their hardships have not been strongly played up. There is a big thrill in this latter scene which is remarkably well done, with excellent short-distance shots of the barges being tossed about as they plunge through the rapids.

The unusually large number of characters has the effect of dividing the interest and it is in its broad aspect rather than as a drama of individuals that this film has its greatest appeal. The story of the hero and heroine is interesting but not compelling and never assumes such force as to dominate the picture. One reason of this would seem to be that the hero is far from being the virile and vigorous type usually found in Rex Beach stories or pictures of this type. He shows little resourcefulness or courage and luck or chance rather than his own initiative carries him through, in fact he seems strangely dependent on others. The heroine is really a much more virile character.

Both Ben Lyon and Anna Q. Nilsson are congenially cast in the leading roles and there is an unusually large number of important subordinate roles which are capably handled by such well-known players as Viola Dana, Hobart Bosworth, Dorothy Sebastian, Fred Kohler, Claude Gillingwater, William Conklin, Philo McCullough, Wade Boteler and Victor McLaglen. Especially noteworthy is the work of McLaglen as the happy, care-free French-Canadian river pilot.

"Winds of Chance" should prove an interesting attraction for the majority of patrons.

Cast

Countess Courteau ..... Anna Q. Nilsson
Pierce Phillips ..... Ben Lyon
Rouletta Kirby ..... Viola Dana
Sam Kirby ..... Hobart Bosworth
Laura ..... Dorothy Sebastian
Joe McCaskey ..... Fred Kohler
Tom Linton ..... Claude Gillingwater
Jerry ..... Charles Crockett
Inspector ..... William Conklin
Poleon Doret ..... Victor McLaglen
Morris Best ..... Fred Sullivan
Count Courteau ..... Philo McCullough

Based on story by Rex Beach.
Directed by Frank Lloyd.
Length, 9,554 feet.

Story

Pierce Phillips, one of the horde that rushed to the Klondike during the gold rush of 1897, loses his stake in a shell game and gets a job with the McCaskeys to help carry goods to the next camp. En route he meets Tom and Jerry, two old cronies who are always fighting and joins them. Arriving at their tent they find a woman, the Countess Courteau who is an old-timer and is already in possession. Pierce brings goods back for her and with the McCaskeys is arrested for theft but proves his innocence. He resents a slurring remark about the Countess and she engages him to take charge of packing goods over the trail for her. This is accomplished safely including passage through the rapids. Pierce falls in love with the Countess but when she tells him she is married he leaves in a huff and gets a job as gold weigher in a dance hall. Laura, a vamp tries to capture him but he scorns her and she teams up with McCaskey and frames a robbery on Pierce. The Countess forces her husband to confess the truth and en route to inform the police he is killed and Pierce is blamed. Poleon, a French Canadian aids the police in tracking the McCaskeys and learns that one of them killed Courteau. Pierce is freed and finds happiness with the Countess.

"Sun-up"

Mountain Tragedy Successfully Transferred to the Screen in a Finely Staged Metro-Goldwyn Presentation

Reviewed by Epes W. Sargent

Relieved of the cramping confines of painted scenery and the stage proscenium, Lula Vollmer's strongly dramatic story of the Carolina "hill billies" gains in breadth and loses much of the drabness of the play without sacrifice of power. The continuity is jumpy in spots, particularly toward the close, but the dominant figure of the mother holds the interest. With this role less competently played, a different opinion might have to be written, for the character rises superior to the story.

The part of Ma Cagle is taken by Lucille La Verne, who was the creator of the role in the stage play. She has the screen technique and makes her part so human that the drama is real and the sombre story of lowly life becomes dignified tragedy. She is particularly good in the scenes in which she learns of her son's supposed death and takes comfort in the deserter from the training camp, who later turns out to be the son of the slayer of her husband. Her work takes rank with the finest screen characterizations.

Conrad Nagel, as the son, briefly strays from the type now and then in the earlier scenes, but is admirable as the returned boy and his graphic pantomimic description of bayonetting the Germans is a fine piece of work. He seldom has done better. Save in her moments of stress, Pauline Starke is a little too soubrettish; evidently a directorial fault, but in her big scenes she rises magnificently to the situation.

The cast is uniformly good in the lesser roles, and the photography is worthy of the splendid natural settings. "Sun-up" possibly may not be a popular success because of its sombreness, but even the less intelligent audiences can at least enjoy the melodrama if they cannot sense the true tragedy. It should possess a wider appeal than probably was anticipated.

Cast

Widow Cagle ..... Lucille La Verne
Emmy Todd ..... Pauline Starke
Rufe Cagle ..... Conrad Nagel
Sheriff Weeks ..... Sam De Grasse
Stranger ..... George K. Arthur
Bud ..... Arthur Rankin
Pap Todd ..... Edward Connelly

From the play by Lula Vollmer.
Adapted by Edmund Goulding and Arthur Statter.
Directed by Edmund Goulding.
Length, 5,819 feet.

Story

Ma Cagle is a product of the hills of the Carolinas. Her father and husband both killed by officers of the law, she rebels against the law of the land. She has but one law: a life for a life, and waits only the maturity of her son, Rufus, to gain her revenge. Then comes the call to arms. Rufe is swept into the army and is reported killed in action. She gives vent to human emotion at last by sheltering a deserter from a training camp, and lavishes her affection on him for nearly a year only to learn he is the son of the slayer of her husband. Rufe returns, remade through contact with the world. She turns to him to shoot the lad, but Rufe announces the new dispensation. The boy is left free to go, to Ma Cagle's great disgust. Only her joy at regaining her boy is compensation. Then Rufe's newly acquired principles are put to the test. His boyhood sweetheart, Emmy Todd, has been wronged by the Sheriff. For a moment there is a strong temptation to revert to type, but the dawn of the new day, the sun-up of civilization has come. He takes the Sheriff to jail and comes back with the badge. He is the new Sheriff—and Ma gets her final and greatest shock.

"Where Was I?"

Reginald Denny Scores Again for Universal in a Fast-Moving and Hilarious Farce Comedy-Romance

Reviewed by C. S. Sewell

In "Where Was I?," his newest Universal-Jewel production, Reginald Denny scores again. Looks like it is getting to be a habit with the Universal-Denny combination to turn out fast-moving comedies chock full of laughs. This one is a fitting successor to "Oh, Doctor" and "I'll Show You the Town."

"Where Was I?" is pure farce comedy. A successful young business man becomes engaged to his competitor's daughter and her father threatens to break him. Another woman apepars and claims she was married to the hero on January 9, 1923, and to prove an alibi it is necessary that he prove where he was on that date. The plot is slight but it has been built up with a lot of amusing action. There is a wild chase by taxi and subway to locate a former employee, in the course of which Denny walks off with a brief case containing a large sum of money, knocks down a traffic cop and finds his quarry has gone to Africa.

With his return home, Denny discovers the other woman has taken possession of his home. The girl appears on the scene and then begins a mad endeavor to keep the two from meeting. Finally, in true farce style, the girl's father, a lot of cops, the taxi-driver and finally a preacher get into the melee which ends by Denny marrying his sweetheart when it develops that the girl's father hired the other woman and that it was his own money that Denny stole.

Denny is excellent and Marion Nixon does good work as the girl. It seems strange to see Pauline Garon as the other woman, but she proves to be an excellent "baby vamp." Chester Conklin as the taxi driver and Lee Moran as Denny's secretary also furnish excellent comedy.

"Where Was I?" has a laugh in nearly

every foot and there is never a dull moment. It should prove an excellent audience attraction.

Cast

Thomas Berford ..... Reginald Denny
Alicia Stone ..... Marion Nixon
Claire ..... Pauline Garon
Henry ..... Lee Moran
George Stone ..... Tyrone Power
Bennett ..... Otis Harlan
Elmer ..... Chester Conklin

Story by Edgar Franklin.
Directed by William Seiter.
Length, 6,630 feet.

Story

Thomas Berford has made a great success of the business he inherited from his father and has humbled all his competitors except George Stone. Suddenly Berford announces his engagement to Stone's daughter Alicia and Stone threatens to break him. Claire appears and claims Berford married her on January 9, 1923 and Berford with his secretary Henry start out on a mad rush to locate Potter the only man who has a record of where he was on that day. During a mad ride via subway and taxi, Berford grabs a brief case belonging to a bank messenger by mistake and knocks down a traffic cop. Returning home unsuccessful he finds Claire there. Alicia appears and there is a mad scramble to keep them from meeting. Finally, Alicia goes for the minister, the cops appear, then comes Alicia's father. When Claire learns of the romance she exposes her supposed marriage as a plot of Stone's. It develops that Berford has stolen his own money and while his partners argue with Stone, Berford and Alicia are married by the minister whom she summoned.

"Kentucky Pride"

John Ford's Newest for Fox, the Story of a Race Horse as Told by Itself, Has Unusual Appeal

Reviewed by C. S. Sewell

In "Kentucky Pride" William Fox presents a picture that has all the fascination of a racing drama, but the big point of appeal is the fact that, as was the case in the famous story, "Black Beauty," which the majority of us thrilled over, intense interest and sympathy are aroused by having the horse tell its own story.

The picture begins with the birth of the horse, "Virginia's Future," and this animal tells its story from the time it was a wee colt, through its childhood, its separation from its mother, the arduous training and finally the big race. This horse is at all times the centre of interest, but it is shared by a number of other horses, for the theme is redolent of the turf, the stable and the breeding farm, and a notable feature is the fact that several of the world's most famous race horses are introduced, including Man o' War, Morvich, Fair Play and The Finn. The scenes are all authentic, being filmed at the stock farms and tracks in Kentucky.

This story certainly glorifies the horse and Virginia's Future is pictured as experiencing the same emotions as human beings, joy, anger, pride, disappointment, ambition, grief. There are, of course, a number of human beings in the picture and they effectively aid in rounding out the theme, but their story is subordinated to that of the horse.

Early in the picture there is a scene with an unexpected punch. The horse is shown in a big race which is worked up with fine suspense, and just as it gains the lead it stumbles and is injured. This arouses intense sympathy and there is plenty of pathos and human interest in the subsequent scenes. The play on the emotions is strong where the horse is ordered to be shot, and genuine relief is felt when it is rescued by its trainer. We follow with interest as it is sold to a trainer, share its hope when it gives birth to the colt Confederacy, grieve with it when it is sold to junk dealers and ill-treated, and thrill when Confederacy realizes the hope and wins the big race.

Among the human players, Henry Walthall as the owner and J. Farrell MacDonald as the Irish trainer do exceptionally good work.

Director John Ford has succeeded in injecting a tremendous lot of feeling into this story, and we believe that the majority of patrons will find it a thoroughly satisfactory attraction. The presence of the famous race horses offers fine opportunities for exploitation. The picture should prove a good box-office attraction.

Cast

Mr. Beaumont.....Henry B. Walthall
Donovan .....J. Farrell MacDonald
Mrs. Beaumont.....Gertrude Astor
Carter .....Malcolm Waite
Mrs. Donovan.....Belle Stoddard
Danny Donovan.....Winston Miller
Virginia Beaumont.....Peaches Jackson
Race Horses—Man o' War, Negofol, Morvich, Fair Play, The Finn, Virginia's Future, Confederacy.

Story by Dorothy Yost.
Directed by John Ford.
Length, 6,597 feet.

Story

Mr. Beaumont, a Kentucky horseman of the old school, owns a wonderful string of race horses. He loses several by gambling and pins his hopes on a colt which he calls Virginia's Future after his only daughter, but she falls and is injured just as it is about to win. Beaumont loses everything and his second wife turns him down for another admirer and he disappears. This horse is nursed back to health by Donovan, the trainer, and sold to another horseman and finally gives birth to a colt called Confederacy. Virginia's Future is finally auctioned off to a foreign junk dealer and mistreated. Finally Confederacy is entered in a big race and is ridden by Donovan's son Danny. Beaumont and Donovan bet all of the money they obtained from selling Virginia's Future to the horseman, except a hundred dollars with which they buy her back from the junk dealer. Confederacy wins and everybody is happy except Mrs. Beaumont and her friend, who have lost out by betting on another horse.

"Wild Justice"

Canine Star, Peter the Great, Scores in Exciting Punch Melodrama Released by United Artists

Reviewed by C. S. Sewell

Glowing recognition of the power of pictures starring police dog as audience attraction is found in the fact that "Wild Justice," the newest vehicle for Peter the Great, is being offered by United Artists, the company that has on its roster Griffith, Fairbanks, Chaplin and Norma Talmadge.

Much has been written about the high quality of the "acting" of these four-footed luminaries and it all applies to Peter. He gives you the impression that he thoroughly enjoys his work. He "puts over" his role with a zest that is refreshing and makes you feel he actually has the story in his grasp and is doing things of his own volition. There is no doubt about it, he actually registers his emotions from cowardly fear to agressive, bristling rage. Of course, much of this is due to the direction of Chester Franklin, but we can't help feeling Peter is entitled to a big share.

It is a delight to watch Peter and he easily succeeds in holding your interest and attention even though the story is mechanical and lacking in smoothness. Due to the limited possibilities of a canine star, there is much that is familiar, but C. Gardner Sullivan, an old hand at this sort of work, has provided a scenario that gives the star plenty of opportunities and Peter is there with the goods.

Of course there are human players, too, with a romance and a villain. They all do capable work, especially Frank Hagney, but it is the dog who is the real as well as the titular star. He is in nearly every scene and walks away with all of them. A good situation is where he attacks Hagney, and he does it so well that you don't envy Frank his role.

There is plenty of action and plenty of melodrama, with exceptional punch in the climax. The scene where the villain ties Peter in a rowboat and he manages to free himself and swim ashore as the boat goes through swirling rapids and nears the falls is a new angle on a sure-fire thrill situation that will bring you to the edge of the seat. In the fight with the villain, Peter will make you gasp as he hangs entirely over a high precipice and recovering his footing finally lunges at the villain with such force as to plunge him to his doom.

"Wild Justice" is one of the most thrilling of the dog pictures and should prove above the average with the majority of audiences. It will delight the children and please and thrill all who like stories with canine stars.

Cast

Arno .....Peter the Great
Dr. Wright .....George Sherwood
Bob Blake.....Frank Hagney
Polly Ann .....Frances Teague

Story and scenario by C. Gardner Sullivan.
Directed by Chester M. Franklin.
Length, 5,886 feet.

Story

Bob Blake kills Hadley a prospector in the Northwest and seizes his cabin, but Arno, Hadley's big dog, refuses to make friends with him and shows such enmity that Blake sells him to Dr. Wright. Hadley's daughter Polly Ann arrives and Blake seeks to attack her. Dr. Wright rescues her and protects her. Blake makes the settlers believe that Dr. Wright is the murderer and they come after him. Wright succeeds in proving his innocence and forces Blake to confess. Blake is arrested but escapes. Arno chases him and finally drives him to death over a precipice.

Help your fellow-exhibitor by sending reports on your pictures to "Straight from the Shoulder."

Rin-Tin-Tin and Johnny Harron in Warner Brothers' picture, "Kentucky Hills."

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Buster Brown Series"

Universal Offers Thoroughly Amusing Series of Comedies Based on Outcault's Famous Cartoons

Reviewed by C. S. Sewell

R. F. Outcault's famous cartoon characters, Buster Brown and his dog Tige, have reached the screen and are being presented in a series of two-reel comedies made by Century and released through Universal. Judged by the first two, this series should prove a winner. They are crammed with amusing action. Some of it is slapstick but there is a lot of spontaneous humor that is bound to appeal to all classes. Little Arthur Trimble as Buster, and the dog Pete as Tige are so like the originals that you almost believe they stepped right out of the cartoons. Arthur is very good, and Pete the dog is really a wonder. Some of his stunts are almost unbelievable. Don't laugh at this, but this dog actually displays a variety of emotions and his facial expressions are remarkable. He is a real comedian, much better than a number of his human prototypes.

The kiddies will scream with delight at these Buster Brown pictures and they should thoroughly please the grown-ups.

"Educating Buster Brown"

This is the first of the series, and one of the most genuinely amusing comedies the writer has ever seen. In one sequence a fly lights on Buster's face and Tige, unable to chase it away, actually smashes it with his paw. There is some funny business when Buster, denied breakfast, gets on stilts and masquerades as a cop. Here is introduced a new use for the familiar pie, for Buster throws one in the dog's face. Buster is up to all sorts of tricks. He substitutes a fish for a dog that a lady is leading on a leash, and a pelican swallows the fish. Buster finally arrives at school and soon has the room in an uproar. A boy gives Tige a piece of Limberger cheese and Tige actually shows how it gradually overcomes him and finally rolls over as if he was knocked out. This is a corker, but the best scene is where Tige finds a skunk. Slow motion shows him going by a fence on which there are three birds and each one falls dead when he passes. The chap who has the role of the school teacher also furnishes some good acrobatic comedy.

"Buster, Be Good"

While not as clever or spontaneous in its humor as "Educating Buster Brown," this subject, the second of the series, is a good comedy. Buster and Tige go out in a toy sedan and are accidentally caught in a dog catcher's net and finally break a hydrant; the force of the water lifts the little car into the air. They aid Buster's sweetheart, Mary Jane, played by cute little Doreen Turner, to get rid of a troublesome tooth by means of a sky rocket, and she takes them to the home of her father where there is a meeting of spiritualists. This is pie for Buster, who calls the gang together and they impersonate spooks of all kinds. On being discovered, Buster dresses all the kids like himself and has the leading spiritualist think he is actually "seeing things" as Buster seems to be in several places at once. As is frequently the case with Buster, he ends by getting spanked and making another resolution.

"Shorts" Reviewed In This Issue

Business Engagement, A (Fox)
Butter Fingers (Pathe)
Buster Be Good (Universal)
Buster Brown Series (Universal)
Cold Turkey (Pathe)
Educating Buster Brown (Universal)
My Own Carolina (Fox)
Over the Plate (Pathe)
Pathe Review No. 35 (Pathe)
Shoes (Fox)
Sky Jumper, The (Fox)
Sweet Marie (Fox)
Watch Out (Educational)
West Wind, The (Fox)
Wrestler, The (Fox)
Window Washers, The (Pathe)

"Butter Fingers"

(Pathe—Comedy—Two Reels)

A galaxy of Pathe comedy stars, under Mack Sennett's regime, make of "Butter Fingers" a god crooked baseball funster. With Billy Bevan as the rival pitcher with the unbeatable "curve', and Madeline Hurlock as the vamp of the visiting team, things get off to a merry start. One particularly funny scene is when Billy takes a bath. He submerges and uses a rubber tube from the shower with which to get his oxygen. The showdown comes when Madeline decides to relinquish the bath to her husband, the visiting twirler. Billy has to turn over his secret device for making the ball curve before hubby decides to let him go. The game the next day is one of hilarity with Billy being batted all over the field, getting messed up in a tar barrell and fumbling flies that are sent directly into his glove.—T. W.

"Thru Three Reigns"

at the California Theatre

"This vivid two-reeler walks away with the whole program."

San Francisco *Chronicle.*

"Mighty interesting film and good entertainment."

San Francisco *Examiner.*

All our Featurettes are like that!

729 Seventh Ave. RED SEAL PICTURES CORP. N. Y. C.

Edwin Miles Fadman, Pres.

"Cold Turkey"

(Pathe—Comedy—Two Reels)

A roasted turkey, with a live parrot as the stuffing, furnishes much fun and oportunity for clownishness in Mack Sennett's "Cold Turkey." Alice Day as a bride of eight weeks is forced to keep a regular boarding house of relatives and in-laws. Sunshine Hart, as her mother, provokes many laughs, especially so after she has consumed a few plates of soup into which the best part of a botle of grain alcohol has been accidentally emptied. As other in-laws have partaken of this contaminated liquid the party waxes raucous.

The parrot in his turkey disguise walks off the table, gets into a bed with Sunshine and Alice and incites considerable use of firearms until his identity is established. This comedy may be graded as A1 for Sennett by the average audience. Eddie Cline did the directing and Pat Harmon, Sam Lufkin and Will McCall are among those in the cast.—T. W.

"Watch Out"

(Educational—Comedy—Two Reels)

This Bobby Vernon comedy from the Christie studio, directed by William Watson, develops plenty of action of the slapstick sort and some of its incidents are very funny Bobby is a college boy whom fortune throws in with an antique collector and his charming daughter. Russians steal the "Czars' watch" and it insists on remaining with Bobby, who has taken a strong aversion to it because of the threatening Russians. When, however, he learns that the owner of the watch is the father of the girl, his troubles multiply. Jack Duffy plays the collector, Frances Lee the daughter, and Victor Rodman the leader of the gang. This subject begins fast and certainly steps along swiftly, with something doing every minute. The fun consists mostly of a series of chases that should please slapstick fans.—S. S.

"The Window Washers"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry, under the title of "The Window Washers," has his cats using mice as sponges to wash Farmer Alfalfa's windows. The more intricate work of cleaning the farmer's spectacles this cartoonist leaves to Mr. Mouse. Amusing, but not quite up to the Terry standard.—T. W.

"Over the Plate"

(Pathe—Cartoon—One Reel)

With Farmer Alfalfa behind the plate, Cartoonist Paul Terry gets his pen animals into a hot baseball game. The cartoon is replete with Terry's usual humor and should help along the general tempo of amusement in the average theatre.—T. W.

More "Pep" Reviews on pages 921 and 962.

Seven Short Fox Films

Pleasing "Varieties" and Four Different Types of Excellent Comedies Usher in Enlarged Program for New Season

Reviewed by C. S. Sewell

Screening of the first seven subjects on the program for the new season bears out the promises made with the announcement of the enlargement of the short subject department of the Fox organization, and shows unmistakable evidence that William Fox is doing big things in a big way in the field of the little feature. There is not a weak sister in the lot, which consists of two-reel comedies, with a generous sprinkling of the Fox Varieties, which are interesting and instructive subjects of a scenic nature built along novel lines that increase their entertainment value. Every one is a humdinger and should be accorded a welcome reception by exhibitors and their audiences. They speak well for what is to follow and should make their appeal felt at the box-office.

There are four distinct types of comedies in this lot, including two new series. The thoroughly human and amusing short stories by the famous O. Henry furnish straight comedy, romance and drama, while Mabel Herbert Urner's popular newspaper articles dealing with the adventures of Helen and Warren are stories of newly married life in which the little things that crop up to cause strife between husband and wife are given a humorous slant. The familiar Imperial comedies furnish slapstick and rough and tumble humor, and the popular Van Bibber series based on stories by Richard Harding Davis supply laughs through the medium of exaggerated farce in the adventures of Van, who continually finds himself in a predicament where he has to make good and is aided by lucky accidents and a kind fate in doing so.

"Shoes"

A village wag persuades the none too clever hero to plant cockleburrs of the stickerless variety for cattle feed. When they develop stickers, the town laughs at him. He becomes consul in a mythical South American republic and is the innocent cause of his sweetheart's father bringing a cargo of shoes. The barefoot natives would not buy, and the hero sends to the village wag for cockleburrs, which he scatters around. As a result all of the shoes are sold and the wag, who appears with a shipload of cockleburrs, is treated roughly by the natives, who blame him for playing a trick on them. It is all thoroughly amusing and holds the interest. There are a lot of laughs. A particularly good scene shows the president dressed immaculately, even to frock coat and silk hat, but barefooted.

"A Business Engagement"

This is the first of the Helen and Warren with husband and wife having words because he has a business engagement and leaves her the night of her birthday. Warren's partner likes the ladies and leaves him with one of them. Helen, who comes to the hotel to bring his wallet, gets jealous and starts to flirt with an old friend. Warren flies in a rage and gets in a mix-up with the house detective and is about to lick his wife's companion. It develops that he is the man they were to meet and Warren finally lands the big contract. An amusing scene represents husband and wife "fading" into a barking dog and a snapping cat. There are a number of excellent touches and genuine laugh-provoking situations and the comedy is thoroughly worth while. Kathryn Perry and Hallam Cooley are excellent in the leading roles.

"Sweet Marie"

With Sid Smith as the hero, Eugene Cowles as his negro valet and Judy King in the title role, this Imperial Comedy proves to be filled with thoroughly amusing and fast moving slapstick, including a lot of good burlesque war stuff. There is a real story, much of it being told as a cut back after Sid finally locates his war-time sweetheart as a cafe dancer. The scenes with Sid and his dog in the trenches are a scream, especially where Sid throws a hand grenade and the dog retrieves it. The valet supplies a lot of laughs in a decidedly ingenious scene where he lands on top of a dirigible, ducks aeroplanes and finally gets caught on a rope dangling from one of them and lands in the German trenches. The finish of this comedy includes a rough and tumble comedy fight in the restaurant in which the hero conquers his rival more through luck than strength or courage. Slapstick patrons will be delighted with this one.

"The Wrestler"

A striking feature of the new Van Bibber series is the big scale on which they have been produced. The action in this one takes place in Russia, on a train in a typical village and in the home of a wealthy nobleman and the sets and number of persons employed make it look like a big feature. Van, portrayed by Earle Foxe, this time has a quarrel with a champion wrestler when he seeks to aid a lady in distress. She promptly falls in love with him and the wrestler demands a return engagement after a lurch of the train has enabled Van to throw him. The rival issues a challenge for Van to all comers and he makes good, aided by a rolling keg, a banana peel, etc., and finally even downs the champion when Lady Luck again gives him a helping hand. Great cleverness and ingenuity have been displayed in devising the

(Continued on page 962)

Scenes from five William Fox comedies for the coming season. Upper row: "Sweet Marie," and "The Wrestler." Lower: "A Business Engagement," "The Sky Jumper" and "Shoes." All are reviewed in accompanying story.

THE FIRST RUN

PRESENTATIONS - PROLOGUES - MUSIC

Edited by Colby Harriman

News, Comments of the Week and Guide to New Material

RIALTO'S LIBRARY OF RARE MANUSCRIPTS

ONE of the most complete working librarys in any theatre is found at the Rialto Theatre, New York, where Dr. Hugo Riesenfeld scores his pictures and the special Paramount attractions. The collection numbers about 25,000 pieces of music, and every year about a thousand new selections are added. Among these are several hundred manuscripts not to be found anywhere else in the country. These consist of compositions especially written for parts of film subjects for which nothing musically appropriate could be found. Dr. Riesenfeld began assembling the collection about nine years ago. Four men are required to look after the library and its work—helping the scores to find suitable selections, cataloging new music, mending torn pages, orchestrating the scores arranged, etc.

BOWES PRESENTATIONS ARE POPULAR

MAJOR EDWARD BOWES has early demonstrated his ability as a producer of presentations and prologues. His work during the past few weeks at the Capitol Theatre, New York City, has been of sufficient breadth and variety in its scope to stamp him as one of the leading exponents of this new art. Particular attention has been given to the lighting treatments which are as interpretative as the subject matter with which he has formed his features. With the capacity for work which Mr. Bowes possesses we are confident that some of the outstanding productions in the presentation field will be produced at the Capitol during the coming season.

BENNETT SUCCEEDS ZURO

DAVE BENNETT, well known stage director, has been appointed Director of Presentation for the Famous Players New York houses under the direction of Hugo Risenfeld. Mr. Bennett makes his debut as a presentation producer with a pretentious prologue to "The Wanderer," which has opened at the Criterion Theatre, New York.

VERSATILE ORCHESTRA DEMANDED

CERTAIN theatres are the scene of miniature revolutions. Only artistic ones affecting the orchestras. One musical director confided in us that he could see the handwriting on the wall for the old time orchestra of "straight musicians." The demands of today make it imperative that the musician do other things, such as sing, dance or be capable of putting over comedy bits. He may be right in his assumption that the standard form of orchestra will pass. We have had an opportunity of studying the audiences at various times when one of the "new type" was weaving its harmonious spell and the majority seem to favor the brighter, more scintillating features as a distinct change from the classics. This may be a metropolitan complex and the more balanced centers might turn their thumbs down.

PICCADILLY'S NEW CONDUCTOR

HERMAN HELLER, recognized as one of the leading musical directors in the West, has been signed by Warner Brothers to the post of Musical Director for the new Warners' Theatre, the rechristened Piccadilly, New York. Mr. Heller is already on the job and making elaborate preparations for the formal opening of the theatre under the new regime on August 29. The orchestra pit is being remodeled to accommodate the extra musicians who are being added to the present aggregation. Mr. Heller is a Californian and has enjoyed much distinction with his work as a conductor both in San Francisco and later at Grauman's Metropolitan in Los Angeles.

MUSICAL DIRECTORS MOVED

NATHANIAL FINSTON, musical director of the Chicago Theatre, Chicago, is guest conductor for the week at the new Uptown Theatre. He is replaced by Adolph Dumont, formerly of the Riviera. Jesse Crawford is also guest at the new house, Ray Malotte being featured at the console in the Chicago. H. Leopold Spitalny continues at the Tivoli, as musical director.

GREATER MOVIE SEASON REPORTS

IT is gratifying to receive so many reports from all over the country which tell in glowing and enthusiastic terms of the success which has been accorded various presentation features devised for this particular season. This Department is pleased with the cooperation given it by various producers in the actual production of many of its Greater Movie Season suggestions. The one which has been the most popular and which has seemed to "click" is the subject featuring the old picture house of about "thirty years ago." What we do want, especially during this season, is a fraternizing of the producers, and an interchange of ideas. We know each other now, perhaps that will help. We are never impoverishing our own supply of ideas when we pass the good ones along to some one else. Remember, he in turn may help us.

COLONY FEATURES EASTMAN'S SETS

IRVING EASTMAN, the well known scenic artist, has been recently appointed Art Director of the Colony Theatre, New York City. Mr. Eastman's settings have been highly artistic and indicate the influence of the "new school." Mr. Eastman paints for light, which is the proper basis for modern scenic treatments. There is a distinct characteristic which is most noticeable—his backgrounds reflect the mood of the action rather than dominate with positive forms. Mr. Eastman is an experienced artist and knows the demands of the presentation and prologue productions.

DENNY DESIGNS NOVEL STAGE

MILO B. DENNY, known as "Den," has designed and supervised the execution of the stage and its equipment in the remodeled Strand Theatre, Waterloo, Iowa. The house has no proscenium arch, but Denny developed a method whereby prologue production work could be adequately worked out. Tracks and rigging have been installed under his direction, providing all of the advantages of a modern stage in spite of the absence of an arch from the general scheme.

A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

"A STUDIO RIDDLE"
A Pantomime and Dance Novelty
A "Moving Picture World"
Presentation
Devised by Colby Harriman

THE "artist" subject seems to have a particular appeal to producers, and following the suggestion offered last week with "Poster Madness," comes a request for a presentation subject that is based on some phase of an artist's routine. The artist's studio with a model posing or with a statue becoming animated and making "wild love" with the artist, has been overdone. It is our belief that audiences are bored with subjects in which they can decipher the climax before the action reaches that point. Novelty is, after all, the factor to conjour with in all production work.

We are aware that many settings have been devised along the lines of this suggestion, but we believe that the action is new and if the producer carefully rehearses this number to the extent of correct pantomimic interpretation it will be comparatively easy for the theme to be "put over" without excessive titles.

The routine should be developed as follows: An artist is seated before an unfinished painting of a beautiful woman. He has been working about the face of the painting and as he raises his brush to tone and highlight the face, and to lend it the expression that will give it beauty and character, he pauses. The question is propounded—"What will the face express, what type will she represent." He looks at his palette, at the various colored pigments upon it, but that does not seem to give him the answer. He looks closely at the painting, studies it for a moment and turns away in despair. He sits on a stool, and looks at the painting. The question slowly appears on the drop, "What will her face express? What will her eyes and lips foretell?" The lights dim down and presently the artist disappears as the scene reveals an enlarged replica of the stand and easel. The palette is toned in vivid colors, the various pigments appear as vital things. Directly over the "blue" pigment, a character appears dressed in a costume of blue and represents "Wistfulness." She comes down the steps back of the palette, which are set to give the effect of the character walking down the edge of the plaque. She interprets her mood for the artist who has appeared again in the maze of his "working tools." This color does not express the type. The "green" pigment appears. This character represents "Jealousy." An exotic dance ensues, but this character does not suffice. "Black" appears, and in a dance characteristic of the tone—"Ominous, sullen, pensive"—she tries to woo the artist, but does not succeed. "Red" appears, the character of "Passion." A wild, free interpretative dance is rendered. The artist becomes more interested in the character as the dance reaches its climax. As he is about to clasp the dancer in his arm, the "white" pigment appears. She represents "Love and His Ideal." She slowly approaches him as the "Red" character strives madly to hold him. He casts this dancer aside and with outstretched arms rushes towards the character in "white." As he is about to take her in his arms, the lights dim, and we see the artist standing before the easel, in the scene as it appeared at the opening. He takes up his palette, and in the painting appears the face of the last character.

The routine of this number is easy to formulate. The basis or story of the pantomime can be planted with a title or can be worked out in a song.

The general plan of the setting is shown in the sketch herewith, Figure 1. The detailed description of the setting follows.

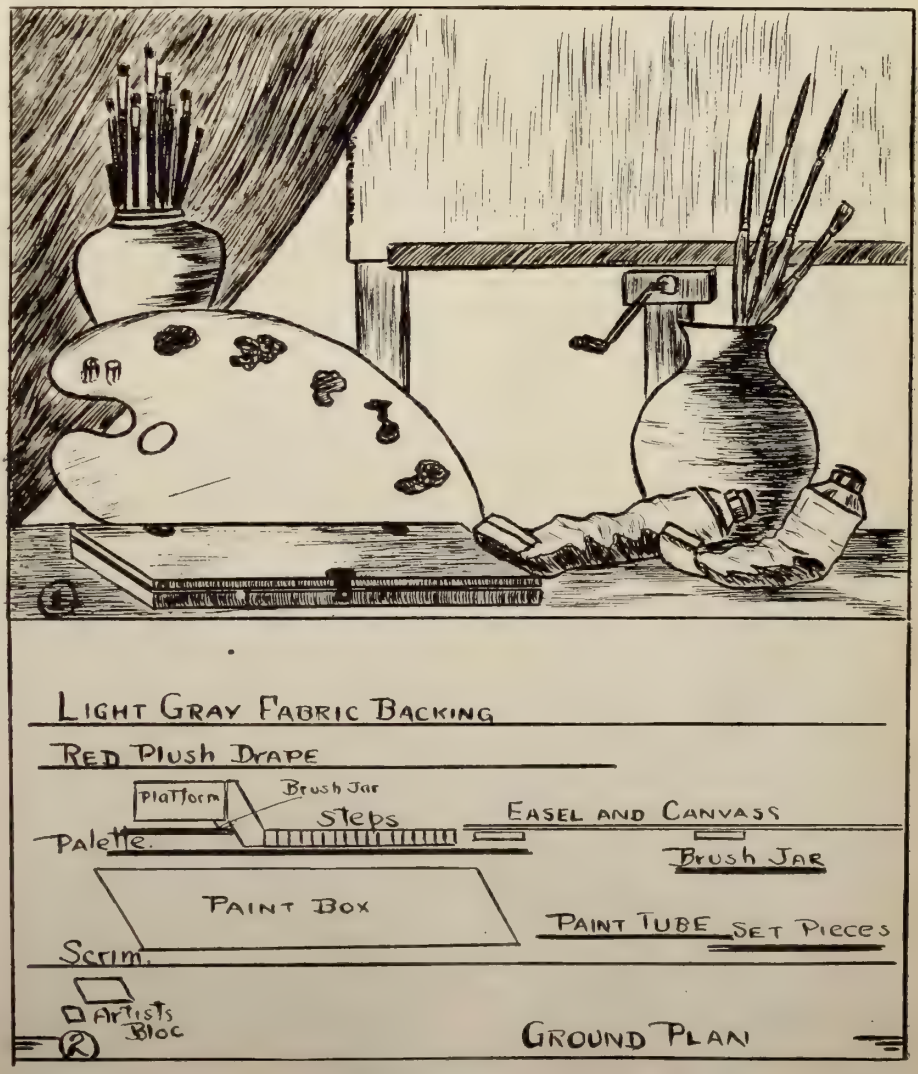
Ground Plan—Fig. 2

A scrim is hung down in one. In front of this at right should be an artist's table with various articles of the "studio" upon it which are to be duplicated in the setting, both in shape and color. An easel with a large canvas is placed at right with the painting on an angle and visible to the audience. A stool is beside the work stand. When the lights come up back of the scrim, the principal set appears. A large paint box is right of center, occupying the foreground. This can be used as a performing spot for the dancers. Two set pieces painted and cut to resemble paint-tubes are placed left. A brush jar is up left, and the tips of paint brushes are seen. A large palette is up right. This is the principal set piece and it should be set to occupy the most conspicuous position. Back of the palette are steps to follow the edge of the plaque. The steps are reached by a small platform secluded back of another brush jar up right, which also has the tips of brushes visible. The lower part of the easel and the painting is seen up left. A red plush drape is hung to give the effect that the top is draped on the painting. A light gray fabric backing should be used.

Scenic Treatment

It will be necessary for the artist to paint the various objects on the artist's stand and table to correspond with the enlarged pieces.

(Continued on page 925)



BIG FIRST RUN PRESENTATIONS

CAPITOL THEATRE
New York City

Featured Picture: "Sun Up" (Metro-Goldwyn-Mayer)

Overture: The Capitol Grand Orchestra with David Mendoza, conducting, render "Poet and Peasant," by Von Suppe.

Dorothy Pilzer

This excellent contralto gave an effective rendition of "My Heart at Thy Sweet Voice," from "Samson and Delilah" (Saint-Saens). The setting was very effective. Two plush curtains were drawn in heavy folds from center to right and left center, the folds caught with heavy red cords, and pendent tassels which were highlighted red from the sides, the cords in marked contrast with the dark tone of the drapes. Up left center was a large billowy couch covered with shimmering mettaline material. Two large circular pillows were used to dress at the sides and end. The couch was highlighted a light blue from right. A one step platform was placed up stage across the opening, bearing the lower part of two canopy poles. These were painted black. A sky drop was used to back. The lighting treatment was very effective on this drop. The effect secured was a dull gray-blue which was a correct night-sky effect. Several light blue stars studded the sky. The singer dressed in the characteristic costume of the character in the opera was highlighted light blue and amber from the sides.

"Kammenoi Ostrow"

This musical number was given a special setting, and was rendered by a male ensemble of twenty-five with the accompaniment of the orchestra and organ. Dr. Melchiorre Mauro-Cottone, chief organist, made the musical arrangement. The setting represented the wooded grounds adjoining a large church edifice. A cut wood drop with birch trees of sapling growths was hung in two. At left was a set piece, a flat placed on an angle and cut to resemble the buttresses of the building. Facing front was the adjoining flat, with a small doorway at the bottom, and the bottom part of a large stained glass window directly over it. Three set trees, green foliage tops and sapling trunks, were placed at extreme right, at center beside the church and down extreme left. A sky drop with a towered Russian skyline was silhouetted against it, and used as the backing. The characters were dressed in a variety of peasant costumes. The lighting treatment was designed to tone the set for "evening." Green foots and green borders with a blue border mixture at back. Magenta was thrown in from left and light blue from right to highlight the characters. Green toned the tops of the set trees. The sky drop was flushed a deep rose, the sky line in blue. When a priest entered through the door of the church at left, amber highlighted the backing. The characters entered the church through the door and when the exit was completed, the lights were brought up back of the stained glass windows, the reds and blues predominating. The lights in the set were dimmed for the finale.

"In Sunny Italy"

This feature was preceded by a Post Nature Scenic entitled "Italy," which provided the atmosphere needed for this number. The setting was similar to that used in a recent "gang" feature, and was the least effective of the group presented. It consists of a platform placed across stage above two. An opening of about eight feet marked with two large posts which support "winged lions," and painted balustrades mask and carry off. Two set trees with a profusion of orange colored fruit are placed extreme right and left in front of the balustrades. Some tables covered with red checkered clothes are placed on the platform center. Chairs placed around the tables. The drop is painted to represent an Italian landscape, with fleecy clouds and deep blue sky. The characters are dressed in gay colored Italian costumes, one of the dancers enters in a flower bedecked cart drawn by a Shetland pony. The lighting treatment simply floods the set for the general action. Green highlights the set trees, amber and canary foots and borders are brought up, and orange, amber and canary from the sides. The action features William Robyn, Douglas Stanbury, Mlle. Gambarelli and the Male Ensemble and Ballet Corps. A four number program was offered: (a) "Serenade," by Tosti. (b) Duet "Song of Love." (c) "The Girl from Sorrento." (d) "La Danza," by Rossini.

RIALTO THEATRE
New York City

Featured Picture: "The Lucky Horseshoe" (Fox)

Ben Bernie and His Orchestra

Bernie has been successfully entrenched at this theatre and his programs continue to be popular. This week he presents a "Wild West Program," the various members of his orchestra dressed in the costume of the proverbial "cow-boy," and Bernie, himself, is regaled in the black frock coat and sombrero of the well known gambler types of the ranch towns. Western dialect of the old melodrama days is constantly in evidence during the announcements.

The program opens with the orchestra playing "Yes, Sir, She's My Baby." This is followed by a repeat number (request) of last week's hit—"The Speech" a travesty on a banquet. The green foots are brought up, the curtains open and the set revealed. A saloon of the old western days is depicted. The set consists of a painted drop hung back and two returns also painted. The scenic treatment depicts a log and slab interior. Door up center, window right center and black plush to back. A small mahogany bar is at left in front of return, and an upright piano at right. A crude table and plain chairs up right. Various pictures and posters are placed about the walls of the room. A quartette dressed in cowboy costumes open the stage program, this is followed by a very clever dancer, dressed in a costume to suggest a wild-cat. Miss Drena Beach, the dancer, does some sensational bits in her routine, during which she emulates the slinking, clawing characteristics of the wild cat. Kendell Capps, another clever dancer, does his routine in a manner to secure loud applause. Jack Miller, roper, is introduced, and finally, Broncho Charlie Miller, whipcracker and roper, comes on. He is programmed as one of the last of "Buffalo Bill's" scouts. Bernie closes his program with orchestral selection. Amber, canary and green are used to tone the stage setting.

UPTOWN THEATRE
Chicago

Featured Picture: "The Lady Who Lied" (First National)

Gala Inaugural Program

Overture—"Capriccio Italienne"
By Tschaikowsky
Uptown Theatre Orchestra
Direction Nathaniel Finston

The Edgewater Beach Hotel Oriole Orchestra
Ted Fiorito and Dan Russo, Directors
By permission of the Edgewater Beach Hotel

Uptown Theatre Grande Organ
Mr. Jesse Crawford playing

Balaban & Katz Production of
"Under Spanish Skies"
Don Jose Modica, tenor
Marie Herron, soprano
Maria Montero, Spanish dancers

Assisted by Carlos Cobian and his Orchestra with Tito de Cordoba
Ruth Alpert, Gypsy premier
Gypsy Ballet arranged by Mme. Maximova
"The White Peacock"

CHICAGO THEATRE
Chicago

Featured Picture: "The Marriage Whirl"

Overture
"A Popular Fantasy"
Chicago Theatre Orchestra
Direction, Adolphe Dumont
Guest Conductor

Laughs of the Day

Musical Accompaniment
Boyd Senter, assisted by Jack Russell
Melva Moore, coloraturo soprano

Albert Hay Malotte, Guest Organist at the Chicago Theatre Mighty Grande Organ playing "Pomp and Circumstance"

Balaban & Katz Production of
"The Pearl of Damascus"
Bernard Ferguson, baritone
Burnoff and Josephine, feature dancers
Glen Ellyn, slave dancer
Nautch dancers

TIVOLI THEATRE
Chicago

Featured Picture: The Desert Flower (First National)

Overture
"William Tell"
By Rossini
Tivoli Theatre Orchestra
Direction, H. Leopold Spitalny

"On the Desert Sands"
Introducing Amata Grassi and Sheik Band

Milton Charles at the Tivol Theatre Grande Organ playing, "It's Up to You"

Balaban & Katz Production of
"Roses"
Miriam Klein, soprano
Horace E. Ruwe, tenor
Fred Easter, Ruth Hazelton, specialty dancers
Gertrude Morgan and Ballet

MARK STRAND THEATRE
Brooklyn

Featured Picture: "Sally of the Sawdust" (United Artists)

The Prologue

We will publish next week a photograph of the setting used in the prologue staged by Edward L. Hyman.

This prologue, which opened "in one" and gradually worked to a full stage, was preceded by an art-title anouncement introducing the purpose of the prologue and the characters. A basso, made up as W. C. Fields in the photoplay, came on in front of the purple spangled draw-curtains of the production stage for some business built around the character. In a moment the premiere danseuse, as "Sally," made her appearance. A special number was written for the duo, both music and lyrics, which embodied many of the sayings of McGargle in the picture, among them "the old army game."

As the pair finished their number, the purple draw-curtains opened, disclosing the outside of a huge circus tent. There was a group of performers in various poses and costumes, listening to a woman-whistler, made up as a boy, whistling "Invitation." Then a hobo, who had been lounging around the tent, picked up a football balloon and played two numbers on it, "When You and I Were Young" and "My Best Girl." Then the clown of the group, following the example set by the hobo, picked up a saw and played "Old Pal" on it. This was followed by the popular xylophonist of the orchestra, who dressed as the ringmaster, played "Ruffenready," while Sally danced and the rest of the performers swayed to the rhythm of the music.

Then the ensemble on the stage and in the orchestra took up the final, "The Gallop" from "Faust," after which the performers were seen packing their belongings in preparation to move. As the production stage was cleared, lights dimmed down on the circus tent, which was rigged on a traveler, slowly opened for the final scene which was that of the circus leaving the town.

This final scene was the climax of this pretentious and elaborately staged prologue. The scene depicted circus band wagons and animals, one behind the other, with lights on the sides, moving slowly along and disappearing in the distance. The calliope was heard playing as the circus left, gradually growing fainter and fainter as the curtains closed on the prologue and the feature picture, "Sally of the Sawdust," was flashed upon the screen.

McVICKERS THEATRE
Chicago

Featured Picture: "Trouble with Wives"

Charleston Week

Overture: "Charleston"
Paul Ash Syncopators
Direction of Paul Ash

Oscar Taylor, baritone, in premier appearance, singing
"West of the Great Divide"
(Ernest Paul)
"Waiting for Tomorrow"

Full orchestra playing, "Twilight Stars and You"

Charleston Specialty in four periods
"Cave Man"—Danced by two girls and one man
"West Indies"—Danced by four West Indians
"Plantation"—Danced by Four Negro Dancers
"Charleston Today"—Danced by the McCue Sisters and the finale by the Waltons

Albert Ray Malotte, solo organist in a cycle of three songs
(a) "Yearning Just for You"
(b) "Oh, How I Miss You"
(c) "Yes, Sir, That's My Baby"

Themy Georgi singing
"Martha"
"Let Us Linger Longer"

Frank Slyvanna singing a new song dedicated to the Uptown Theatre with full orchestral accompaniment

COLONY THEATRE
New York City

Featured Picture: "Where Was I?" (Universal-Jewel)

Overture

The Colony Melody Masters played an effective selection—"Orientale," which was given a special arrangement. E. Charles Egget, conducted. Dr. Edward Kilenyi scored the picture. John Priest, at the console.

Roger Dixon

This soloist gave a very good rendition of "Pale Hands," by Finden. The setting was of the cameo type and an effective background for this song. The blue foots were brought up, the curtains drawn revealing a dull blue toned drop hung in one with a circular opening cut in the center. A platform was placed back of the opening upon which the singer appeared. The top of a palm tree trunk with a few hanging fronds appeared at the upper right section of the opening, and at left the edge of a fabric hung to suggest an Arabian tent. A tab drop painted to suggest a desert landscape was hung to back. A long steel blue star punctuated the sky at center. The back drop was toned rose at the base with a blend upwards to purple. Amber from right in a bridge position with light blue from left highlighted the singer, dressed in white costume of Arabian pattern and style.

Banjoland

The Colony Comedy Carnival introduced a unique group of seven banjoists. The set opened with a black out. The lights in foots were slowly brought up revealing a large banjo cut out placed against a deep blue sateen backing, bearing a wide yellow border. The body of the banjo was placed right center, the arm extending towards center. At left was a lace design panel used as a window which was draped on either side with red curtains and tied with cords and tassels. A scrim face masks the opening of the body of the banjo. The musicians are discovered in the circular opening. The lamps which outline the banjo are brought up, the scrim in the opening is opened, the men entering to down stage. The lights back of the window panel are toned from red to blue and green. The musicians wear tuxedos, one of the number does two dance routines, but the program consists of various popular selections on the banjos. Amber flood with pink tone at intervals highlights the artists. Red foots and first borders. Canary spot on dancer.

Dolores Farris

Miss Farris is always a welcome artist, and on her second week at the Colony she introduced some "Humorous Steps." The setting is similar to that of last week, the gold fabrics hung in two with vari-colored lights shot onto the surface from the sides. The returns are toned red.

STRATFORD THEATRE
Chicago

Featured Picture: "The Lucky Devil" (Paramount)

Ernie Holmgren & Company
A Melange of Music

Miss June Warwick
(a) "My Heart of Thy Sweet Voice"
(b) "My Mon"

"I Miss My Swiss"
Doris Gutow at the organ

Dainties of 1925
A Miniature Musical Comedy Revue

Remember When
Stratford Comedy Presentation

A Presentation

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The smaller objects can be made out of heavy paper if desired. The various set pieces can be flats and painted to give the effect of constructed pieces.

The artist's palette is the most important set piece. The various pigments can be given a metallic treatment so as to identify them with the lighting treatment when the various characters appear. The steps can be attached to the back of the plaque and the entire set piece trucked. The scrim can be taken away during the action.

Lighting Treatment

The foreground in front of the scrim should be subdued, the foots and first border given a mixture of reds and blues to secure a purple, and the entire scheme dimmed down about half. The artist's bloc at right can be highlighted with amber from right, and amber from the foot spot on the face of the artist, with a light amber spot from the bridge over the easel, trained to spot the face of the painting. When the lights are brough up back of the scrim, the lights on the artist and in that area should be dimmed and out. The lights on the set pieces should come from the sides, with orange amber and green-blues predominating. The red plush drape can be toned with red from the sides, and the second border in a half mixture of reds and blues. The backing should be toned canary and green from the sizes to make a vivid contrast with the foreground. Bridge spots in colors similar to the pigments on the palette should be placed to highlight the various spots identified by the pigments and which are used as the links to the characters who appear in the action costumed in corresponding colors. The performing area should be toned with spots from the sides of the dancers, using the following tones for the varius characters. For the "Blue" character use green-blue medium. For the "Green" character use light and dark green. For "Black" character use the deep blue medium. For "Red" character use red and magenta mediums. For "White" character use canary and pink mediums. When the action returns to the original scene the spot, on painting, from bridge should be white.

Costumes

The artist should wear the customary smock. An artist's tam can also be worn. It is suggested that the smock be of light blue, the tam and trousers black.

The various dancers can wear costumes used in aesthetic dances, the materials colored to correspond with the characters they represent. Each girl can enter carrying a veil of light color, which can be of metaline cloth, covering her head and thrown off when the action commences.

New York's "First Nighters" Pay Homage to Charlie Chaplin and "The Gold Rush"

NEW YORK'S theatre world, as well as hundreds of persons representing the arts, sciences and industries, paid homage to Charlie Chaplin and his dramatic comedy, "The Gold Rush," at a special midnight premiere, Saturday night, August 15, at the Mark Strand Theatre.

Great plays and great stars and great pictures have had high honors paid to them by capacity audiences at sensational first night showings. But Broadway has never seen anything like the special showing for the New York premiere—the special Mark Strand Theatre presentation.

On one of the hottest of August nights, toward twelve o'clock, more than 3,000 persons—men and women in formal evening dress—struggled through a jammed lobby to seats or "standing room." Hundreds stood for almost three hours. Thousands of onlookers and those who had been unable to purchase tickets (all of which had been reserved for this special performance) crowded around Broadway and Forty-seventh Street, waiting, waiting for a glimpse of Chaplin.

Here was a vast aray of humanity, the most important, as the theatre world goes, who had gathered to watch Charlie Chaplin in ten reels of comedy, or just to get a glimpse of the man himself as he entered or left the Strand.

Everybody who is anybody was there. Leaders of the world of finance and business; society folk of prominence; actors and actresses of world fame; producers, exhibitors, managers, first-nighters, dramatic critics and motion picture reviewers; special writers, and an overflowing representation of the general public—all came and met and stayed till the small hours of Sunday morning to welcome and to cheer Chaplin, foremost screen comedy actor, director, producer.

Mr. Chaplin Arrives

Chaplin appeared at the Strand at five minutes before twelve. He motored directly from the Ritz-Carlton, accompanied by his physician, Dr. James MacKenzie, of New York, and A. C. Blumenthal, of Los Angeles. He entered the theatre from the front, through the hundreds in the jammed lobby, those who had bought standing room, and into the crowded aisles. At the entrance of the lobby Mr. Chaplin and his party were met by Edward Manson, of the star's organization, and Joseph Plunkett, Managing Director of the Strand.

Broadway, between Forty-seventh and Forty-eighth streets; Forty-seventh street as far west as the stage door of the Mark Strand, and the theater front and lobby was jammed with humanity for the entire period between 11 p. m. and 12:30 a. m., and fifty uniformed policemen were required to cope with the milling throngs.

Inside the large theatre, Managing Director Plunkett was devoting all of his time to Mr. Chaplin, who had been ill. Unusual attention was bestowed upon the star, and he afterwards expresed himself as peculiarly struck by the kindness shown him on all sides.

James J. McCormack, House Manager of the Mark Strand, and his assistants, Messrs. Steinart, McCumber and Epstein, were kept busy with the great rush. The ushers worked with quietness and precision, and covered themselves with glory. The big crowd was seated in record time, and without the slightest confusion.

CHARLES SPENCER CHAPLIN

Moe Mark, President of the Strand Theatre Company, with several of his associates, were in the lobby, with Mr. Plunkett, to greet Mr. Chaplin and the members of the latter's party.

Chaplin's procession down the aisle to his seat in the twelfth row of the orchestra was punctuated by many stops. Loud applause followed him as he edged nervously past scores who shouted greetings, as he paused for hasty handshakes and hastier introductions. From all quarters of the big theatre came shouts of greeting, came thunderous applause as the little comedian slipped into his seat. And, a moment later came louder shouts, greater applause as this same diminutive figure, pursued by a huge black bear, trudged dizzily on the edge of a snow-covered precipice as "The Gold Rush" slid into action.

Overture and Prologue

It was just one minute after midnight when Carl Edouarde, leader of the Mark Strand orchestra, raised his baton for the first note that started the projection. First, the overture (Dvorak's "Carneval") and Mr. Plunkett's special prologue to, "The Monte Carlo Dance Hall." Then the picture.

At five minutes after two the showing was at an end. There were many and frequent bursts of loud, prolonged and spontaneous applause. As the last bit of the picture flickered out on the screen, there came cries of "Chaplin! Chaplin!" "Charlie! Charlie!" "Speech! Speech!"

And from his seat rose the Prince of Comedy. Down the aisle he walked, through the orchestra pit and up onto the stage. He stood, nervously, clasping his hands, running them through his graying hair, stepping gingerly first to one side, then to another, waiting for the welcome of applause and outcries to die down. Then Chaplin stepped forward and held up his hands.

"I'm not accustomed to making speeches," he said. "I am much more capable at putting my story on the screen; and much prefer it that way. However, I do want to tell you I am made tremendously happy at the reception you have given to my picture, and to myself. I thank you on behalf of all those others who worked side by side with me for so many months—my associates to whom much of the success of 'The Gold Rush' is due."

After the little speech, Mr. Plunkett invited Mr. Chaplin and a number of friends to a reception to the star that had been arranged to take place in the Strand Theatre studio. There were some three hundred who attended this, and it was here that Mr. Chaplin was presented with the gold "mother record" of the phonograph reproduction of his own composition, and in which he plays the violin—"With You, Dear, in Bombay." This presentation was made by a representative of the phonograph company.

Later Mr. Chaplin mingled with the guests, chatted and joked for half an hour, and then at the direction of Dr. MacKenzie left for his apartments at the Ritz, Dr. MacKenzie telling him he had had excitement enough for the day.

"The Gold Rush" is reviewed by Charles S. Sewell on page 917 of this issue of Moving Picture World.

What the Reviewers Said

The motion picture reviewers of the New York newspapers were a unit in praising "The Gold Rush." In part, they wrote:

"If you think that Mr. Chaplin has run out of humorous ideas you'll change your mind when you see 'The Gold Rush,'" said Harriette Underhill in the Herald-Tribune. "Praising one of Mr. Chaplin's pictures is like saying that Shakespeare was a good writer."

"'The Gold Rush' collars you, plays quickly upon your emotions and leaves you in that mood where you can't laugh without a sob tearing through, or sob without a laugh bubbling up from the depths," said Mildred Spain in the New York Daily News. "It is the funniest and saddest of all comedies."

"'The Gold Rush' is a box-office mint," wrote Dorothy Herzog in the Daily Mirror. "This comedy sent an audience of blase movie fans into gales of laughter, fairly rocking the theatre."

"You can see 'The Gold Rush' more than once and still find little touches that escape you. It will undoubtedly set all America laughing, though tears will often be near the laughter," said Aileen St. John-Brenon in the Morning Telegraph.

"'The Gold Rush' is technically perfect," said Warren Nolan in the Evening Telegram, "with its blending of comedy and sadness, its caricature and its good direction. And, oh, how you will clap your hands when he does the 'Oceana Roll.'"

"Indescribably Clever"

"'The Gold Rush' is a typical Chaplin film—indescribably clever, inimitably subtle and uproariously funny," said Regina Cannon in the Evening Graphic.

"In the years to come, when the name of Charles Chaplin is only a memory, 'The Gold Rush' will be spoken of as an example of the comedian's art," said Louella O. Parsons, in the New York American.

"Any audience will be enthusiastic over 'The Gold Rush,'" said the reviewer for the Evening

(Continued on next page)

rowds at the New York Mark Strand for the brilliant premiere of the Charlie Chaplin comedy, "The Gold Rush," a United Artists picture. lany thousands, homeward bound "after the play," surged about the Mark Strand to get a glimpse of Chaplin when he arrived for the midnight performance.

Premiere of Charlie Chaplin's "The Gold Rush"

(Continued from preceding page)

ost. "Mr. Chaplin has never been funnier, nor is he ever been more pathetic."

"Charlie Chaplin's new film comedy, 'The old Rush,' is entertainment good enough for ybody in the world," says Quinn Martin in e New York World.

"'The Gold Rush' is a comedy with streaks poetry, pathos, tenderness, linked with usqueness and boisterousness. It is the outanding gem of all Chaplin's pictures, as it has ore thought and originality than even such asterpieces as 'The Kid' and 'Shoulder rms,'" said Mordaunt Hall in the New York imes.

"'The Gold Rush' is a great comedy, and by owing this play, the Strand, I should say, ill be having a gold rush, too,'" rhymed Rose elswick in the Evening Journal.

"With a little trimming 'The Gold Rush' ould be one of the greatest comedies ever reened. As it is it contains some of the best ork that Charlie Chaplin has ever done—and at means, of course, the best work of any reen comedian," said George Gerhard in the vening World.

"Who's Who" of the Evening

Among those who attended were:

Hiram Abrams, president of United Artists orporation; Mr. and Mrs. Elliott Nugent, oseph Henabery, David Belasco, Gloria Swanon, Hope Hampton, Jules Brulatour, Jack ickford, Marilyn Miller, Constance Bennett, wen Moore, Glenn Hunter, D. W. Griffith, rthur Kelly, vice-president and treasurer of United Artists Corporation, and Mrs. Kelly; Jane Cowl, W. C. Fields, Judith Anderson, Richard Barthelmess, Holbrook Blinn, Conde Nast, Frank Crowninshield, Konrad Bercovici, Arthur Brisbane, Dr. Frank Crane, Marian Coakley, Archie Selwyn, Julius Tannen.

Laurette Taylor, Mr. and Mrs. Irving Lesser, A. H. Woods, James Gleason, Mildred Ryan, Damon Runyan, Trini, Walter Miller, Walter Moore, Mr. and Mrs. Allen Ray, Neysa McMein, Ben Lyon, Edna Murphy, Senator James J. Walker, H. H. Frazee, Mabel Normand, William Guggenheim, Will Rogers, Flo Kennedy, Katherine Burke, Alexander Woollcott, Carol Dempster, Albert L. Grey, Charles E. Moyer, Lulu McConnell, Hugo Reisenfeld, Josiah Zuro, Philip M. Plant, Snowdon Summers, Monte Steele, Harry D. Buckley, United Artists Corporation director; Dorothy Stokes, Arthur Zellner, Harry Brand, Nathan S. Dyches, Earl Hudson, Walter Wanger, Monta Bell, Frederick Wynne-Jones, Jules Glaezner, Lee Shubert, M. C. Kann.

Dennis F. O'Brien, Arthur ("Bugs") Baer, Gus Haenschen, Ed Doherty, Irene Thirer, Mildred Spain, Mordaunt Hall, Victor Talley, Arthur Graves, Harriette Underhill, Charles Belmont Davis, Charles Dana Gibson, Richard Watts, Jr., Quinn Martin, Wells Root, R. V. Clark, George Gerhard, Louella O. Parsons, George Van Cleve, Rose Pelswick, Ben Holzman, George Bradley, Dorothy Day, Stephen Rathbun, Jack Cohen, Frank Vreeland, Arthur Levy, Glendon Allvine, Allan Dwan, Betty Jewel, A. M. Botsford, Lawrence Reid, M. B. Blumenstock, Sam Ryan, Harry Hirshfield.

"Tumbleweeds" Started

"Bill" Hart Gets His First United Artists Picture Under Way

With the cast completed, William S. Hart began actual production work on "Tumbleweeds," his first release for United Artists Corporation, Monday, August 10. King Baggot is directing, with Justin H. McCoskey as his assistant, and John Stumar as the chief camera man.

The cast, save for a few bits, includes Hart in the stellar role; Barbara Bedford as leading woman; Lucien Littlefield, J. Gordon Russell, Richard H. Neill, Jack Murphy, Lillian Leighton, Gertrude Claire, and Capt. T. E. Duncan.

"Tumbleweeds" is from the novel of Hal G. Evarts, first published serially in the Saturday Evening Post, C. Gardner Sullivan made the adaptation.

Warren Nolan, Dorothy Herzog, Regina Cannon, Walter Winchell, Kelcey Allen, Joe Dannenburg, Ed Pidgeon, Reginald Marsh, Wilella Waldorf, Charles Pike Sawyer, Walter Liebler, Fred Schader, James Metcalfe, Mrs. R. Z. Torres, George Crookman, Robert Sherwood, Bertram Bloch, Carroll Carroll, James Mitchell, William A. Johnston, Oscar Cooper, James Quirk, Mr. and Mrs. Robert E. Welsh, Willard C. Howe, Martin Quigley, John S. Spargo, Arthur James, Merritt Crawford, Charles Gatchell, Adele Fletcher, Florence Osborne, Elizabeth Brady, Wilton A. Barrett, Myron Stearns, Henry James Forman, Robert A. Sanborn and Howard Taylor.

cenes in Charlie Chaplin's dramatic comedy, "The Gold Rush," which had its New York premiere at the Mark Strand Theatre, upwards of 4,000 persons crowding the house for the midnight show, Saturday, August 15. This is a United Artists picture.

Cecil B. De Mille Waited Twenty Years To Obtain Rights to "Road to Yesterday"

THAT Cecil B. De Mille waited twenty years for the opportunity to produce "The Road to Yesterday," his first personally directed picture through Producers Distributing Corporation, was disclosed this week in an interview in which De Mille reviewed his theatrical career and said:

"Just twenty years ago when the first rays of success were reflected upon my efforts in the theatrical field, and I became associated with Jesse Lasky, 'The Road to Yesterday' was presented by the Shuberts at the old Herald Square Theatre in New York City where it remained for an extended engagement; and then, on tour, played continuously for five years.

"I attended the performance the opening night and was so impressed with the play that I determined to secure it, if possible, at a later date and produce it on my own account. In fact I was so confident of its entertainment value that I confided to Mr. Lasky a plan to secure it at once, if by any chance it failed at the Herald Square Theatre, and start it immediately on tour.

"But my private opinion was shared by the New York public and the newspaper critics who heaped laudatory praise on the piece and it scored such a big hit that the rights to produce it became prohibitive in price. Then it became involved in litigation that held it in legal bonds until now, twenty years later, I have been enabled, at last, to secure it for production on the screen."

In confirmation of his long and unfailing interest in this fanciful play, Mr. De Mille has, among his most important memos, a program of the original presentation at the Herald Square Theatre on December 31, 1906, and a collection of the newspaper criticisms that, in bearing out his own estimate of the play, state in part:

"'The Road to Yesterday' has unusual humor and charm, good comedy and apt satire. It is amusement of a kind unusually fine and intelligent."—The Sun, New York, December, 1906.

"A fresh, charming work of fantasy. Scores a positive hit. Whether the scenes pass in waking moments or in dreams they never miss the mark."—The World, December, 1906.

"It is found to possess the merit of extreme ingenuity, the charm of fancy and the agreeable quality of romantic atmosphere. It is certain to have a successful career."—The Tribune, December 1906.

"In all respects, story and cast, 'The Road to Yesterday' is unquestionably the stuff. —The Evening Sun, December 1906.

CECIL B. DeMILLE

Producer of colossal spectacles, will work artistically on "The Road to Yesterday," a Producers Distributing Corporation release

In expressing his pleasure in finally securing the rights to "The Road to Yesterday," Mr. De Mille said:

"Marion Dix, now known in motion picture circles as Beulah Marie Dix, wrote the play in association with Ann Greenleaf Sutherland and by good fortune, Miss Dix who is now with my organization was available to assist Jeanie Macpherson in making the screen adaptation. So, while I waited twenty years for the story, I have been favored by the services of the author to preserve the remarkable spirit of the play and in addition contribute new ideas to her original work in making the screen translation.

"I also seem to be favored by Fate in securing the rights to this long sought vehicle, just at the time I am venturing forth as an independent producer. Also by a lucky chance, I have been able to fill the parts I have so long admired, with dramatic artists that are ideally suited for the roles. And it is with a feeling of unexampled confidence and satisfaction that I have undertaken the production of 'The Road to Yesterday' as my first personally directed production for release through Producers Distributing Corporation."

The screen presentation of "The Road to Yesterday" will feature Joseph Schildkraut with Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye, while the supporting cast includes Casson Ferguson, Trixie Friganza, Clarence Burton, Josephine Norman and Charles West.

The story is a colorful blending of fantasy and realism in which the characters are first seen in modern settings and then in medieval surroundings while the action ranges from the dramatic to the romantic and back again.

De Mille has now reached the medieval scenes in "The Road to Yesterday" and with his cast transformed from modern humans to characters of the early 17 century, he is busy shooting scenes in and about an ancient tavern.

In the scenes now being filmed, Miss Friganza has changed from a dignified dowager of 1925 to an over-buxom, termagant inn-keeper of the year 1625.

Schildkraut is playing a lord of the period bedecked in the splendor of bright colored silks and satins, while Boyd has been transformed from a minister to a broad-shouldered, happy-go-lucky, swashbuckling musketeer.

These scenes as arranged in the script by Jeanie Macpherson and Beulah Marie Dix, will present a marked and colorful contrast to the modern sequences that precede and succeed them in the rapid action of the story.

"Lost World" Facts

With the closing of a deal whereby "The Lost World" will be played over the entire Famous Players Circuit, and another contract with Jensen and Von Herberg for Portland, Seattle and Tacoma, First National announces that by the end of September this super-special will have been played in every key city of 20,000 and over.

Scenes in the Hunt Stromberg production, "The Prairie Pirate," starring Harry Carey and released by Producers Distributing Corporation.

Irene Rich in a scene in "The Pleasure Buyers," a Warner Brothers picture.

"False Pride" to be Second Bernarr Macfadden Picture

WITH the second Bernaar Macfadden True Story picture in production in New York City, the Macfadden Publications and Astor Distributing Corporation have launched a new and intensive exploitation campaign to bring True Story films directly to the attention of the readers of the Macfadden magazines.

The second Macfadden picture is "False Pride." It stars Owen Moore with Faire Binney, the charming stage and screen star, playing opposite him. In support of Moore and Miss Binney are Ruth Stonehouse, an established box-office name"; Bradley Barker, long a popular stage and film player, and Jane Jennings, who has "mothered" almost every film star in the industry.

Owing to the unexpected departure of Burton King for California, "False Pride" is being directed by Hugh Dierker, with Bernard McEveety as assistant and Charles Davis, John Brown and Fred Chaston on the cameras. King was under contract to go to California to produce a picture with Betty Compson when she was ready for work. It was thought he would have time to complete the Macfadden picture before leaving, but the producers of the Compson picture wired for him the day he was to have begun work for Macfadden.

As part of the intensive campaign to exploit the Macfadden True Story Films, "False Pride" will be published as a serial in four issues of "True Romances," one of the most widely circulated of the Macfadden publications. Special reduced subscription rates for the complete serial are made to readers.

In addition, placards are being sent to every newsstand in in the country where Macfadden publications are sold, calling attention to the first Macfadden True Story film, "The Wrongdoers," which stars Lionel Barrymore and has an excellent cast, including Anne Cornwall, Henry Hull, Henry Sedley, and Tom Brown, the boy actor from the New York stage success, "Is Zat So."

Full page advertising of the Macfadden pictures is being carried in the following Macfadden magazines: "True Detective," "Dream World," "Sportlife," "Dance Lovers," "Modern Marriage Problems," "True Romances," and a full-page advertisement every week in Movie Weekly.

The New York Graphic, the Macfadden tabloid newspaper which has a circulation of more than 200,000 will, commencing next Sunday, print "The Wrongdoers" in daily serial form, illustrated with "still" photographs from the production.

Sennett Studios Active in Making New Comedies for Pathe

MACK SENNETT'S comedy companies are very active in the production of new Pathe comedies according to latest news from the Coast. Directors Harry Edwards, Alfred Goulding, Del Lord, Lloyd Bacon, and Eddie Cline are guiding the Sennett comedians through their paces.

Alfred Goulding, who recently joined Mack Sennett after making a number of full length features, is directing dainty Alice Day in a department store comedy. Lonnie Dorsa is assisting Goulding and the cast numbers Danny O'Shea, Eugenia Gilbert, and Barney Hellum.

Harry Edwards is finishing a new crook story with the popular Harry Langdon in the stellar role. Peggy Montgomery and Vernon Dent are in the supporting cast.

Del Lord is using fifty-seven lions in his current thriller, in which Billy Bevan and Madeline Hurlock play the leading roles. Gus Meins is assisting Del Lord, and Kewpie Morgan, Andy Clyde and Tiny Ward are in the cast.

Lloyd Bacon is in the midst of a new comedy in which Ralph Graves plays a paperhanger masquerading as a physician. Thelma Parr, Vernon Dent, and Irving Bacon essay important parts.

Having finished "Smith's Landlord," a new Sennett comedy, directed by Eddie Cline, Raymond McKee has been loaned by Mack Sennett to Warner Brothers for a leading role with Irene Rich in "Compromise." McKee is under contract with Sennett and has been appearing in some new domestic comedies with Ruth Hiatt, Mary Ann Jackson, and Cap, the canine. The player will resume his comedy work immediately upon the completion of the Warner feature.

Nears Completion

Johnny Hines' latest picture, "The Live Wire," which marks the initial starring production of C. C. Burr's comedian for First National release, is now in the final editing and titling stage, with every indication that it will be completed by August 15. George Amy, film editor of the Johnny Hines productions, has been working at top speed with the star in order to have the production ready for release at the earliest possible date.

"Thirty Years Ago"

"Thirty Years Ago," the single reel novelty distributed by Short Films Syndicate showing the beginnings of the motion picture, has been booked by the Stanley Company in all their houses and by Marcus Loew for his New York Circuit.

Greta Nissen and Alolphe Menjou in a scene in William de Mille's current Paramount release, "Lost—a Wife."

Fox August Films Headed By "Lightnin'" and Mix

THE "dog days" opening of the photoplay season should be aroused smartly from its mid-summer lassitude by "Lightnin'," which heads the William Fox August releases. The universal stage success of John Golden should receive spontaneous welcome from the motion picture public at a preview at the Strand Theatre the week of July 19. The Broadway opening heralds a great popularity for the Winchell Smith and Frank Bacon play.

"Lightnin'" heads the seven attractions released for the month by the Fox Company, ushering in one of the most promising photoplays in years.

The first Tom Mix picture since his tour of the United States and England, "The Lucky Horseshoe," is scheduled for release on August 30. Piquant Ann Pennington, she of the tingling toes, fresh from the Follies, makes her screen debut as a Fox player. Billy Dove, J. Farrell MacDonald, Malcolm Waite and Tony, the Wonder Horse, are in the cast.

Supplementing these leading attractions on the August release program is another of the Van Bibber Series, from the stories of Richart Harding Davis, "The Big Game Hunter," scheduled for August 16. Earle Foxe plays the leads in these delightful comedies. Florence Gilbert is his leading lady.

In "West Wind," the Fox Varieties start off their series of adventures into romance and science around the world. It was given a preview on Broadway and created an instant demand from other houses before the release date on August 23.

"A Business Engagement," another of the William Fox Married Life Series, depicting the marital difficulties of Helen and Warren, the newlyweds, adds to the spice of an exceptional schedule of releases. It makes its appearance on August 30 with Kathryn Perry and Hallam Cooley in the leading roles.

"The Other Woman's Story"

Under the supervision of B. P. Schulberg, Gasnier completed this week the selection of players who will be featured in his next Preferred Picture, "The Other Woman's Story." Robert Frazer and Alice Calhoun will play the leads in this screen transcription of the book by Peggy Gaddis who took from life this dramatic story—the co-respondent's side of a famous divorce case. The "other woman" will be portrayed by Helen Lee Worthing who scored a distinct hit in "The Swan." Others in the supporting cast will be David Torrence, Mahlon Hamilton and Gertrude Short.

CLARENCE BROWN

This noted director is handling the megaphone for Rudolph Valentino in the latter's first United Artists picture, "The Lone Eagle."

Big Publicity Stunt For Christie's "Seven Days"

PUTTING Al Christie's newest feature comedy, "Seven Days," before the public in an unusual way will be done the end of this month by a cross-country automobile run, which will attempt to make the trip from Hollywood to New York in seven days.

The "Seven Days" preview car will be a Studebaker standard coach piloted all the way by one driver and accompanied by Mike Newman, well known showman, who is being retained by the Christie Film Company as exploitation director of this nation-wide tour which will include, on the return journey to the Pacific Coast, many important cities which are not on the seven-day eastward run.

This year, which is the twenty-fifth anniversary of the use of the automobile as a means of conveyance, will see the first use of a car made in this way to broadcast from one end of the continent to the other prints of the motion picture "Seven Days" and preview them for the leading exhibitors in the various points which the car will make in its tour.

Souvenirs of the "Seven Days" run will be given to the public in each of the points where the car will stop. And after the run has been made, the car itself will attract widespread attention as it will carry the "Seven Days" title to millions of people on its return to Hollywood.

Barbara La Marr as "Fleur," in "The White Monkey," a Sawyer-Lubin production directed by Phil Rosen, from the novel by John Galsworthy. Adapted by Arthur Hoerl. Supervised by Arthur H. Sawyer. A First National picture.

"Strongheart" with Eastabrook

In order that there may be no misunderstanding regarding the arrangements for the appearance of "Strongheart," the noted canine star in a series of Howard Estabrook productions for Associated Exhibitors, Mr. Estabrook explains that he has obtained the loan of "Strongheart" from Miss Jane Murfin, sole owner and manager of the dog, in exactly the same way as he would secure the loan of a human star.

"'Strongheart' will have the best stories, productions and casts obtainable, and everything will be done to make his new series surpass anything he has done, both artistically and commercially," says Mr. Estabrook.

DENNISON CLIFT

Has joined Cecil B. De Mille's staff to produce for next year's program, for Producers Distributing Corporation release.

Butter and Egg Man

Sam Sax to Bring Him to the Screen in Feature Comedy

Negotiations were completed this week whereby Sam Sax has secured the screen rights to "The Butter and Egg Man," which will be produced as a Gotham Production in feature-comedy length along the lines contemplated by the same company for "McFadden's Row of Flats."

The screen version will be based on the magazine story in a current issue by Peggy Gaddis, who is also author of "The Part Time Wife," one of this season's Gotham releases.

In announcing this title for future production Mr. Sax states: "In 'The Butter and Egg Man' I feel that I have a film title that is good box-office. It is one of the current expressions that is always 'good for a laugh.' With this end in view I am now negotiating with one of the most popular and clever stage and screen comedians in the business."

"The Butter and Egg Man" will in all probability be produced in the East.

McIntosh "At Home"

Distinguished Actor to Greet His Friends at Pathe Offices

Burr McIntosh, the famous veteran of the stage and screen, and one of the most noted radio speakers of the country, will be "at home" to his countless radio and film fans at the Pathe Building, 35 West 45th Street, New York City, on Friday, August 21st from four to seven. On this date Mr. McIntosh will celebrate his sixty-third birthday, marking, as he phrases it, the "Three-Quarter Post" in life's race.

The "at home" also calls attention to three other important events in McIntosh's life. He has just returned to his radio audiences through Station WHN; he has just signed to appear in a leading role throughout the new Pathe serial, "The Green Archer," and on August 31st the veteran publicist will celebrate the 40th anniversary of his first appearance on the stage."

Neilan Signs With Flinn For Producers Dist. Corp.

UNDER the terms of a new contract signed in Los Angeles this week by Marshall Neilan and John C. Flinn, Producers Distributing Corporation will release four Marshall Neilan productions during the current fiscal year, instead of two pictures as originally planned.

This new contract makes Neilan an exclusive Pro-Dis-Co contributor and adds materially to the strength of the great program which John Flinn has arranged since the first of the year. It also brings another big studio; the Marshall Neilan Studio at Glendale, Calif., into the affiliation which already included the De Mille, Christie and Hollywood studios.

Neilan's record is one of conspicuous brilliancy and amazing versatility. In the long list of productions credited to his directorial genius there are no two stories alike. Each picture is different in theme, action and dramatic treatment yet they have all been gratifying successes and many of them record breakers.

Brilliant Versatile Record

A compilation of Neilan's work is like a summary of the industry's finest achievements. It recalls such splendid pictures as "Madame Butterfly," "Rebecca of Sunnybrook Farm," "M'liss," "The Little Princess," "Amarilly of Clothes Line Alley" and "Stella Maris," starring Mary Pickford; "Hit-the-Trail Holiday" and "Hearts of the Wild." George M. Cohan starred in the former and Elsie Ferguson in the latter.

He then directed Mary Pickford in "Daddy Long Legs"; Blanche Sweet in "The Unpardonable Sin' 'and Anita Stewart in "In Old Kentucky." Each of these pictures have created records.

He also directed "The River's End," "Don't Ever Marry," "Go and Get It," "Dinty," "Bob Hampton of Placer," "Penrod," "Fools First," "The Lotus Eater," "The Stranger's Banquet," "The Eternal Three," "The Rendezvous," "Tess of the D'Urbervilles" and "The Sporting Venus." "Mike" and "The Sky Rocket," his latest, are yet to be released.

Selecting Stories

Neilan's first P. D. C. picture is yet to be determined though he has several stories in his possession. These include "Ladies of Leisure," "The Unwelcome Guest," "Ups and Downs," "The House with a Bad Name," by Perley Poore Sheehan; "Faith," by Olga Shell; Adela Rogers St. John's "The Consuming Fires," and "The Man With a Shady Past," by Arthur Somers Roche. Many of these stories have been published either in magazine or book form.

Changes in Sales Force

Appointments of new branch exchange managers for Warner Bros. were announced this week by Sam E. Morris, general manager in charge of distribution, as follows: H. P. Decker, Cleveland; H. L. Hollander, Buffalo; Charles Kranz, Pittsburgh; R. T. Smith, Milwaukee; W. K. Beckwith, Portland, Ore.

NO PARKING AROUND THESE CURVES

Trixie Friganza puts up a "no parking" sign in two languages for the benefit of the male contingent while she entertains the members of the younger set of the De Mille stock company during the filming of Cecil B. De Mille's big production, "The Road to Yesterday." From left to right the players are: Rita Carita, Mabel Coleman, Trixie Friganza, Doris Rink, Alice Queensbury and Frances Dare.

Scenes in the William Fox production, "A Business Engagement," with Hallam Cooley and Kathryn Perry. The story is based on "The Married Life of Helen and Warren," by Mabel Herbert Urner.

Better Accessories From Fox for 1925-26 Pictures

IN keeping with the high standard of the product which Fox Film Corporation is releasing this season, every effort is being put forth to make the advertising accessories provided for each attraction, of a class that will keep pace with the production.

Probably more important than any other step taken for the improvement of the accessories is the new system now in force for the preparation of press books. In past years they have been written in the New York home office but now they are prepared by a staff of special writers in the company's West Coast Studios, while the productions are being made.

This makes it possible for the press books to contain news stories based on actual facts, which are much more readily accepted by newspapers than imaginative yarns created in the fertile minds of writers several thousand miles from the location of the story.

A staff of capable writers has been engaged for the sole purpose of writing the best possible material for newspaper and magazine publicity and for the press books.

The posters, too, are being given special attention, particularly so far as the art work is concerned. Many of the posters for this seasons' attractions are being painted by Luis Usabal, noted Spanish artist whose sketch for the big supreme attraction, "Havoc," should prove a revelation so far as picture advertising is concerned. Other artists of equal rank are being used in order to get the best possible results in the lithographs.

Another special accessory which is being given its initial test on "The Iron Horse," "As No Man Has Loved," "The Fool," "The Fighting Heart," and "Kentucky Pride," is a lobby photo designed especially for use by the first-class, first-run theatres. Two different styles are being prepared on these attractions. One style consists of a set of four 14 by 17 enlargements made from retouched negatives and printed on exceedingly high class photographic paper. The other style consists of a set of eight negatives and mounted on 11 by 14 decorative backs. Both of these styles of accessories can be used either for a high-class lobby display in the better class of windows such as jewelry stores, millinery shops or other such stores where the ordinary photograph or window card would be barred.

These, of course, are being prepared in addition to the regular sets of hand colored 11 by 14s and 22 by 28s, which are available on all attractions.

Special effort also is being directed toward the making of folder heralds suitable for the very best class of theatres. The finest of art work and printing is being used to keep these of the highest standard.

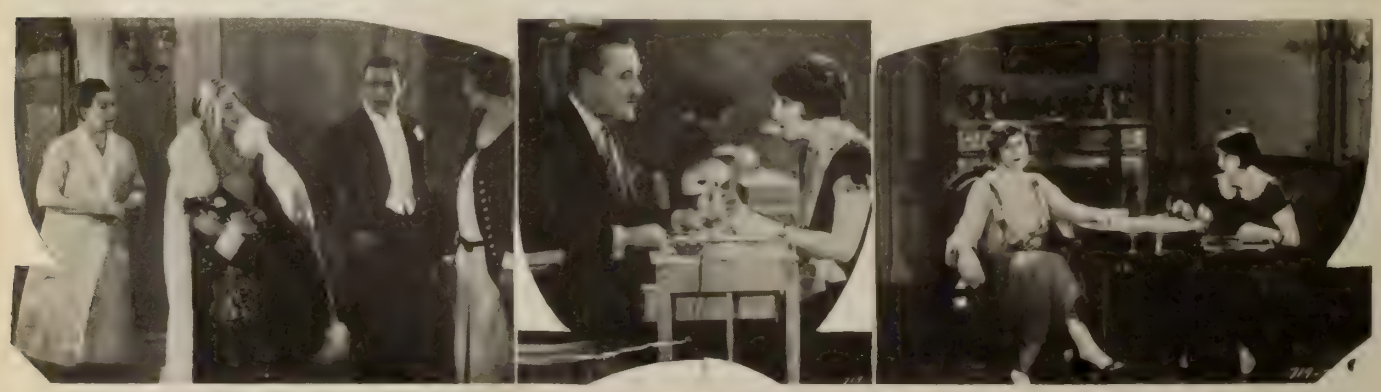
Another new accessory which is now in the exchanges is the salesman's sample book, consisting of handsome binder containing miniature scenes from all productions, as well as the casts, highlights from the productions and synopses of stories. This was prepared exclusively for the purpose of aiding managers and salesmen in discussing Fox product with exhibitors.

A greater variety and a higher class of other regular accessories also is the general rule. Regarding photographs, for instance, the Fox exchanges this year are receiving a greater number of sets as well as a greater variety of stills than ever before. Cuts and mats, too, are being prepared in greater variety and every attempt is being made to get up the kind of advertising material of this type that will please all classes of exhibitors.

The plans of the Fox company to aid the exhibitors properly to exploit their short subject attractions, as explained by Fred C. Quimby, short subject sales manager, are comprehensive and should be productive of excellent results.

In the first place complete press books will be issued by the Fox company with each two reel series. These books will be exactly alike, except in the number of pages, the books now issued with the starring fatures and supreme attractions produced by the company. They will be complete in every detail with synopses, cuts and mats, publicity stories, reviews and exploitation suggestions. For lobbies and outdoor advertising the Fox company will get up excellent one sheets of real magnetism which will be the work of a recognized specialist. In addition to this there will be an ample supply of stills for newspapers and lobbies. In fact all accessories but the larger sized lithographs may be had by exhibitors booking the Fox two-reelers.

For Fox News and Varieties attractive one sheets will be available.



Scenes in "The Manicure Girl," the Paramount picture in which Bebe Daniels is starred. The supporting cast includes Edmund Burns, Hale Hamilton, Charlotte Walker and Dorothy Cumming.

MARIE PREVOST

Here, in a pensive mood, is the delightful Warner Brothers star. Miss Prevost registered one of her greatest characterizations in Ernst Lubitsch's "Kiss Me Again," winning the praise of the critics. Monte Blue again plays opposite the lovely Marie.

"Boy—Page Tex Rickard!"

Looks Like the Warner Brothers Are Stealing His Stuff

Warner Bros. have put a smashing box office punch into "Hogan's Alley," their picture of New York East Side life, starring Monte Blue, by engaging several world famous pugilists to appear in ring scenes of the production. Among them are James J. Jeffries, Ad Wolgast, Tommy Ryan (all champions in their time) and several others who have been prominent in the boxing arena for years.

Ben Turpin, who retired from the screen several months ago when he quit Mack Sennett, has been induced to make a re-appearance on the screen for this one production. He did this as special favor to Roy del Ruth, the director, his former director on the Sennett lot.

The three comedians of "Hogan's Alley" are Willard Louis, Max Davidson and Turpin. They have outstanding roles of different types, and beside the big thrill angle, "Hogan's Alley" is expected to develop into a big laugh picture.

Barrymore's "Don Juan"

Bess Meredyth Doing the Script—Mary Astor in Feminine Lead

Bess Meredyth has been chosen by Warner Bros. to prepare the scenario of "Don Juan," the famous love story immortalized in poetry by Byron. This picture has been selected as John Marrymore's next vehicle for Warner Bros., on their 1926-27 release schedule.

Mary Astor has been chosen to play the leading feminine role in "Don Juan."

When they appeared in "Beau Brummel," Mr. Barrymore and Miss Astor were credited with the most beautiful profiles in screendom and many letters were received at the Warner offices requesting that these two players be cast together in another picture.

Barrymore has expressed himself as entirely pleased with Miss Astor's work in "Beau Brummel," and was instrumental in her selection for the role of "Esther" in "Don Juan."

"Nightie Night Nurse" Is Syd Chaplin's Next Picture

"NIGHTIE NIGHT, NURSE," a title that is good for a couple of laughs in itself, will be "Syd" Chaplin's next feature comedy for Warner Bros.

"Nightie Night, Nurse" is a story by Robt. E. Sherwood, of 'Life" magazine, and has every appearance of being written by a man who knows comedy and comedy situations. It will be a fitting successor to Chaplin's last picture "The Man on the Box."

The story is now in the hands of Charles F. (Chuck) Reisner who will direct the picture. Reisner was responsible for the direction of "The Man on the Box" which was previewed the other night and took the house by storm.

"Nightie Night, Nurse" has every indication of topping that. Chaplin and his finished pantomiming can build and use situations for laughs that make a good logical story necessary and this yarn by Sherwood more than fills the bill.

There isn't any man capable of writing a comicer story than he, for funny quips and "gags" that appear in his magazine are more than ample proof of his ability. His training of years in this line is a qualification that not every one has the opportunity to gain.

Reisner, who worked with Charles Chaplin in the making of "The Gold Rush" and is responsible for the scenario of Syd's last, "The Man on the Box," also plays a role in that picture. He is known as the original "gag" man, having started the vogue on the Sennett lot about eight years ago.

Work on "Nightie Night, Nurse" will begin immediately.

Four New Units at Work For Warner; Six Preparing

WITH four companies now in actual production and six more ready to start within a week or ten days, the Warner Bros. schedule of forty pictures for the year, is 30 per cent completed. Both the Warner lot and the former Vitagraph studio are kept busy with the construction of new sets and apparatus. More than $50,000 has been spent already in equiping the Vitagraph for faster production, according to Bennie Ziedman.

Those pictures working now are "The Sea Beast"—"Compromise," "Hogan's Alley" and "The Clash of the Wolves."

"The Sea Beast" company and John Barrymore is now on a whaling vessel at sea. Mr. Barrymore is proving himself a real able seaman. He can climb the riggings and swing from the yard arms with the best of them. He has refused to let a double work him even in the long shots.

"Compromise," with Irene Rich and Clive Brook in the featured roles are at the present time on location at Big Bear. This story by Mr. Jay Gelzer and adapted by E. J. Lowe, Jr., is one Miss Rich has been anxious to play in for some time.

"Hogan's Alley" with Monte Blue, Patsy Ruth Miller, Louise Fazenda and Willard Louis is to be one of the big pictures of the year. Bennie Ziedman, production executive with Jack Warner is personally supervising with Roy Del Ruth directing.

John A. Steinson, Warner Bros. Chicago branch manager, has arranged in the display window of the exchange a replica of the main Warner studio at Hollywood, with plaques containing the rosters of directors and authors and the names of stars in a real starry "firmament." The window is brilliantly illuminated with many electric lights.

M.-G.-M. Culver City Studios Are Beehives of Activity

THE high peak of summer production is being approached at the Metro-Goldwyn-Mayer studio where practically every department of the lot is working at full capacity.

Among the pictures now actually in production is: Marion Davies' "Lights of Old Broadway," which is a screen adaptation of Laurence Eyre's stage play, "Merry Wives of Gotham," now being directed by Monta Bell. This is one of the most pretentious pictures of the year and a large cast, including Conrad Nagel, is supporting Miss Davies.

Mae Murray is appearing in "The Masked Bride," adapted by Carey Wilson from Leon Abrams' original story, Robert Z. Leonard is directing Charlie Ray and Pauline Starke in "A Little Bit of Broadway" and John M. Stahl is directing an all star cast in "Memory Lane," adapted by Benjamin Glazer from Stahl's original story. This picture is to be released by First National.

Construction work on the gigantic Circus of Antioch set for "Ben Hur" is being rushed by a construction force of approximately a thousand men and Director Fred Niblo will film the chariot race sequence next month, using some fifteen thousand people.

King Vidor's "The Big Parade," is almost ready for editing and titling as are William Wellman's "I'll Tell the World" and Hobart Henley's "An Exchange of Wives." The following have been almost completely cut: Edmund Goulding's "Sun-Up," Tod Browning's "The Mystic," Christy Cabanne's "The Midshipman," starring Ramon Novarro, and Victor Seastrom's "The Tower of Lies," costarring Lon Chaney and Norma Shearer.

Edmund Goulding is beginning to cast for "Sally, Irene and Mary" and King Vidor is preparing for rehearsal of Lillian Gish's first Metro-Goldwyn-Mayer vehicle, "La Boheme." Christy Cabanne has been given his script of "Dance Madness" and the continuity of Director Benjamin Christianson's "The Light Eternal" will be ready this week.

Director Al Raboch will receive his continuity of Rex Beach's "The Auction Block" within the next few days and continuity is in preparation of "Paris," the big production which will feature ballets and costumes created by Erte. This picture probably will be directed by Robert Z. Leonard. Several other scripts for big fall productions are in the course of preparation, including Rafael Sabatini's "Bardelys the Magnificent" and Vincente Blasco Ibanez' "The Temptress."

Mary Carr Chosen

Mary Carr has been added to the cast of "Hogan's Alley," which is an original story by Gregory Rogers, with Monte Blue and Patsy Ruth Miller in the major roles.

ELEANOR BOARDMAN

One of the latest photographs of this noted Metro-Goldwyn-Mayer featured player.

Lew Cody, Screen Favorite, Signs M.-G.-M. Contract

LEW CODY, one of the most popular players on the screen, and a firm favorite with film fans the country over, has been placed under a long term contract by Metro-Goldwyn-Mayer. He has recently been appearing in M.-G.-M. pictures with decided success.

Under the terms of the contract Cody will be featured in totally different roles than have been his forte in recent years. The contract is to take effect immediately.

During the last several months, Metro-Goldwyn-Mayer have experimented with Lew Cody in light comedy roles which have virtually taken the country by storm. In "A Slave of Fashion" Cody has met with nation-wide success as a subtle comedian. His future work for M-G-M will be chiefly along these lines in leading roles.

Lew Cody's carrer has been one of the most interesting in filmdom. At one time he was heavily featured as "a ladykiller." He was almost ruined professionally because of the type of characters he portrayed. To offset this he personally toured the country meeting the public. His real personality was immediately apparent and through his own efforts he swung public favor and became more popular than ever. Cody is one of the best liked players on the Coast, and during his visit to New York was lionized. While he was abroad, making "The Sporting Venus", it was demonstrated that he is held in high favor in Europe, being enthusiastically received wherever he went.

During the last year he has rapidly increased his popularity under the M-G-M banner with the result that today he is one of the greatest favorites of the fans.

Among Lew Cody's more recent pictures are "So This Is Marriage", "Man and Maid", "The Sporting Venus", "A Slave of Fashion" and "Time The Comedian." His next pictures for Metro-Goldwyn-Mayer will be "Exchange of Wives" in which he will appear with Eleanor Boardman and Renee Adoree, and "Dance Madness", in which he will appear with Aileen Pringle.

"TAKING NO CHANCE"

Bert Roach, the jolly comedian, and rapidly winning favor as a featured Metro-Goldwyn-Mayer player, has got his ball up to within a few inches of the hole, and is using the handle of his golf stick on a billiard shot.

Tom Mix Starts Work

Making His Third Fox Production for 1925-26

With the addition of Alec Francis to the exceptional cast of "The Yankee Senor," Fox Film Corporation production in which Tom Mix is the star, the production of the photoplay adaption of Katherine Fullerton Garould's story is well under way. Announcement of the selection of Alec Francis for a role completes one of the best supporting companies gathered for a Tom Mix picture. Other performers will be Olive Borden, as leading lady; Francis MacDonald, Kathryn Hill, Margaret Livingston, Tom Kennedy, Martha Mattox and Raymond Wells.

United Artists Corporation Exploiting Pickford, Chaplin and Fairbanks Pictures

WITH the sound of smashing box office records pointing to extended runs, and a special staff of field men assisting exhibitors, the new United Artists Corporation pictures have been further strengthened by a series of national exploitation tie-ups arranged by the department recently created by Hiram Abrams and Joseph M. Schenck and headed by Harry Brand.

Six field men are already working in various sections of the country, with more to be added. Reports from exhibitors on the first showings of the Fairbanks "Don Q, Son of Zorro," and "Sally of the Sawdust" state the eclipsing of records despite the summer season.

The national tie-ups arranged enable exhibitors to collaborate with the concerns involved on whatever scale the exhibitor deems most appropriate for local conditions. They insure the co-operation of commercial houses noted for the elaborate scope of their advertising.

For Mary Pickford's "Little Annie Rooney" the transcending exploitation feature is a waltz and fox trot orchestration of the song by Vincent Lopez, leader of one of the nation's most famous dance orchestras. Lopez's orchestra is the most popular feature of all radio programs, being broadcast from the ball room of the Hotel Pennsylvania by wire from New York and Chicago to millions of "listeners in."

Lopez will make "Little Annie Rooney" the feature of his broadcasting programs for an entire month. His fox trot arrangement which will be included in the orchestration will be a distinct novelty. Copies will be made of the Lopez orchestration to be distributed by radio stations throughout the country and for the musical programs of theatres playing the Pickford film.

Another attractive feature for "Little Annie Rooney" is a song herald, a miniature sheet-music duplication. On the reverse side are illustrations from the film.

What is proving to be one of the most widespread tie-ups ever effected has been secured for Charlie Chaplin's great comedy, "The Gold Rush." It involves the two songs composed by Chaplin while filming "The Gold Rush." They are being issued by the music publishing houses of Irving Berlin and M. Witmark & Son, and the phonograph company, the latter of which is making a double-disc record of the two fox trots. The song houses are displaying photographs of Chaplin and mention of "The Gold Rush" on the covers, while the Brunswick company gives similar credit in its advertising. Window tie-ups are available to exhibitors by the thousands of local dealers of all three companies.

The Chaplin comedy will have the benefit further of a national tie-up with the Postal Telegraph Company, which is featuring facsimiles of telegrams of congratulation to Chaplin for his great achievement in "The Gold Rush." These telegrams are from the foremost stars of the screen world—Mary Pickford, Douglas Fairbanks, Rudolph Valentino, William S. Hart, Norma and Constance Talmadge and Buster Keaton. These telegrams will also be valuable for lobby displays.

Still another big Chaplin tie-up is a paper cutout of the famous Chaplin derby. The Pace Press of New York is issuing several hundred of these which exhibitors can secure for distribution to children at slight cost.

A sterling exploitation achievement effected for Douglas Fairbanks in "Don Q, Son of Zorro," is that which links the Y. M. C. A. which is issuing at its own expense herald setting forth Fairbanks' views on clean living and physical perfection. The herald is issued in connection with the "Y's" membership campaign. Doug's exploits and physical attainments in "Don Q" are remarked on as the reward of physical perfection, and pictures of Fairbanks in athletic poses add further value.

"Don Q, Son of Zorro," gets a further exploitation impetus from a tie-up with the book publishing house of Grosset & Dunlap. This company will re-issue the novel, "Don Q's Love Story," on which the Fairbanks film was based. The re-issue will be a popular priced edition, with a cover illustrated by Doug in his now famous whip-cracking pose and an inscription on the cover and title page mentioning its relation to "Don Q, Son of Zorro."

To further augment the record-breaking program in prospect for United Artists Corporation is a special line of exploitation and advertising suggestions on D. W. Griffith's "Sally of the Sawdust."

The department is now concentrating on the exploitation of Valentino's "The Lone Eagle" and William S. Hart's "Tumbleweed."

The field staff at present working in conjunction with exhibitors and the districts are James Ashcraft, Chicago; Fred Schaefer, Toronto, Canada; Fred Wallace, Detroit; Charles Baron, Omaha; Leon Victor, Philadelphia, and A. J. Kennedy, Seattle. Others are to be added shortly.

MARY PICKFORD

When "Little Annie Rooney" is released to the millions of admirers of this exquisite star, it will be noted that Mary has returned to the type of picture that made her famous and gave her a big lead over all of her rivals for a number of years. Miss Pickford will continue with this program for at least two additional pictures. United Artists Corporation is exploiting "Little Annie Rooney" heavily. It is a "showman's picture."

Lew Cody undertakes to show 'em how to keep fit and gets it in the neck, all between scenes of Hobart Henley's Metro-Goldwyn-Maye production of "An Exchange of Wives," by Cosmo Hamilton, in which he is featured with Eleanor Boardman, Renee Adoree an Creighton Hale.

Indianologist Is Engaged by Stromberg for "Last Frontier"

HUNT STROMBERG has engaged Col. Tim McCoy, famous Indianologist and government Indian agent, to handle the 8,000 Indians in "The Last Frontier." McCoy is now in Wyoming rounding up the various tribes which will participate in the scenes of Indian warfare in this big western spectacle which will be released by Producers Distributing Corp.

Colonel McCoy is held in great esteem by the Indians to whom he is known as "High Eagle." He has made a life study of their habits, their customs and their racial peculiarities, and he speaks seven tribal languages in addition to being an expert in the sign language. He achieved international recognition when he secured and handled the Indians employed in connection with the road shows of "The Covered Wagon," and is the only man ever able to induce primitive American Indians to cross the water to Europe, which he did in connection with the European presentation of the Cruze picture.

Colonel McCoy was recently chosen to manage "The Last Great Council," the feature attraction of the next world's fair, to be held in Philadelphia in 1926. For the first time in history every Indian tribe in America will set aside all ancient tribal enmities and smoke the pipe of peace in one great council.

In addition to taking charge of the Indians in "The Last Frontier," Colonel McCoy will also be a member of the cast and Stromberg believes that he has a real "find" in this new screen perosnality.

A new portrait of Hunt Stromberg, who is now busily engaged in preparing for the filming of "The Last Frontier," which he is to personally direct and dedicate to the memory of Thomas H. Ince, who conceived it. "The Last Frontier" will be one of the most pretentious attractions on the Producers Distributing Corporation program for this season.

Schulberg Brings Big Stars To the Independent Market

IN continuation of his policy of bringing the screen's biggest acting talent to the independent market, B. P. Schulberg this week signed Robert Frazer for the lead in his forthcoming Preferred Picture, "The Other Woman's Story," which Gasnier will direct from the story by Peggy Gaddis.

During recently months Mr. Schulberg has sponsored the first independent appearance of five other prominent players. Anita Stewart and Bert Lytell signed with an independent company for the first time to play in the Schulberg screen version of David Belasco's play, "The Boomerang."

Ethel Clayton made a similar debut in "The Mansion of Aching Hearts"; Mae Busch in "The Triflers" and Alice Joyce in "White Man."

Frazer has appeared exclusively in the past for Metro-Goldwyn with the exception of a few roles for other national organizations for which his services were loaned. He is the first of several big players with whom Mr. Schulberg is now negotiating.

Estelle Bradley, Mermaid Comedy leading lady, reads the directions while Johnny Arthur, Tuxedo Comedy star, tries to put the darned thing together. E. W. Hammons, president of Educational Film Exchanges, Inc. (left) and Jack White, director general of productions at the Educational Studio, in front of the new $12,000 generator set which arrived at the studio during Mr. Hammons' recent visit.

Studio Capacity Tripled

New Generator Plant Speeds Up Educational Production

Seven comedy companies are going full blast at the new Educational Studio, turning out Jack White Productions and the comedies which will form a large portion of the releases of Educational Film Exchanges, Inc., during the 1925-26 season.

Working on the big new stages are five companies producing the two-reel comedies of the Hamilton, Lupino Lane, Mermaid and Juvenile series, and two companies producing single-reel Cameo Comedies.

The units at work at the studio caught their mid-winter stride with the final installation of the new generator plant which will more than triple the former capacity of the electrical equipment of the huge studio. With an abundance of current and lamps the units can now keep up the pace without being handicapped by a shortage of current for the lamps.

Asher Arrives on Coast

To Aid in Production of "Two Blocks Away," New "U" Jewel for Second White List

E. M. Asher has just arrived at Universal City, Cal., where he will assist the studio officials at the plant of Universal in the production of "Two Blocks Away," one of the new Jewel pictures scheduled for the Second White List. Now that Asher has reached the Coast, production on the picture will be commenced without delay.

"Two Blocks Away" was acquired by Universal from Asher and the Faultless Pictures Corporation, with the provision that the production should be a joint effort. It is planned to be one of Universal's most important winter releases. It will reach the screen February 7, according to present intent.

Harry Pollard will direct. Several prominent screen stars will be featured in the cast, including George Sidney, Charles Murray, Vera Gordon and Alex Carr.

Chadwick's "Thoroughbred's" Unhampered, Are Making Good

BELIEVING that no one man is capable of directing mentalities from a great distance and that it is impossible to pool personalities, I. E. Chadwick began, this season, an innovation in studio control that is destined to be far reaching in its influence.

Chadwick has no studio manager, no production manager, no scenario chief, and, above all, no director general. From present indications, he seems to have struck upon a happy medium of production that foretells the biggest season he has known in all his many years as producer and distributor of feature pictures.

Mr. Chadwick, this season, will send out through his various distributing channels thirteen attractions in which Charles Ray, Theda Bara, George Walsh, Lionel Barrymore and Larry Semon will star. The thirteen subjects have been O. K.'d and work begins on one the instant the other is completed and a new supporting cast assembled. The thirteen stories were contracted for before the first one was started, and they were as widely varying as the human mind could make them.

Ray must have stories of a rural or semi-rural nature, with sufficient comedy relief to afford contrast. Walsh is the extreme opposite type, requiring romantic, virile, heman stuff, while Larry Semon is the buffoon and demands extreme satire, slapstick, broad comedy and just the myth of a plot to bring out his best. Lionel Barrymore is entirely antithetic. He requires subtle, intriguing, poignant material, the best to bring forth all the traditional histrionism of the Barrymore clan, and the best to exploit this great actor. Heavy dramatic roles have been assigned Barrymore.

Theda Bara, who in her day and until her voluntary retirement several years ago enjoyed the most uniquely popular place before the film fans of the world, will appear in one vehicle of the nature that popularized her and which has been completed and awaits release now.

Mr. Chadwick, therefore, saw before him thirteen stories adaptable to some one of the stars under his banner.

The four directors essential to the materialization of the stories were brought in and discussed the stories. There was no dictation from Chadwick.

"The stories are there, the studios available, the following stars have been assigned, these supporting players are at your disposal, you can spend so much money on each story."

That was Chadwick's side of the story.

The directors' side was never spoken.

First to come under the wire was a special Hunt Stromberg production, "Paint and Powder," visualized from the Saturday Evening Post story, "The Romance of an Actress," and it told in no humble words what the season would bring.

"'Paint and Powder' will not be exceeded as a box office attraction this year; it will not be paralleled as a poignant romantic story and as a production stands forth as an artistic achievement," says Chadwick. "It has Elaine Hammerstein in the best role she has ever essayed, and a supporting cast of great prominence.

Lionel Barrymore in "The Bells" needs no comment. For thirty years this has been a great stage attraction, the role of Matthias one of the sturdiest ever given an actor to portray and the plot one of the most gripping that ever has been recorded.

Charles Ray in "Some Pun'kins" brings back the great favorite in the type of picture that made him famous, and Larry Semon in "The Perfect Clown" is said to be by far the best plot and situation opportunity that Semon has ever had offered him.

Chadwick bought the stories, hired the stars, engaged the directors, permitted the supporting cast to be chosen and then sat back with the thought that these mentalities were capable of doing in their individual ways their parts without dictation from him.

He felt that, sitting at his desk 3,000 miles away, he would be placing his producing associates at a disadvantage by in any way interfering, so he gave his thoroughbreds a free rein, and in the first three instances so far noted—three completed productions—they all found the middle of the road and the best route home.

I. E. CHADWICK
President of Chadwick Pictures Corporatio

Reichenbach With Chadwick

Will Exploit the 1925-26 Season Progra

It is announced from the Chadwick hea office that Harry Reichenbach, the publicis has been signed by this concern to handl special exploitation and publicity on th forthcoming program.

"The Wizard of Oz," two of the Georg Walsh series, "The Unchastened Woman and two of the Charles Ray series are com pleted and ready for release. All of thes productions are included in the 1925-26 seaso program, and Reichenbach will be largely in strumental in exploiting them.

Reichenbach will have the best foundatio on which to base his campaign. Most of th productions included in the forthcoming pr gram are based on well known novels, play or stories with stars of the first calibre an excellent casts.

Chadwick September Releases

Of the seventeen pictures on the Chadwic program for the coming year arrangements fc the release of the next three have been com pleted. "The Unchastened Woman," starrin Theda Bara; "Some Pun'kins," starring Charl Ray, and "The Prince of Broadway," starrin George Walsh are scheduled for Septemb release.

Scenes in "Some Pun'kins," in which Charlie Ray is starred by Chadwick Pictures. Duane Thompson is the girl.

Melodrama is Keynote of New F. B. O. Productions

MELODRAMA, vigorous and unashamed, will be the keynote of a majority of the stories now in production or about to be filmed by F. B. O. according to advices from the West Coast Studios.

The passing of the sex story and the society drama of sophistication is recognized, it is stated, by all practical producers and F. B. O. is concentrating on stories of a more vigorous and wholesome calibre in which the out-door drama will doubtless predominate.

Fred Thomson, whose rise to stardom has been one of the features of the year in motion picture circles, is filming chase scenes for his next F. B. O. Western Special, "Ridin' the Winds," an original story by Marion Jackson. Del Andrews is directing. Silver King, Thomson's big white horse, has a role in which comedy and sentiment are the predominating elements.

"Three Wise Crooks" is the next Evelyn Brent vehicle, work having been launched last week under the direction of F. Harmon Weight, who achieved his greatest distinction recently by directing "Drusilla With A Million" for F. B. O. "Three Wise Crooks" is the joint work of John C. Brownell and Fred Kennedy Myton, east and west coast scenario editors of F. B. O. and presents the little star in the sort of character for which she is becoming famous. Other novels and stage plays are being sought for Brent vehicles in the future.

Emory Johnson has just returned from San Francisco where a week was spent filming the climax of his newspaper melodrama, "The Last Edition." Through the courtesy of the owners of the San Francisco Chronicle the press room of that publication was used as a "set" in which the most thrilling action of the story takes place. This bids fair to be Johnson's most important offering since his memorable picture "The Third Alarm." Ralph Lewis, who has rejoined the Johnson forces, will have the star role, that of an assistant foreman in the press room of a great newspaper. "The Last Edition" will be released early in autumn.

An interesting event of last week at F. B. O. was the debut of Tom Tyler, recently signed as a star in Western productions. Tyler, whose real name is William Burns, won the national amateur weight lifting championship this year. He is a finished actor and horseman. His first vehicle will be an original, "Let's Go, Gallagher," by Percy Heath and James Gruen. The latter will co-direct with Bob De Lacey. Tyler will be starred by F. B. O. in a series of eight Westerns, geared for action and comedy.

Maurice (Lefty) Flynn, under the direction of Harry Garson, is at work on "Heads Up," a comedy melodrama laid in South America. It is by A. E. Barranger.

Bob Custer is at work on "A Man of Nerve" and F. B. O.'s two reel company of comedians, headed by Alberta Vaugh, is filming the second episode of a new series by Nell Martin, called "The Adventures of Mazie." Al Cooke, Kit Guard and Larry Kent appear in the cast and the co-directors are Ralph Ceder and Jimmy Wilkinson.

Dick Talmadge contributes his mercurial career of stunts in "Dr. Jim," by James Bell Smith, and Associated Arts, headed by Ludwig Erb and O. E. Goebel are preparing to film "Flaming Waters," a drama of the oil industry. F. Harmon Weight has been signed to direct this production, which will be produced along the same elaborate lines as "Drusilla With a Million," which also goes to the credit of Associated Arts.

The game of football provides a merry sequence of fun in Harold Lloyd's new Pathe feature comedy, "The Freshman."

Rex Lease will be seen in F. B. O.'s "The Last Edition."

Carmel Myers Assigned

Hary Rapf, associate Metro-Goldwyn-Mayer studio executive, announced last week that he has assigned Carmel Myers the leading role in Benjamin Christianson's next production for M-G-M, which has not as yet been titled. Owing to the fact that she has been enacting the role of Iras in "Ben Hur," under the direction of Fred Niblo, Miss Myers has not been able to appear in any other film production for the last several months.

Blackton Films for Warner Bros.

Harry M. Warner made known this week the arrangements under which J. Stuart Blackton is to produce for Warner Bros. Under the terms of the contract the Warners will distribute this year four photoplays to be produced by a corporation of which Mr. Blackton is the directing head.

The first of these productions will be "The Gilded Highway," adapted by Marian Constance from W. B. Maxwell's story, "A Little More." The cast, as so far selected, includes Macklyn Arbuckle, John Harron, Dorothy Devore, Myrna Loy, Florence Turner, Tom Mills and Sheldon Lewis.

Particular interest attaches to the announcement that Miss Turner is again to appear, and under Mr. Blackton's direction, for this well known director was one of the "discoverers" of the long popular star in the early days of Vitagraph, when the Brooklyn studios of that organization were the cradle of movie favorites. Florence Turner was the first girl player to become a screen idol and her popularity never waned.

J. Stuart Blackton was among the pioneers of the film industry. He remained as vice-president of Vitagraph until the purchase of the company by Warner Bros. a few months ago, and throughout the intervening years he has continued to direct some of the most notable of picture successes.

"Drusilla With a Million" Praised by Chicago Critics

"DRUSILLA WITH A MILLION," the Associated Arts Corporation F. B. O. Gold Bond production which began its meteoric career at the Capitol Theatre, New York, continues to shatter all records wherever it is played. That it meets with the enthusiastic endorsement of the press is evidenced by the reception tendered the production during its run in Chicago, a city as hard to please as New York.

Bob Reel, of the American, Chicago, says:

"If 'Drusilla With a Million' does not run away with a goodly number of hearts at the Orpheum Theatre, it will not be because of any half-hearted attempt. That the picture exerts considerable heart appeal was pretty conclusively proved when the spectator at the performance attended by his column applauded at the crucial moment of the courtroom sequence climaxing the picture.

"Mary Carr is 'Drusilla' . . . It is a part that Mrs. Carr knows. Priscilla Bonner, as the orphan and unhappy mother, distinguished herself in the courtroom scenes. The picture is an excellent one."

Genevieve Harris of the Chicago Post also waxes enthusiastic. This is what Miss Harris thinks of the picture:

"Mary Carr in an excellent role. Mrs. Carr is artist enough not to overdo her role. She is pathetic but not mawkish. The role of 'Drusilla' gives this talented actress one of the best parts she has had since her famous 'Over the Hill' success. It's as much fun as a circus!"

"The Ancient Mariner," With Paul Panzer in Title Role

PRODUCTION work on "The Ancient Mariner," the superspectacle film adapted from Samuel Taylor Coleridge's allegorical poem, is well under way, according to an announcement of Fox Film Corporation.

Henry Otto, who created the screen classic from "Dante's Inferno," selected the island of Santa Cruz, off the Southern California coast, as "location" for some of the marine sequences of the photoplay because of the restless mystery of the deep which abounds along these rugged shores.

Paul Panzer has been cast for the leading role of "The Ancient Mariner" and more than a score of old salts, symbolic of the diversified characters immortalized in the famous poem, accompanied him and the William Fox director on this adventurous pilgrimage. The company will spend some time exploring the island, awaiting opportunity to record for the screen the terrifying rage and despairing calm of the sea upon which the atmosphere of the allegory is mainly constructed.

Woven into the sea fantasy of the English poet is a modern story which the Fox company has delegated to separate direction from the main theme. The completed picture, in its broad, comprehensive sweep, will visualize the projection of the present day application of truth on the ancient poetic parable.

The preparation of the scenario for "The Ancient Mariner" was assigned to the capable hands of Bradley King, who gave to the screen the competent picturization of "Anna Christie." Miss King has synchronized the theme of tolerance and human kindness of the allegory with the seasonal spirit of good will on earth prevailing at Christmas time, when the picture is scheduled for release.

Tourneur Directing

"Clothes Make the Pirate," Is a Sam Rork Production for First National

Camera work was begun recently at the Cosmopolitan Studios, New York City, on "Clothes Make the Pirate," the Sam Rork Production for First National release.

Maurice Tourneur is directing, with Ben Silvey as his assistant.

The cast includes Leon Errol, Dorothy Gish, Nita Naldi, Edna Murphy, Tully Marshall, George Marion, Frank Lawlor and Harry Lee.

H. R. H. to See "Charley's Aunt"

Another signal honor has come to "Charley's Aunt," Al Christie's big feature which has been achieving a continuous string of successes during the past several months.

By request a print of "Charley's Aunt" has been shipped to Africa for the entertainment of the Prince of Wales who is still on his Southern trip through various outlying countries.

The request for "Charley's Aunt" came to Ideal Films, London, who are releasing the picture in England following the successful showing in London at the Tivoli Theatre.

West Returns to Screen

Charles West, who has been absent from the screen for several years, has returned to motion pictures as a "heavy" in Cecil B. De Mille's personally directed production, "The Road to Yesterday." West is a veteran of the old Biograph days, and has appeared in a number of more recent successes, including "Manslaughter" under De Mille, "The Witching Hour," "The Eternal Three," and "Red Lights."

Red Seal Product Popular

Edwin Miles Fadman, president of Red Seal product are pouring in heavily from all parts of the country. Among recent bookings are Rowland & Clark, who are bringing the feature "Evolution" into Pittsburgh; Famous Players Rialto, N. Y., played an "Out-of-the-Inkwell" entitled "Ko-Ko Sees Spooks" last week, "Daisy Bell," a Ko-Ko song Cartune goes into the Mark Strand, Brooklyn; and "Ko-Ko Celebrates" and "Inkwell" is booked for Balaban and Katz Tivoli, Chicago.

Patsy Ruth Miller (right), Pauline Garon and Allan Forrest in Warner Brothers' "Rose of the World," by Kathleen Norris.

Paul Bern, Director, Signs With Metro-Goldwyn-Mayer

PAUL BERN, who has rapidly forged to the front as a director of unusual ability, was placed under contract last week by Louis B. Mayer and he will soon begin work on his initial production for Metro-Goldwyn-Mayer.

Before signing with M.-G.-M. Paul Bern directed Pola Negri in her latest production and previously made a name for himself through his direction of "Grounds For Divorce" and "The Dressmaker From Paris."

Before he was won by the newer directorial school, Bern achieved great success at the Culver City studios as a scenario writer who possessed what most directors are pleased to call an infallible method. Now he returns to the scene of his earlier bent and fame.

The guess may be hazarded that Bern's new contract will increase the $$ size of his income taxes, and it is understood he will direct a series of big productions for Metro-Goldwyn-Mayer.

As yet no announcement is forthcoming as to Bern's first story. It is now being selected however and it is expected that Metro-Goldwyn-Mayer's latest directorial acquisition will soon be supervising the actual filming.

PAUL BERN

One of the cleverest of our directors, Mr. Bern, who recently has been directing some of the biggest stars, has signed with Metro-Goldwyn-Mayer. Being "an old Goldwyn director," Paul is among friends again!

Biggest American Circuits Booking All Educationals

THE majority of the many theatres, owned by or booking through the big circuits throughout the country, have signed up for the use of Educational Pictures throughout the 1925-26 season, and with the closing of negotiations now practically completed with a number of others, Educational's representation in the great circuits will be rapidly approaching a 100 per cent mark.

Among the most notable agreements reached since the recent signing of the entire Famous Players Circuit are those covering the Balaban and Katz Circuit, the Saxe Circuit, the Gordon and Gray Circuits in New England and the Loew Circuit in Greater New York City.

In the Blaban and Katz contract, which covers Educational's nine series of two-reel comedies, its three groups of single reel subjects and the news reel, Kinograms, the theatres participating are the five great B. and K. houses in the large centers of Illinois and twenty Blank houses in Nebraska and Iowa, as well as the twelve Lynch theatres booking through the B. and K. offices.

The twenty Blank houses are booked to run 100 per cent of the entire Educational one and two-reel output and the news reel. The twenty Midwest Circuit houses and the twelve Lynch houses are booked almost 100 per cent.

In Wisconsin the eleven Saxe theatres will run the Educational comedy output and the news reel 100 per cent. These theatres include six in Milwaukee, among them the Strand, Merrill and Wisconsin, and one each in Oshkosh, Green Bay, Marionette, Janesville and Kenosha.

Two score theatres in Greater New York City are included in the arrangement recently made by the New York Educational Exchange with the Loew Circuit in that city. The Gordon Circuit and the Gray Circuit, comprising thirty-nine towns in Massachusetts, New Hampshire, Maine and Vermont, were taken over by Famous Players following the completion of the big Educational Pictures' contract with Famous. An additional contract for Educational Pictures has now been completed for all these representative theatres.

An idea of the magnitude of the booking arrangements, many of which are 100 per cent deals and the others of which approach 100 per cent, can best be secured by considering the large program of Educational Pictures scheduled for the new season. They comprise six Hamilton Comedies, six Lupino Lane, six Bobby Vernon Comedies, six Walter Hiers Comedies, six Tuxedo Comedies, six Jimmie Adams Comedies, eighteen Mermaid Comedies, ten Christie Comedies and six Juvenile Comedies, each in two reels; and among the single reel product—twenty-four Cameo Comedies, twenty-six Felix the Cat Cartoons and twelve issues of Lyman H. Howe's Hodge-Podge. The news reel, Kinograms, is issued twice a week.

Frances White, well known vaudevillian; Marion Davies, Director Monta Bell and Louis B. Mayer photographed together on the Metro-Goldwyn-Mayer lot on the occasion of a recent visit made by Miss White to the Culver City studios. Miss Davies wears a costume in which she appears in "Lights of Old Broadway," in which she is starred under Monta Bell's direction. This production is based on the stage success, "Merry Wives of Gotham," by Lawrence Eyre, adapted to the screen by Carey Wilson.

Books "Buster Brown" Comedies

William C. Herrmann, general manager of the Big "U" Exchange, Universal's New York distribution center, reports that the Loew Circuit has booked "Educating Buster," the first of a new series of Buster Brown Century Comedies, for 110 days, to commence the week of August 9.

Prod. Dist. Corp. Studios Busy; New Stage Ordered

WITH the first five pictures on the 1925-26 schedule completed, production activities for Producers Distributing Corporation have been increased more than one hundred per cent., and four big studios are now being taxed to the limit of their facilities on twelve productions for fall and early winter release.

The Cecil B. DeMille studio at Culver City is seething with activity on five pictures: "The Road to Yesterday," DeMille's personally directed production; "The Wedding Song," starring Leatrice Joy, under the direction of Alan Hale; "Braveheart," an epic of the American Indian in modern civilization, starring Rod La Rocque with Lillian Rich; "Eve's Leaves," an adaptation of the stage success by Harry Chapman Ford, under the direction of Paul Sloane, and "Three Faces East," the war time Secret Service play by Anthony Paul Kelly, under the direction of Rupert Julian.

At the Hollywood Studios mobility is revolving around five other productions: "The People vs. Nancy Preston"; John A. Moroso's story is in work under Tom Forman's direction with John Bowers and Marguerite De La Motte in the featured roles; "Simon the Jester" William J. Locke's story, is being filmed as a Frances Marion production under the direction of George Melford with Eugene O'Brien and Lillian Rich in the featured roles; Harry Carey with Harriett Hammond is visualizing the Bret Harte story "The Man From Red Gulch" under Edmund Mortimer's direction; A. H. Sebastian of Belasco Productions is busy on the preliminary work for "Fifth Avenue" and Hunt Stromberg is making active preparations for the first scenes of the big western spectacle "The Last Frontier."

At the Christie Studio Scott Sidney and his staff of gag men are working day and night on Al. Christie's next big feature "Madame Lucy" the riotous French farce in which Julian Eltinge is featured, with Ann Pennington and a troupe of Christie headliners in the supporting cast.

And at the Marshall Neilan studio in Glendale active preparations are being made for the filming of the first Neilan productions to be released through Producers Distributing Corporation.

That the producing activities of the various units releasing through Producers Distributing Corporation will be greatly increased this Fall is indicated by contracts just signed for the construction of a gigantic new stage at the Hollywood Studios where Hunt Stromberg, George Melford, Frances Marion, A. H. Sebastian and Renaud Hoffman are now working on productions for early release through Producers Distributing Corporation.

William Sistrom, general manager of the Hollywood Studios, has O. K.'d the plans for the new stage which will cost approximately $125,000 and embody new types of construction, equipment, wiring and ventilation.

The structure will measure 125 feet wide, 450 feet long and 50 feet from floor to truss bars. Among the new features incorporated in the plans are:

A semi-domed ceiling at one end of the stage which will permit, in long shots, of securing effective outdoor atmosphere.

A cinematographer's experimental room where light and lens tests will be possible.

The application of a new system for overhead wiring which will eliminate so much time now used in hanging overhead lights. It will be possible to plug in on the new system at intervals of about twelve feet.

A system of tracks suspended from the roof of the stage will support three small electric cranes. They will have a radius covering practically every foot of the stage and will be used to hoist large sets into position as well as raising and lowering overhead electrical equipment.

The stage will be built of concrete and steel and will provide ample space for the new companies which have leased space and facilities at the Hollywood Studios.

Harvey Leavitt, construction superintendent, William Whistler, chief electrician and George Bartholon, production manager, will have charge of the erection and equipping of the new stage, working directly with Sistrom. The new building was designed by C. Cadwallader, art director.

Mrs. George Bronson-Howard To Sell Playwright's Stories

ANNOUNCEMENT was made last week that Mrs. Jean Bronson-Howard, widow of George Bronson-Howard, author and playwright who died November 20, 1922, has consented to the sale of a number of novels and plays and many short stories, for motion picture use.

Mrs. Bronson-Howard has withstood repeated requests for certain of these stories, but upon her return to New York City last week, having gone carefully over the published writings of her famous husband, she announced her willingness to permit the producers to examine them for their availability as screen material.

The novels and plays include "Birds of Prey," "Scars on the Southern Sea," "The Devils Chaplain, "The Only Law," (in collaboration with Wilson Mizner) and "The Red Light of Mars." There are more than two hundred magazine stories, as well as some unpublished manuscripts, to be examined.

Among the George Bronson-Howard stories used in photoplays have been "Queen of the Sea" (Annette Kellerman), by Fox Film Corporation; "The Spy," a story of the Great War, also by Fox; "The Parasite," and others.

Some of the best of the serials from Universal studios more than a decade ago, came from George Bronson-Howard's pen. He was on the Universal staff, at that time. Chet Withey, the director, and Lon Chaney, the star of today, were hidden away in serial casts, in those days.

A romantic scene in Cecil B. De Mille's "The Road to Yesterday," for release by Producers Distributing Corporation

Carol Dempster (right), James Kirkwood and Harrison Ford in Paramount's "That Royle Girl," a D. W. Griffith production.

Paramount's Long Island Studio to Hum With Greatest Activity in Its History

PARAMOUNT'S Long Island studio is about to begin a period of the greatest activity in its history. By September 1 seven productions will be added to the two already under way there, and more are scheduled to follow as soon as room can be found for them.

Both the upper and lower stages will be used, sets will be built on the lot in the rear of the building, and one is now under construction on a ball park in Astoria, Long Island.

The two pictures under way at present are: Betty Bronson in "A Kiss for Cinderella," Herbert Brenon's production of Sir James M. Barrie's story, and D. W. Griffith's production of Edwin Balmer's story, "That Royle Girl," in which Carol Dempster, Harrison Ford, James Kirkwood and W. C. Fields are featured.

Next week Mr. Brenon will have in use one of the biggest sets ever built in the studio. It will be the dream ballroom and will occupy the entire upper stage.

On August 17 two productions will start. These are Gloria Swanson's "Stage Struck," an Allan Dwan production of Frank R. Adams' story which has been adapted by Forrest Halsey; and Richard Dix in "Womanhandled," an Arthur Stringer story which has been adapted by Luther Reed. Gregory La Cava will make his bow as a director in this picture. He supervised the stunts in Dix's "The Shock Punch" and "The Lucky Devil."

On August 24 Adolphe Menjou will start in "The King on Main Street," from Ditrichstein's stage success. This will be directed by Monta Bell. On the same date Frank Tuttle will begin "The American Venus." This story is being written by E. Lloyd Sheldon and Townsend Martin. The winner of the Atlantic City Beauty pageant will have an important role in it and some of the scenes will be made at Atlantic City.

On September 1 Florenz Ziegfeld's first motion picture production will get under way. Edgar Selwyn is writing the story. It is to be called "Glorifying the American Girl." "Follies" beauties will play an important part. The story is to be adapted to the screen by Luther Reed. Also, on September 1, Gilda Gray will begin work in "Aloma of the South Seas," from the Broadway stage success. This will be the first picture in which she will be featured. The adaptation is being written by James Ashmore Creelman.

Thomas Meighan and the company of players now in Ireland making scenes for a picture adapted from "The Imperfect Imposter," are due to start back on August 25 and resume work on the interiors at the Long Island studio. Lois Wilson is playing opposite Mr. Meighan and Victor Heerman is directing.

As soon as Mr. Brenon finishes "A Kiss for Cinderella" he is to start work on "The Song and Dance Man," George M. Cohan's famous stage success. Paul Schofield is now adapting the story.

In the meantime the finishing touches are being put on the editing and titling of Bebe Daniels' last picture, "Lovers In Quarantine." Allen Dwan is getting Gloria Swanson's forthcoming picture, "The Coast of Folly," ready for the laboratory, and the editing of Thomas Meighan's last effort, "The Man Who Found Himself," is being completed.

Inez Is Now Joan

The leading lady of "The Silver Treasure," the screen production of Joseph Conrad's world-renowned novel, "Nostromo," will be Joan Rene, it is announced by Fox Film Corporation. Miss Rene has changed her given name from Inez for the sake of euphony. She will play opposite "Smiling" George O'Brien, the Fox star, who is cast for the difficult role of the hero in the Conrad masterpiece.

Scenes in Thomas Meighan's recently completed Paramount picture, "The Man Who Found Himself," directed by Alfred E. Green. The girl is Virginia Valli.

MISS REGGE DORAN

Director of the Department of Public Relations of Pathe Exchange, Inc.

Two Mack Sennett Comedies On Pathe Program for Aug. 30

TWO Mack Sennett two-reel comedies head the Pathe short subject release schedule for the week of August 30th, which also includes a chapter of the Pathe-serial "Play Ball," "Topics of the Day," "Aesop's Film Fables," Pathe Review and Pathe News.

Alice Day makes her second starring appearance in two-reel comedies for Mack Sennett in "Cold Turkey," directed by Eddie Cline, Alice appears as a bride, and Raymond McKee is "the best husband in the world." The plot concerns Alice's efforts to entertain her guests who come to help celebrate the eighth week of marriage bliss. Her cooking ability is limited and naturally the guests provide plenty of funny action. The cast includes Pat Harmon, Sam Lufkin, William McCall and Sunshine Hart.

"Butter Fingers" is a Mack Sennett comedy directed by Del Lord, with a cast of favorites including Billy Bevan, Andy Clyde, Ruth Taylor, Kewpie Morgan and Madeline Hurlock. This is a burlesque of baseball and Billy Bevan is the crack pitcher.

"Play Ball" reaches the seventh chapter, entitled "A Million of Hate." This Pathe-serial written by Manager John J. McGraw of the New York Giants gains speed with each succeeding chapter. Exciting automobile accidents provide thrills in this episode. Spencer Bennet directed and Frank Leon Smith provided the continuity. Wally Oettel, Harry Semels, Mary Milnor, and J. Barney Sherry support Allene Ray and Walter Miller, the stars.

Pathe Review No. 35 presents three highly entertaining subjects: "The Cauldron of Kiluea," the "old faithful" of Hawaii; "The Origin of Man," conclusion of series "Tracing the First Man"; and "A Jaunt Through the Jura," high lights of the Franco-Swiss Mountains.

"Topics of the Day," the newspaper humor reel, "The Window Washers," one of the "Aesop's Film Fables" and two issues of Pathe News complete the August 30th program of Pathe.

Rex Troupe and Five Comedy Units Filming Pathe Product

THE Hal Roach forces filming new product for Pathe release embrace the Rex feature troupe and five units making comedies.

James W. Horne has finished the all-star Hal Roach comedy he directed in Yosemite, with Lucien Littlefield, Walter Long, Martha Sleeper, "Husky" Hanes, Noah Young, and B. Wayne Lamont in the cast, and is preparing another picture.

Leo McCarey has nearly completed the direction of Charley Chase's newest comedy, in which Katherine Grant, George Siegman, William J. Kelly, Jimmie Finlayson, Jimmie Parrott, Symona Boniface, and others appear. After the few remaining shots are made, preparations will be started for the next Chase picture. The title of the one nearing completion is "The Caretaker's Daughter."

While editing was under way on "Better Movies," featuring "Our Gang," the next comedy with Hal Roach's "Rascals" was started in production under Robert McGowan's direction. Farina, the brunette boy wonder, is the center of the new story.

Stan Laurel has started production on the newest Clyde Cook comedy, with "Mamma's New Papa" and another one is in the editorial rooms.

Fred Guiol is directing Glenn Tryon in a new two-reeler to follow "Good Morning Judge," the latest, in which Tyler Brooke, Katherine Grant, Marjorie Whiteis and others appeared.

In the heart of Eastern Montana, on Custer's last battlefield, "The Devil Horse," a seven-reel feature, is being filmed, starring Rex, the hero of "Black Cyclone," under the direction of Fred Jackman and Roy Clements.

West's First Is Titled

"Help! Police!" has been decided upon as the title of the first of a series of four five-reel feature-length comedies starring Billy West. The pictures are being produced by West Brothers Productions and directed by Grover Jones, well known comedy director. In the cast of the first release, in addition to West, are Virginia Pearson, Lionel Belmore and Kathleen Myers of Christie Comedy fame. The picture is scheduled for release on October 1 under the Rayart banner.

West Productions will also produce a series of two-reel comedies for the Rayart program to be known as Joy Belle comedies, starring Gloria Joy. The first release of this series, "Wood Simps," has been completed.

Canutt Recovering

Yakima Cannutt, champion horseman, appearing in "The Devil Horse," the new "Rex" feature being produced by Hal Roach for Pathe release, is reported convalescing from his burns. Canutt was seriously burned when a flare torch he was carrying exploded while he was riding at high speed. He has been removed from the hospital in a nearby city to the camp at Lodge Grass.

Al. Christie's transcontinental "Seven Days" preview car that will leave Los Angeles on August 26 for a record run to New York City.

Patheserial, "Green Archer," Is Placed In Production

A NEW Patheserial, based upon Edgar Wallace's novel, "The Green Archer," has just been placed in production at the Long Island Studio in Astoria, L. I. Frank Leon Smith is adapting the novel to the screen and Spencer Bennet is directing this ten-chapter screen play. Allene Ray and Walter Miller, well known to all Patheserial fans, again appear at the head of a cast of screen celebrities, which includes Burr McIntosh, Stephen Grattan, Frank Lackteen and Earl B. Powell, archery expert.

"The Green Archer" is considered ideal serial material because of its intriguing mystery and absorbing romance. The acquisition of this best seller as the basis of a serial story is a continuation of the Pathe plan of securing the best possible story backgrounds for its continued-chapter plays.

The new serial being made under the book title of "The Green Archer," is being produced upon a pretentious scale, requiring a large number of massive interior settings as well as a great many unique and picturesque locations. Scenes for the first episode are being staged at Storm King Mountain and at the famous Sound View Golf and Country Club. At the latter location the new game of Archery Golf will be played before the camera.

In casting "The Green Archer" Director Bennet and Scenario Editor Smith co-operated in bringing together one of the best casts in serial history. Allene Ray has been featured in six previous Patheserials and has shared honors with Walter Miller in two recent chapter plays. Both of these popular players are accomplished athletes and will be able to meet all the difficult demands of their roles in the new film. Frank Lackteen, polite villain of many serials, again joins the Pathe ranks and Wally Oettel, who provided the comic relief in "Play Ball" continues before the Pathe camera.

Burr McIntosh and Stephen Grattan are veterans of stage and screen with many notable roles to their respective credits. The rest of the cast, now being engaged, will measure fully up to the high standard of the players already signed up.

To insure the accuracy of the archery action in "The Green Archer," Pathe has engaged Earl B. Powell, nationally known as an expert, to instruct the cast in the use of the bow and arrow. As evidence of Mr. Powell's standing, it may be stated that he served as archery instructor for Douglas Fairbanks in "Robin Hood," and supervised the bowman in Cecil B. DeMille's "The Ten Commandments."

GASNIER

The distinguished director will shortly begin work on a screen version of Peggy Gaddis' novel, "The Other Woman's Story," a Preferred Picture presented by B. P. Schulberg.

Rayart Celebrates First Year; Johnston is Happy

RAYART PICTURES CORPORATION, headed by W. Ray Johnston, completed its first year's operation recently and Mr. Johnston is reported to be extremely pleased with the record.

During its first year Rayart released a total of twenty features and two serials which have had a very wide distribution, reaching to the four corners of the earth. The Rayart Product distributed abroad by Richmount Pictures has proven very popular and already most of the foreign territory has been disposed of on the 1925-1926 product.

For the coming season Rayart will release five brands consisting of a series of eight speedy comedy dramas starring Reed Howes and produced by Harry J. Brown Productions. Billy Sullivan will be featured in twelve action dramas also produced by Harry Webb Productions. The Gerson Pictures Corporation will make a series of six Superior Melodramas for Rayart release. The first of these, "The Pride of the Force," has already been completed.

Billy West will release under the Rayart Banner four five-reel comedy features, the first of which will be "Help! Police!!" with an excellent cast which includes Virginia Pearson, Lionel Belmore and Kathleen Myers. 'Grover Jones, well known comedy and feature director, will direct this series.

For the short reel part of its program there will be the Beacon Film Corporation's production entitled "The Flame Fighter," which is to be a ten episode serialplay starring Herbert Rawlinson. Billy West will also produce a series of two reel "Joy Belle Comedies," starring Gloria Joy. Th Rayart product is placed in practically every domestic territory, according to Mr. Johnston, and by September 30th the few remaining territories are expected to be closed. This will leave the Rayart officials free to concentrate on production exclusively.

The first wedding at "home plate" at the New York Polo Grounds, shown in the Pathe serial, "Play Ball," written by the famous John McGraw, manager of the "Giants." Allene Ray and Walter Miller (seen just back of the bride and groom) are starred. "Jawn" McGraw is the gentleman in civies.

"Action Galore"

Louis Weiss, managing director of Artclass Pictures announces that he has been advised by Lester F. Scott, Jr., of Action Pictures, Inc., that Robert Eddy has completed the filming of "Action Galore," third of the series of eight five-reel Rough Riding Romances featuring Buddy Roosevelt.

Henry Ginsberg Optimistic

Receives Complimentary Remarks on New Productions

Henry Ginsberg having disposed of sales and distribution problems by selling his product 100 per cent. is receiving very encouraging letters from his distributors. The first of the Banner Productions, "The Love Gamble," has received very favorable recognition, as has also "Before Midnight," the first Royal Picture.

Both of these pictures have been booked in a number of principal theatres throughout the country and "Wreckage," the second Banner, is now released. The second Royal, "Big Pal," has an exceptionally strong cast including William Russell, Julianne Johnston, Mary Carr and Mickey Bennett. It is a story of the prize ring and rich in heart interest and action scenes.

The third Banner to be released will be "Wandering Footsteps," with Estelle Taylor and Bryant Washburn in the leading roles. Following this "The Checkered Flag" will go into production. Sam Briskin, who is supervising production, left for the West Coast this week and will get all the pictures into work so that there will be no delays on scheduled release dates.

With the opening of the season, a strong campaign of advertising and exploitation for both Banner and Royal pictures has been commenced. Commencing about September 1 regional advertising and fan publicity, with the possibility of a nation-wide poster campaign, will be inaugurated.

Preferred Distribution

J. B. Bachmann Arranges New Franchises in Middle West

Screen Classics, J. B. Bachmann states, will take over the distribution of the ten current Preferred Pictures formerly handled by Friedman Film Corporation. These Productions are "The Breath of Scandal," "White Man," "The Triflers," "Capital Pnishment," "The Parasite," "The Mansion of Aching Hearts," "The Boomerang," "Go Straight!" "Faint Perfume" and "My Lady's Lipe." The new franchise also gives Screen Classics the rights to the twenty pictures on the approaching season's schedule announced by Schulberg Productions.

A contract for the distribution of twenty Preferred Pictures in Omaha, Kansas City, and Des Moines, was closed this week by Mr. Bachmann, with Monsky Brothers, exchange men who are well known in the middlewestern territory. Under this agreement, the Monskys will operate the Schulberg franchise for the twenty new pictures.

"The Lone Eagle"

Six well-known screen players have been added to the cast of "The Lone Eagle," Rudolph Valentino's first feature production for United Artists Corporation release, which Clarence Brown is now directing at the United Studios. Spottiswoode Aitken, veteran of stage and screen, has been engaged to play the role of Valentino's father. George Nichols will appear as the father of Vilma Banky, leading woman, who has been loaned by Samuel Goldwyn for this production. Other additions are Barbara Tennant, Mario Carillo, Gustav von Seyffertitz and Otto Hoffman, all established screen players. Louise Dresser is playing the Czarina.

Kenneth Harlan, of Warner Bros. Star Players, who is co-starring with his wife, Marie Prevost, in "Bobbed Hair."

In Larger Quarters

Red Seal Moves as Fadman Announces 95 Subjects

Coincident with the announcement of Edwin Miles Fadman, president of Red Seal Pictures Corporation, of a list of ninety-five subjects for 1925-26, the company moved to larger quarters at 729 Seventh avenue, which will house both the main office and the New York exchange.

The move was necessitated, according to Mr. Fadman, because of the fact that Red Seal has far outgrown the quarters at 1600 Broadway, which could no longer house the additional sales and publicity staff he has been compelled to add.

Of the ninety-five subjects only one, "Evolution," is a feature, being five reels in length. This film, an Urban-Kineto production edited by Max Fleischer and made under the scientific supervision of Edward J. Foyles of the American Museum of Natural History, has already done tremendous business at the Rialto, Rivoli and Loew houses in New York, in Frank Newman's Rialto, Los Angeles, and other important towns where it was pre-released.

Ferdinand Earle to Advertise 'Ben Hur'

The services of Ferdinand Earle, noted artist at the Metro-Goldwyn-Mayer studio has been enlisted to the cause of publicizing "Ben Hur." With the assistance of Gordon B. Pollock, photographer, Mr. Earle is creating special photographic conceptions which will be extensively used to advertise this production.. Mr. Earle's work in connection with motion pictures has gained particular prominence. Specially painted backgrounds are being prepared by him before which Ramon Novarro and other characters of the production are being photographed in still pictures and portraits of unusually artistic conception and lighting.

Mexico Is Booming

Deal by Arrow Pictures Shows Motion Picture Houses Flourishing

For some time reports have been coming into the offices of W. E. Shallenberger, President of Arrow Pictures Corporation, that business conditions in Mexico have improved to such an extent as to indicate a boom in this Republic, and in consequence, the motion picture theatres are doing a better business than ever before.

A confirmation of this condition was reflected yesterday when Mr. Shallenberger completed a deal with Charles N. Jawitz and Si Braunstein, of 729 Seventh Avenue, New York, representing General Norberto C. Olvera of the Ajusco Pictures Company of Mexico City, who purchased the entire production output of Arrow Pictures for 1925-26.

This is generally regarded, among the trade, as one of the largest independent foreign deals brought to a successful issue for the product of the coming season.

Among the pictures included in the sale are two W. E. Shallenberger subjects, one of which is "Scandal Street," four of the Whitman Bennett series, four of the Wilfred Noy series, four Dallas M. Fitzgerald pictures, four Major Maurice Campbell productions and two Chadwick specials.

Praise for Anne Dale

London News Critic Charmed by Her Work in "The Fool," Fox's Picture

The London News, in its issue of July 27, bestows lavish praise on the work of Anne Dale, the little crippled girl in the cast of the William Fox-Channing Pollock screen version of the latter's stage success, "The Fool." This photoplay was given a special preview in the English capital, late in July, and the critics and special writers commented most favorably on Miss Dale's characterization.

The News also reproduced a sketch of little Miss Dale done by Violet, Duchess of Rutland, during one of the latter's visits to New York in recent months. Miss Dale was in the cast of "The Miracle," when the Duchess, mother of Lady Diana Cooper, first met Anne, and expressed deep concern regarding Anne's future on the stage and screen.

Some of the sketches of Miss Dale by the Duchess have been reproduced by the leading art and theatrical publications in London.

"Potash and Perlmutter"

To Henry King has been entrusted the direction of Samuel Goldwyn's next annual contribution to the joy of all nations—"Partners Again—with Potash & Perlmutter," to go into production immediately upon completion of "Stella Dallas," upon which King is yet engaged for the same producer. "Partners Again—with Potash and Perlmutter" will be released by United Artists. The former two of this series were distributed by First National.

Dawn With Universal

Norman Dawn, well-known director and cinematographic expert, has signed a long-term contract with Universal Pictures Corporation, according to announcement from General Manager Raymond L. Schrock. Dawn will act in an advisory capacity on matters of production, story and photography.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Camille of the Barbary Coast	Underworld dr.		5,600
His Buddy's Wife (Hynter)	Domestic dr.		5,600
Manhattan Madness (Dempsey-Taylor)	Comedy-drama		5,500
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000
CHADWICK PICTURES CORP.			
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		
EDUCATIONAL FILM CORP.			
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000

How to Use This Chart

First—Bookings! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play Date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over- and under-length programs.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Pitcure World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts after the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Green Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cup Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Man in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Tiger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Gang of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
A Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Bobbie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
Wk of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Jingling Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Shooting Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Fire Terror (Bob Custer)	Western	Feb. 14..	4,738
Child Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jackie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Persian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Bad of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Lee's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Stopping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
Gun Gold (Lefty Flynn)	Western	April 11..	5,000
The Devil Quemado (Thomson)	Thrill western	Apr 18..	4,720
Mirth of the Goofies	Pacemakers	Apr. 18..	2,000
Lure of the Streets (V. L. Corbin)	Melo. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Can't Decide	Pacemakers	May 9..	2,000
Big Male	Pacemakers	May 9..	2,000
The Bearcat (Bob Custer)	Western drama	May 16..	4,770
Wild Wild (Flynn)	Melodrama	May 23..	4,700
Miss Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
The Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bullit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Sabbath as Satin (Brent)	Crook drama	July 4..	6,043
Hidden Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
The Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
The Coo Coo (Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580

FILM BOOKING OFFICES OF AMERICA

Sky Hawk (all-star)	Romantic drama	June 14..	11,527
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
She Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Big Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	2,926
[Hollywood With Potash and Perlmutter			
[All-star)	Comedy	Sep. 20..	6,685
Bands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
[Flash (all-star)	Comedy-drama		6,907
One Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
[Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sahara (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Shot Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Lure's Wilderness (Griffith)	Drama	Dec. 20..	7,037
Sweet Sig (C. Moore)	Drama	Jan. 17..	8,562
Don't Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Shadown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Ben from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,567
Frolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
Chief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
A Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Excitement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
The Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
The World (Conan Doyle story)	Special	Feb. 28..	9,700
My Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Flying With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Fury (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Classe (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
The Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
The Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Cookie (Mackaill)	Drama	May 9..	7,600
Hell Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	8,307
Not a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,496
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971

FOX FILM CORP.

Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,406
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
In Love With Love	Comedy drama	Jan. 3..	5,677
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,709
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050

METRO-GOLDWYN-MAYER

Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,246
Broken Barriers (all-star)	Drama	Aug. 16..	5,717

(Continued from preceding page)

	Kind of Picture	Review.	Feet
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948

PARAMOUNT

Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
at Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,090
Air Mail (feature cast)	Melodrama	Mar. 28..	6,587
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,221
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164

	Kind of Picture	Review.	Fe
PATHE			
Every Man for Himself	Our Gang	Oct. 18..	2
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5
On Leave of Absence	Detective	Oct. 25..	2
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2
Galloping Bungalows	Sennett com.	Nov. 1..	2
Stunts	Sportlight	Nov. 1..	1
Hot Stuff	Spat family	Nov. 1..	2
Cat and the Magnet	Terry cartoon	Nov. 1..	1
Fast Company	Our Gang	Nov. 15..	2
She Knew Her Man	Terry cartoon	Nov. 15..	1
Gridiron Glory	Sportlight	Nov. 15..	1
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2
Out of the Storm	Detective	Nov. 22..	2
Good Old Circus Days	Terry cartoon	Nov. 22..	1
All Wet (Chase)	Comedy	Nov. 29..	1
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2
Cannon-Ball Express	Sennett com.	Nov. 29..	2
Champions	Sportlight	Nov. 29..	1
Lumber Jacks	Terry cartoon	Nov. 29..	1
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2
Meet the Missus (Tryon)	Comedy	Dec. 6..	2
Bucking the Bucket Shop	Detective series	Dec. 6..	2
She's In Again	Terry cartoon	Dec. 6..	1
Mysterious Mystery	Our Gang	Dec. 13..	2
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2
Noah's Athletic Club	Terry cartoon	Dec. 13..	1
Just a Good Guy (Stone)	Comedy	Dec. 20..	2
Royal Razz (Chase)	Comedy	Dec. 20..	1
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1
Nature's Rouge	Sportlight	Dec. 20..	1
Rubber Neck	Spat Family	Dec. 27..	2
Bull and Sand	Sennett comedy	Dec. 27..	2
Invaders	Sportlight	Dec. 27..	1
Down on the Farm	Terry cartoon	Dec. 27..	1
The Sea Squawk	Sennett com.	Jan. 3..	2
On the Ice	Terry cartoon	Jan. 3..	1
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1
Rough and Tumbling	Sportlight	Jan. 10..	1
Our Game Pup	Terry cartoon	Jan. 10..	1
The Big Town (Our Gang)	Comedy	Jan. 10..	2
Plumber (Graves)	Comedy	Jan. 10..	2
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2
Hello Baby (Chase)	Comedy	Jan. 17..	1
Laugh That Off	Spat Family	Jan. 24..	2
Honeymoon Hardships	Sennett comedy	Jan. 24..	2
Brain and Brawn	Sportlight	Jan. 24..	1
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2
Hold That Thought	Terry cartoon	Jan. 31..	1
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2
Circus Fever	Our Gang	Feb. 7..	2
Biting the Dust	Terry cartoon	Feb. 7..	1
Transatlantic Flight	Terry cartoon		1
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1
Bigger and Better Jails	Terry cartoon	Feb. 14..	1
Fisherman's Luck	Terry cartoon	Feb. 21..	1
A Fox Hunt	Spat Family	Feb. 21..	2
Sporting Armor	Sportlight	Feb. 21..	1
Idaho (Vivian Rich)	Serial	Feb. 21	10
Water Wagons	Sennett com.	Feb. 21..	2
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1
Clean-Up Week	Terry cartoon	Feb. 28..	1
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2
Neptune's Nieces	Sportlight	Mar. 7..	1
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2
In Dutch	Terry cartoon	Mar. 7..	1
Dog Days	Our Gang	Mar. 7..	2
Percy (Charles Ray)	Typical dr.	Mar. 14..	6
Should Husbands Be Watched	Comedy	Mar. 14..	1
Hard Boiled (Chase)	Comedy	Mar. 14..	2
Jungle Bike Riders	Terry cartoon	Mar. 14..	1
Excuse My Glove	Spat Family	Mar. 21..	2
Giddap (Billy Bevan)	Comedy	Mar. 21..	2
Traps and Troubles	Sportlight	Mar. 21..	1
Pie Man	Terry cartoon	Mar. 21..	1
Zowie!	Stereoskopik	Mar. 21..	1
At the Zoo	Terry cartoon	Mar. 28..	1
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1
Plain Clothes (Langdon)	Comedy	Mar. 28..	2
Sailor Papa (Tryon)	Comedy	Mar. 28..	2
Breaking the Ice (Graves)	Comedy	Apr. 4..	2
Love Bug	Our Gang	Apr. 4..	2
Housing Shortage	Terry cartoon	Apr. 4..	1
Marriage Circus (Turpin)	Sennett com.	April 11..	2
Bad Boy (Chase)	Comedy	April 11..	2
Are Husbands Human? (Findlayson)	Comedy	April 11..	1
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	2
Lion's Whiskers	Sennett com.	Apr. 18..	2
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2
S-O-S	Terry cartoon	Apr. 25..	1
Adventures of Adenoid	Terry cartoon	Apr. 25..	1
Deep Stuff	Terry cartoon	Apr. 25..	1
Beauty Spots	Sportlight	Apr. 25..	1
Remember When (Langdon)	Comedy	Apr. 25..	2
Shootin' Injuns	Our Gang com.	May 2..	2
Big Red Riding Hood (Chase)	Comedy	May 2..	2
Sporting Judgment	Sportlight	May 2..	1
He Who Gets Smacked	Sennett comedy	May 2..	2
Permanent Waves	Terry cartoon	May 2..	1
Looking For Sally (Chase)	Comedy	May 9..	2
Grief in Bagdad	Comedy	May 9..	1
Darkest Africa	Terry cartoon	May 9..	1
Wild Papa	Spat Family	May 16..	2
Skinners in Silk	Sennett com.	May 16..	2
Fast Worker	Terry cartoon	May 16..	1
Luna-cy	Stereoskopik	May 16..	1
Tell it to a Policeman (Tryon)	Comedy	May 23..	2
Sure Mike (Martha Sleeper)	Comedy	May 23..	1
Echoes From the Alps	Terry cartoon	May 23..	1
Good Morning Nurse	Sennett comedy	May 30..	2

	Kind of Picture	Review.	Feet
ude Ranch" Days	Sportlight	May 30..	1,000
k Grandma	Our Gang comedy	May 30..	2,000
hat Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
orace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
ie Runt	Terry cartoon	June 6..	1,000
yal Four-flush	Spat Family	June 13..	2,000
per-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
ders of the Kitchen Range	Comedy	June 13..	1,000
d of the World	Terry cartoon	June 13..	1,000
hundering Landlords (Tryon)	Comedy	June 20..	2,000
vinkle-Twinkle	Sportlight	June 20..	1,000
naway Balloon	Terry cartoon	June 20..	1,000
ay Ball Allene Ray-Miller)	Serial	June 27..	10 ep.
ficial Officers	Our Gang com.	June 27..	2,000
the Grease (Jim Findlayson)	Comedy	June 27..	1,000
imal Celebrities	Sportlight	June 27..	1,000
n't Life Terrible? (Chase)	Comedy	July 4..	2,000
ine, Women and Song	Terry cartoon	July 4..	1,000
asing the Chaser (Findlayson)	Comedy	July 4..	1,000
erlock Sleuth (Stone)	Star comedy	July 11..	2,000
e White Wing's Bride (Langdon)	Comedy	July 11..	2,000
gh!	Stereoskopik	July 11..	1,000
arning How	Sportlight	July 11..	1,000
ddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
ezing Beezers	Sennett comedy	July 18..	2,000
r Love of a Gal	Terry cartoon	July 18..	1,000
hen Men Were Men	Terry cartoon	July 18..	1,000
e Freshman (Harold Lloyd)	College comedy	July 25..	6,883
ys Will be Boys	Our Gang comedy	July 25..	2,000
pid's Boots (Graves)	Comedy	July 25..	2,000
hy Kids Leave Home	Sportlight	July 25..	1,000
gville Field Day	Terry cartoon	July 25..	1,000
Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
e for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
nocent Husbands (Chase)	Comedy	Aug. 1..	2,000
valina of the Ice Lands	Eskimo life	July 11..	5,700
bbles	Terry cartoon	Aug. 8..	1,000
n Nag	Sennett comedy	Aug. 8..	2,000
ns of Swat	Sportlight	Aug. 8..	1,000
me Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
cky Stars (H. Langdon)	Comedy	Aug. 15..	2,000
ry, Queen of Tots	Our Gang	Aug. 22..	2,000
en Ages of Sport	Sportlight	Aug. 22..	1,000

PRINCIPAL PICTURES

ten Lester (all-star)	Comedy-drama	May 10..	6,242
ring Youth (Daniels)	Comedy-drama	May 17..	5,975
ighters of Pleasure (Prevost)	Drama	May 24..	6,000
sked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
d Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
tain January (Baby Peggy)	Sea story	July 12..	6,194
en's Babies (Baby Peggy)	Comedy-drama		
e With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Creation of Brian Kent	Drama	Mar. 14..	6,878

PRODUCERS DISTRIBUTING CORP.

ndering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
d Your Breath (Devore)	Thrill com.	Jun. 7..	5,800
mi (Compson)	Drama	Jun. 14..	6,317
ht Hawk (Carey)	Western	Jun. 14..	5,115
htning Rider (Carey)	Western	Jun. 21..	6,000
at Shall I Do? (Mackaill)	Drama	Jun. 28..	6,000
end of Hollywood (Marmont)	Drama	Jan. 10..	5,414
e Virgin (Miller)	Drama		5,951
come Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
nshackle House (Compson)	Comedy-dr.		6,257
bara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
lk Marks (M. Snow)	Drama		
se of Youth (Logan)	Drama		6,669
ring Rails (Carey)	Railway dr.	Oct. 25..	5,753
ther Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
ther Man's Wife (Lee-Kirkwood)	Drama		5,015
uping With Ellen (H. Chadwick)	Comedy-dr.		6,452
kless Romance	Comedy feature	Nov. 22..	5,530
n of Seville (Dean)	Drama	Nov. 29..	6,724
l on the Stairs (Miller)	Comedy-dr.		6,214
rus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020
e in Cairo (Dean)	Drama	Mar. 28..	5,656
ming Forties (Carey)	Western		5,770
Mirage (Vidor)	Drama		
Women Alone (O'Malley-Hawley)	Drama		
t Shoes (Carey)	Western		
the Highway (Logan)	Drama		
rley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243
r Market Value (Ayres)	Drama		
l of Gold (Vidor)	Drama		
the Threshold (all-star)	Drama		
yond the Border (Carey)	Western		
auty and the Bad Man (Star)	Western		
endly Enemies (Weber & Fields)	Comedy dr.	May 16..	6,288
nson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
ent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
p Flirting (all star)	Light comedy	June 27..	5,161
auty and the Bad Man (Mabel Ballin)	Drama	July 4..	5,794
ful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
as Trail (Carey)	Typical western	July 18..	4,720
ivate Affairs (Hulette)	Character drama	Aug. 1..	6,132

B. P. SCHULBERG PROD.

hite Man (Joyce)	Jungle romance	Nov. 22..	6,370
ffers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
pital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
merang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
rasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
nsion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Strait (Star cast)	Drama	May 9..	6,107
int Perfume (Seena Owen)	Romantic drama	June 27..	6,228
Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
risian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
rl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979

TIFFANY PRODUCTIONS, INC.

uls for Sables	Society drama	6,500
e Sporting Chance	Racing drama	6,500
ghtning	Drama	6,500
orals for Men	Society drama	6,500
e Lodge in the Wilderness	Drama	6,500

	Kind of Picture	Review	Feet
Morganson's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Drama		6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14..	5,930
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..	9,500

UNIVERSAL

Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan. 3	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000
The Meddler (Desmond)	Western melo.	May 23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May 30..	2,000
Locked Out	Sweet 16 comedy	May 30..	1,000
I'll Show You the Town (Denny)	Comedy	June 6..	7,400
Nobody Wins	Sweet 16 Comedy	June 6..	1,000
Showdown (Art Acord)	Mustang western	June 6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June 13..	6,618
Speak Freely (Edna Marian)	Century comedy	June 13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June 13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June 13..	2,000
Siege (Valli-O'Brien)	Drama	June 20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June 20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June 20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June 20..	2,000
Dog Biscuits	Sweet 16 comedy	June 20..	1,000
Ice Cold	Sweet 16 comedy	June 20..	1,000
Heart Trouble	Sweet 16 com.	July 25..	1,000
Dry Up (Jack Singleton)	Century com.	July 25..	2,000
White Outlaw (Hoxie)	Western	June 27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..	1,000
Rough Party (Alt-Karr)	Century comedy	June 27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June 27..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Unwelcome (Chas. Puffy)	Comedy	June 27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July 4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July 4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July 4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July 11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July 11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July 11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July 11..	2,000
Little Giant (Hunter-Murphy)	Comedy	July 18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July 18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July 18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July 18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug. 1..	7,500
Milky Way (Puffy)	Comedy	Aug. 1..	1,000
Short Pants	Sweet 16 comedy	Aug. 1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug. 1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug. 1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug. 8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug. 8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug. 8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug. 8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug. 8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug. 15..	6,033
Crying For Love (Gordon)	Century comedy	Aug. 15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug. 15..	1,000
Best Man (Josie Sedgwick)	Western	Aug. 15..	2,000
Circus Cyclone (Art Acord)	Western	Aug. 22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug. 22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug. 22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug. 22..	2,000

VITAGRAPH

Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb 14..	5,700
Tides of Passion	Drama	May 2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. Drama	June 27..	5,700
Happy Warrior	Drama	July 18	7,965
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug. 8..	7,032

WARNER BROTHERS

Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,360
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July 4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July 25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug. 8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..	6,722

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct 18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ATLAS DISTRIBUTING CORP.

Cyrano de Bergerac (Italian cast)	Famous novel	July 18..	

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast	May 30..	5,800

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967
After Business Hours (Hammerstein)	Domestic mela.	July 4..	5,600

	Kind of Picture	Review	Fe
C. C. BURR			
Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,0
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,4
Lend Me Your Husband (Kenyon)	Drama		6,7
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,5
The Early Bird Hines)	Comedy	Dec. 27..	7,0
Crackerjack (Hines)	Typical comedy	May 23..	6,9
DAVIS DISTRIBUTING CORP.			
Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb 14..	6,3
Red Love (Lowell-Russell)	Indian drama	May 23..	6,3
Fighting Courage (Ken Maynard)	Action western	July 11..	5,0
GINSBERG DISTRIBUTING CORP.			
Love Gamble (Lillian Rich)	Melodrama	July 11..	5,7
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,8
INDEPENDENT PICTURES CORP.			
Blood and Steel (Desmond-Holmes)	Society dr.		5,0
Calibre 45 (F. Farnum)	Western dr.		4,9
Courage (F. Farnum)	Western dr.		5,0
In Spider's Web (Alice Dean)	Melodrama		6,0
Moonshine (B Cody)	Western		4,9
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,8
Riders of Mystery (Bill Cody)	Western	May 2..	5,0
Gambling Fool (F Farnum)	Western	May 9..	5,0
Fighting Sheriff (Bill Cody)	Western	May 23..	5,0
Border Intrigue (F. Farnum)	Western	May 30..	5,0
LEE-BRADFORD CORP.			
Pearl of Love (Leslie)			6,0
Lights of London (Wanda Hawley)			6,0
Passion's Pathway (Estelle Taylor)			6,0
Unrestrained Youth (Brandon Tynan)			6,0
Passionate Adventure (Joyce-Brook)			6,0
Way Down Upon the Swanee River			6,0
Wolfblood (M. Clayton)			6,0
LUMAS FILM CORP.			
Overland Limited	R. R. melodrama		6,0
A Little Girl in a Big City	Heart int. se.		6,0
His Master's Voice (Thunder, dog)	Animal dr.		5,7
Shadow on the Wall	Crook drama		6,0
Police Patrol	Melodrama		5,0
Part-Time Wife	Drama		6,0
RAYART			
Battling Brewster (Farnum)	15 ep. ser.		6,0
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,2
Geared to Go (Howes)	Drama		5,1
Right Man (Larkin)	Drama		4,5
Winning a Woman (Perrin-Hill)	Drama		4,8
Getting 'Em Right (Larkin)	Drama		4,8
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		
Fear Fighter			
Crack O' Dawn			
Goat Getter			
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,9
RED SEAL PICTURES CORP.			
Mother Goose Land	Cartoon	Jan. 24..	1,0
Storm (Out of Inkwell)	Cartoon	Mar. 21..	1,0
Do You Remember	Scenic novelty	Mar. 21..	1,0
Animated Hair (Issues R and UU)	Marcus cartoon	Mar 28..	3
Film Facts (Issue D)	Magazine	Mar. 28..	1,0
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28..	1,0
Day With the Gypsies	Screen Gem	April 11..	1,0
Animated Hair Cartoon F	Novelty	April 11..	3
Shakespeare (Special)	Life of poet	Apr. 18..	1,0
Film Facts (Issue E)	Magazine	Apr. 18..	1,0
Suwanee River	Song Car-tune	Apr. 25..	1,0
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	3
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	3
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,0
River Conway	Scenic	May 9..	1,0
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,0
Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	3
Marvels of Motion	Novelty	May 30	1,0
Daisy Bell	Song Cartoon	May 30..	1,0
Ko-Ko Sees Spooks	Fleischer cartoon	June 13..	1,0
Hair cartoons	Marcus cartoon	June 20..	3
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July 4..	1,0
Hair Cartoon	Marcus cartoon	July 4..	3
Evolution	Timely novelty (feature)	July 25..	4,2
RUSSELL PRODUCTIONS			
Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,7
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,8
WM. STEINER PROD.			
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,3
On Probation (Edith Thornton)	Drama	Dec. 13..	5,0
Across the Dead Line	Western		5,0
Always Ridin' to Win	Western		5,0
Hidden Menace	Stunt dr.		5,0
Branded a Thief	Western		5,0
Verdict of the Desert	Western		4,7
Valley of Vanishing Men	Western		4,6
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,0
SERING D. WILSON			
Wonder Book (Kellycolor)	Series	Apr. 25..	6
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	7
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	7
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	6
SHORT FILMS SYNDICATE			
Thirty Years Ago	Novelty	Aug. 15..	1,0
I Remember	Pastoral	Aug. 15..	1,0

PROJECTION

EDITED BY F. H. RICHARDSON

Screen Manufacturers, Attention

After extended consideration the editor of his department, who is also author of the Bluebook of Projection, has finally decided to take much needed action regarding motion picture screens.

Some years ago a rather comprehensive examination of the projection screen surfaces at that time commercially available, was made by Mr. L. A. Jones of the Research Laboratory of the Eastman Kodak Company. The results of these tests were published in the form of a paper in the Transactions of the Society of Motion Picture Engineers (Nov. 11, 1920) and in the Bluebook of Projection. Since that time many new projection screens have been placed on the market and some of those examined at that time are no longer available. These data are therefore inadequate for the present needs. This matter has been taken up again with the Research Laboratory of the Eastman Kodak Company through Mr. Jones and they have agreed to repeat this work and to make tests on all screen surfaces submitted to them.

These tests will be similar to those made previously and will relate only to the *reflection characteristics* of the surfaces. No attempt will be made to deal with the problems of fabric, color, texture or construction. The idea is to give the projectionist and exhibitor complete data as to the percentage of the total incident light which the various surfaces will reflect and the proportion which is reflected in any given direction relative to the plane of the screen surface. In other words, these tests will give understandable data as to the reflecting powers of the surfaces and their powers of diffusion or lack of them.

In case of the tests made previously, all screen manufacturers were invited to submit samples. Some manufacturers did submit them and gave permission that the results of the tests be published. This indicated confidence in the excellence of their own product, or at least a willingness that the projectionist and exhibitor be given the facts. That was Honesty.

Other manufacturers submitted samples but stipulated that the results of the tests be not made public, which apparently indicated lack of confidence in their own goods —the goods they were selling to the exhibitor on the loudly made claim that they were "the best on the market."

Still others refused to submit samples at all, which—well you may form your own opinion.

Different

The tests which are now proposed will be conducted somewhat differently. This department and Moving Picture World has nothing whatever to do with the tests, except that the editor of this department has secured the consent of Mr. Jones to make them. The tests will be made at the Research Laboratory of the Eastman Kodak Company. They will be under the supervision of Mr. L. A. Jones, who incidentally is president of the Society of Motion Picture Engineers.

Mr. Jones informs me that the apparatus which is used in making such tests has recently been carefully overhauled and rebuilt so that tests can be made rapidly and with high precision. Every possible precaution will be taken in the conduct of the work and the data published will conform to the usual rigid requirements of the Eastman Research Laboratories regarding precision and regarding liability.

The Big Thing

Now here is where I propose to make this matter really effective. When the tests have been made and are available, I propose to publish them both in the Projection Department and in the next edition of the Bluebook of Projection. Moreover, I propose in the future to warn projectionists to recommend no screen surface which has not been tested and the results of the test published, and to warn exhibitors to buy only tested surfaces.

In this action Mr. Abbott of the Motion Picture News has agreed to join. The results of the tests will, of course, be available to all papers and will doubtless be published in the Transactions of the Society of Motion Picture Engineers, although as to the latter I can not say positively.

No Objection

All this is being done purely for the following reasons:

(A) To protect the motion picture projectionist who must have some real scientific data on which to base his recommendations for screens to suit various auditoriums.

(B) To protect the exhibitor by placing at the disposal of the projectionist and himself scientific data enabling him to judge intelligently as to the efficiency of a screen surface and its fitness for their individual auditorium.

(C) To protect the screen manufacturers who manufacture a really high grade screen surface from the competition of surfaces which are more or less inefficient, both as to reflecting power and power of diffusion.

(D) To protect the producer from having his productions improperly displayed before the public because of screen surfaces which have either low reflection powers or are unsuited to the auditorium in which they are used, or both.

(E) To protect the public which often has the value of the thing it buys reduced through improper presentation due to the causes set forth in clause D.

No honest screen manufacturer can possibly have any legitimate objection to any of the above purposes.

The standing of the Eastman Kodak Company is such that any suspicion of the tests being other than efficient and impartial would be just absolutely absurd, verging, in fact, upon the ridiculous.

All screen manufacturers who sell screen surfaces or who propose to sell screen surfaces to theatres are cordially invited to send samples of their surface or surfaces to Mr. L. A. Jones, Building 3, Kodak Park, Eastman Kodak Company, Rochester, N. Y., as soon as possible. Each sample should be two feet square and should be marked plainly on the back with its manufacturer's name and its individual trade name. This is very necessary in order to avoid misunderstanding and errors in reporting the results. Care should be exercised in packing the samples for shipment to the laboratory, to insure the adequate protection of the surfaces against rubbing or damage during transit. In the past some difficulty has been encountered due to improper packing, the surfaces on arrival at the laboratory being rubbed and damaged in such a way as to materially decrease their efficiency as reflecting surfaces. No report will be made on structure, texture, material, color,

(Continued on page 957)

Bluebook School

Note: I have looked carefully into the matter of dividing the questions up so that only one or two difficult ones will be asked each week. I intended to do it, and promised I would, but guess I will have to crawfish on that, because I really don't quite see how it can be done without a lot of confusion, from my viewpoint anyhow. I think all I can do is try to see to it that not more than two really difficult questions will be asked in any one series, but even that may not work out perfectly, because sometimes questions which seem quite simple call forth some lengthy replies. If I could just attend to this question stunt, and nothing else, it would be different, but whereas you fellows mostly attend to that one thing, in the study line at least, I am kept jumping sidewise all the time answering questions which cover dozens of things each week. If all I had to do were the department, it would be comparativtly easy, but much the hardest part of the work usually is in the correspondence.

Question No. 353—With increase in what element does it become necessary to increase the insulation resistance?

Question No. 354—Explain something about the necessity for variation of character of insulation under varying conditions of service.

Question No. 355—Name as many types of insulation as you know.

Question No. 356—Where may weatherproof insulation be used? Where may rubber covered wires be used and where must they be used?

Question No. 357—Why are rubber covered wires rated at lower capacity than wires having other types of insulation?

Bluebook School—Answers 326 to 330

Question No. 326—Upon what law is the action of an electric dynamo based?

After a careful examination of all the replies, I am unable to determine whether any of them have grasped the idea it was intended to convey or not except W. C. Budge, Springfield Gardens, Long Island; A. L. Fell, Collingswood, New Jersey; Ray Saxon, Lufkin, Texas; C. H. Hanover, Burlington, Iowa; G. L. Doe, Chicago, Illinois, and T. R. Guimond, Mobile, Alabama. Henning and some others described the action of an elementary coil, but that was not what was asked for in the question.

Fell replies thus:

The generation of electric energy in the armature of a dynamo is based upon the following law:

If an electric conductor in the form of a closed circuit be moved in a magnetic field in such way that lines of force are cut, a current of electricity will be generated therein, which same will flow in a direction at right angles to the line of motion, and at right angles also to the lines of force as viewed from the point where the motion originated.

Faraday's principle, to cover all cases of electromagnetic induction:

When a conducting circuit is moved in a magnetic field in such manner as to alter the number of lines of force passing through it, or when the strength of the field is varied so as to either increase or decrease the number of lines of force passing through the circuit, a current is induced therein which lasts only during the interval of change in the number of lines of force embraced by the circuit.

The first law quoted is the one on which dynamo action is based though of course Favaday's law also applies; on the whole Carl O. Henning, Iowa City, Iowa is correct when he says: "The action of the electric dynamo is based upon the law of electromagnetic induction." He should, however, have quoted the law. But anyhow this question is a duplication of question 319, a blunder for which I have apologized.

Question No. 327—Give us an explanation of the action of an elementary dynamo armature—an armature having but one wire.

This, too, is a duplicate, being the same as question 320, answered in August 15 issue. As I said before, I don't know how it occurred, and will try to see that nothing of the sort happens again.

Doe, Henning, Saxon, Hanover and Fell answered correctly.

Question No. 328—Describe a dynamo armature. No particular type of armature is meant. Just tell us what you know about the general build and electrical action of an armature.

The reply of Arthur H. Gray, Boston, Massachusetts, who did not answer questions 326-7 because they were duplicates, reads thus:

An elementary generator has been defined as "consisting of a metallic closed loop placed in a magnetic field and so arranged that it can be rotated around a horizontal axis extending at a right angle to the direction of the lines of force." The "loop" is the armature of this elementary generator, but the electromotive force generated by such an armature would have no practical value, being such a feeble electrical impulse that it can only be detected and recorded by a sensitive galvanometer.

It is upon this action of the elementary armature, however, that the practical armature has been evolved and developed. Armature construction is designed around a shaft extending through its center, and arranged to turn in bearings located at either end of the generator castings, thus providing a means for rapidly rotating the entire armature within the magnetic field built up by the energized pole pieces and field coils.

Built upon, or around this shaft is an iron core that has two functions. It serves as a frame upon which to wind a good many loops or coils of wire; also it acts to concentrate and increase the magnetic field. There are two general types of cores upon which the loops of wire are wound, (1) the drum and (2) the ring. The drum type is the one most commonly employed, largely because of its comparative simplicity of construction and mechanical strength. On the drum type the armature coils are wound around the outside of the drum, and in the ring type are wound under and over, and do not pass all around the outside. The electric action is similar in either case, but in the drum type a greater amount or length of windings is active at any particular instant in cutting lines of force, hence, other things being equal, the voltage generated is higher. The loops of wire wound on this drum are each one continuous pieces of wire, but the electrical effect is that of a large number of single coils wound in series, so that the voltage across the terminals of this large loop at any time is the sum of the voltages in each loop. The shaft, loops and core, together with the device for taking the current from the loops (commutator for transmission of D. C. and collecting rings for A. C.) form the armature of most D. C. and A. C. generators.

Saxon says:

A dynamo armature consists of coils of insulated wire wound around or upon an iron core, and so arranged that when it is rotated in a magnetic field the wires cut lines of magnetic force in such manner that electric currents are induced or generated in the aforesaid coils. The number and strength of the pulsations of electric energy induced in the armature will depend upon the number of coils it carries, and the strength of the magnetic field.

In practice all armatures have a large number of coils, so arranged that a large percentage of them are constantly cutting lines of magnetic force.

Which might be quite a bit more ample, but is, as our Canadian brother would say: "Not so bad!"

Fell says:

The armature of a dynamo consists of insulated wires wound upon an iron core, and so arranged that electric currents are induced when the armature is rotated in a magnetic field, or when the field magnets are rotated and the armature is held stationary.

The practical objection to the elementary armature described in the answer to question 327 is that it would induce but a very feeble current, which would be far from constant in the matter of pressure—voltage. It would be highly pulsating in character, there being two pronounced impulses of E. M. F. to each revolution, these pulsations being due to the fact that the coil moves alternately into and out of the positions of best and least action in the magnetic field.

In order to obtain E. M. F. of more uniform pressure additional coils are wound upon the armature, their ends suitably connected to cummutator bars or collector rings, all in such manner that a large proportion of the coils are cutting lines of magnetic force all the time.

From a mechanical viewpoint the armature consists of a shaft, a core, or in large machines a "spider," the insulation and the commutator, or in the case of alternators the collector rings.

The shaft is of steel, and in the smaller machines is thicker in the center than at the ends, in order to give it the stiffness necessary to withstand the strong magnetic side pull on the core when the latter is precisely centered between the pole pieces. The shaft is also provided with shoulders, designed to keep the armature in proper position endwise.

In the small or medium size dynamos, the core is attached direct to the shaft. There are two kinds of core, viz: the smooth and the slotted. The smooth type of core has become obsolete, except in special cases, such as machines used for electrolytic work, where a large current at low voltage is required.

A slotted core is one having a series of parallel slots, somewhat similar to the spaces between the teeth of a gear wheel. In these slots the coils are wound or laid.

To avoid eddy currents in cores, they are laminated, being built up of layers of thin, wrought iron, or mild steel. These thin discs are threaded on the shaft, forming, when finished, a practically solid metal mass. The thickness of the discs range from .014 to .025 of an inch, corresponding to 27 and 22 B & S gauge respectively, 27 gauge being most used. The bore of these discs is also slotted to engage with the key which locks the core to the shaft, and they are locked into a solid mass by two metal end plates, pressed together either by a large nut at either end of the core engaging with a suitable thread on the shaft, or by bolts passing entirely through the core through holes provided. A quick drying varnish is used as an insulation between the core discs.

When core bolts are used, they are insulated from the core discs by tubes and washers of mica, or some other suitable insulating material. The rims of the end plates are beveled quite thin in order to avoid eddy currents.

The inductors (coils) are made of copper, the ordinary form consisting of copper wire, insulated with a double and triple covering of cotton. In some cases copper bars are used for large current machines.

The objection to copper bars is that they are likely to have eddy currents set up in them. On account of their size the field is sometimes weaker at one point than in another, and the unequal E. M. F. thus produced will induce eddy currents.

That's some considerable answer, if you ask me! The question asked answerers to tell us what they knew about armatures. I don't know whether Fell had all that in his noodle, or dug it up somewhere, nor do I care. It's equally creditable to him either way. I can't myself check all that up without taking more time than I can spare to look up a lot of data, but so far as I know it is correct.

Question No. 329—All dynamo armatures generate alternating current. Explain just why this is so.

Doe says:

Only alternating current is generated in the armature of a dynamo for the reasons explained in the reply to question No. 320. The law of magnetic indiction is that the current generated will move in a direction at right angles to the line of motion, and since the direction of motion of the wires comprising the coils with relation to the magnetic field is reversed with every half revolution, it follows that the direction of the current flow will also be reversed.

Correct, Brother Doe. Wipe your nose and go up to the head of the class.

Gray says:

When a closed metallic loop is rotated in a magnetic field in such a manner as to cut lines of force, there will be an induced e. m. f. set up in the loop that will cause a current of electricity to flow in a direction that is governed by the relationship of the direction in which the loop is moving to the direction of the lines of force. Thus, the current flows in one direction while the loop is rotating through an arc of 180 degrees and flows in the opposite direction while the loop is completing the remainder of the cycle. This change in the direction of the flow occurs at these two phases of the cycle so long as the loop is being rotated. The result is the generation of an alternating pulsating current. The above is based primarily upon the action of an elementary generator but is the same principle upon which the commercially practical dynamo is designed and constructed.

Crect, BUT I doubt if friend apprentice will be able to make very much out of it.

(Continued on next page)

Question No. 330—Just what is an "armature coil," anyhow?

Fenning says:

"An armature coil is one continuous length of insulated wire which is wound upon an armature core and suitably connected to other cummutator bars or collector rings."

Guimond says:

"An armature coil is a length of insulated wire suitably mounted upon an armature core, connected at either end to collector rings or commutator bars. It forms the energizing element of the dynamo."

Gray says:

"It has been shown that the voltage induced in a single loop of wire revolving in a magnetic field is too small to have any practical value in itself. If the density of the magnetic field be increased, or if the loop be rotated faster in this field, or if the magnetic field be increased in area and a loop of larger dimensions used, or both, then the number of lines of force that will be cut during one revolution of the loop will be increased, and so will the voltage be increased. There obviously is a pretty well defined limit to which it is practical to extend, or spread out, the area of the field and also the length and width of the loop. If, however, a great number of these loops are provided by winding many turns of a long continuous wire upon and over each other, the voltage induced across the two ends of this wire will be the sum of the voltages induced in each convolution or single turn. These turns considered collectively are termed an armature coil."

This time I think we must let Gray, first having brushed off his ears, ascend and form the head of the class.

Station Bluebook School signing off until next week! Good night!

Don't miss the article addressed to screen manufacturers beginning on the first page of this department. It is of interest to all.

Screen Manufacturers, Attention

(Continued from page 955)

or any factor other than the **reflection characteristics** of the surfaces.

The results of all tests will, I repeat, be made available to projectionists, exhibitors and the industry in general through this department, through the Bluebook and doubtless through other trade papers and the Transactions of the Society of Motion Picture Engineers. New surfaces which may appear on the market from time to time will be tested if sent to the Eastman Laboratories and the results made known as soon as possible. THIS DEPARTMENT WILL IN THE FUTURE ADVISE EXHIBITORS TO PURCHASE NO UNTESTED SCREEN SURFACE.

Operators and Reports

Just now I am in receipt of a letter from a high official in a large producing organization, in which the following occurs:

We conducted a rather remarkable experiment with thousands of feet of a perforation that we would have thought every operator would have noticed, and seen fit to make some sort of report upon. Yet, though it must have been in the hands of four or five hundred operators, we did not have a line or receive any sort of comment from any one of them.

Well, if you put the films into the hands of four or five hundred machine attendants (which is precisely what a machine operator really is) what did you really expect? The operator of a machine, who considers himself as an operator and nothing more, naturally has no interest beyond the operation of the mechanism.

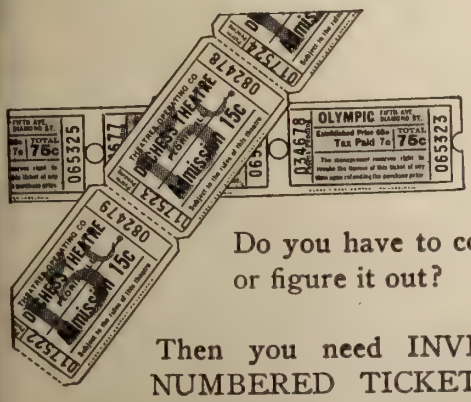
But anyhow, even projectionists would be unlikely to make report, unless they had trouble with the film. They have found, through long experience for a projectionist to write a producer is one most excellent way of wasting energy. This official may be an exception, but how were they to know that? Projectionists often do make comment on film matters to this department, but it is only once in a while we get a letter of this sort which sets the matter forth clearly enough that we can make out what it is all about. Frequently this is the case, even when samples of the film are sent in. I have no instruments for making accurate measurements of such things as sprocket holes, etc., and as a rule all the men can tell me is that the film did not run good, or was noisy, or the picture jumped.

This department is in position to, and would be glad to co-operate with any producer or producers in matters of having tests made by really competent projectionists, but the trouble is that it is impractical to send out a whole production to several projectionists to use as a "show," and of course it is impossible for the producer to know whether any given man will ever have any given production.

However, this might be done. Suppose the Dagnabit Film Company has an experiment in sprocket holes it wishes to try out. It places them in the production titled "The South North Pole" and notifies me of the facts.

I can then, through the department, ask for reports on the action of "The South North Pole" in projection, by all projectionists who run it. In this way unquestionably there would be a large response and good results.

Check Up



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Movements

C. L. Armstrong, Sedalia, Missouri, asks:

Will you be good enough to tell me whether or not the present "star and cam" movement has always been used as a projector intermittent movement? What I mean is, has there ever been any other kind of a movement used?

I would also like to know why a certain trade magazine I have seen three copies of is trying to ridicule projection, projectionists, yourself, your work and in fact everything connected with projection.

Another question that has bothered me is why so many pictures have a sort of snowflake appearance. By that I mean there is what looks like snow tumbling around in the air. It is not and cannot be snow, because it occurs in summer scenes; also I don't think it can be any real thing in the air. What is it, please?

"Graininess"

Backing up on your questions, the effect you allude to is what is called "graininess." It is a fault basic in the photographic emulsion. I do not know whether it is due to fault in the emulsion as it is made, whether it is due to age of the emulsion or to developement processes. It was dealt with in a paper read before the Society of Motion Picture Engineers some time ago, and only at the last (Schenectady) meeting of the Society I again brought the matter of the evil of graininess to the attention of the meeting, suggesting that its elimination, or reduction to the lowest possible minimum was a problem confronting the engineering forces which demanded attention.

As soon as I shall have finished with your matters I shall write an editorial again directing attention to the evils of graininess and again asking concentrated attention to it by the engineers who handle such problems.

As to the endeavors of the paper you speak of, I think I know the thing you refer to. Such things are not to be taken seriously. They injure no one and nothing. In fact they really, to a certain extent, do good, because they arouse resentment among men who need just such a thing as that to stir them up and to thus make them see and understand that there is an effort being made to injure their profession. I have seen evidence of this resulting from the publication you refer to. Don't let trifles worry you, Brother Armstrong. Every one and everything I ever heard of who or that amounted to Adam in this world had traducers.

Intermittent Movement

As to the intermittent movement, no, the star and cam was not the first movement used for motion picture projectors. So far as I have been able to find out, using the United States patent office records and the statements of such men as Thomas Armat, Thomas Edison and others, the star and cam "Geneva" type movement, of which the Power movement is a variation, was first applied to the motion picture projector by Thomas Armat, United States Patent No. 578185. That patent was issued in 1885 or 1886. I have the patent filed way, but it would require a bit of work to look it up, and I guess that is close enough for our purpose.

Prior to that the intermittent of the crude projectors used was what is known as the "beater type," in which the film was struck by a roller rotating at the end of a short arm. It struck the film when stretched tightly between the bottom of the aperture plate and a lower sprocket, and was thus jerked down one frame. It was used by Gaumont on his projector as late as, unless my memory serves me punkly, 1907 or 1908.

Improvement Sought

Since the introduction of the star and cam there have been many attempts to find something better. The Cameron projector, which Howard Coles tried hard to "put over," had what might be called a modified type of beater movement. It failed, though I for a long time thought it had great possibilities. I don't remember what slight flaw in its action finally condemned it.

Nicholas Power worked at various times on various intermittent movements, but finally discarded them all, except the one the Power has ever since used. It was adopted in 1908, but only a few of them went out until 1909. It is a really splendid movement, but cost the Power company tens of thousands of dollars in experimental work before it finally reached its present state of perfection.

There were, I believe, one or two other intermittent movements used to a limited extent on European projectors, but I have forgotten just what type they were, and have not the data handy.

I think we may safely predict that the star and cam, or some variation of it, such as the Power, for example, will be and remain the projector intermittent movement so long as motion pictures are projected intermittently.

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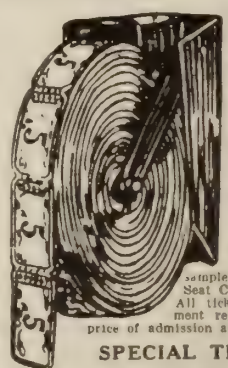

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Master Blade Width

From a certain Southern city comes a letter from a theatre manager in which the following occurs:

The projectors have shutters which will not give sharp focus; also the flicker is objectionable unless the projection speed is very fast. I procured two 3-wing shutters, with intention of installing them and reducing the master blade width, which always gave me excellent results on another make of projector.

Upon installing them, however, I found that there was a ghost both up and down, no matter how I might set them. In other words the master blades seemed to be too narrow. I forgot to mention that I seem to have a very heavy loss of light with the shutter. I can't figure it out, unless the lens is too large. Dope it out and send the bill to me.

Having concealed your location I shall use the matter in the department, because the accompanying discussion may be of value to others, and surely there can be no objection. Moreover you are saved a bill.

In Synchronism

In the first place you must understand that the width of the rotating shutter master blade and the speed of the intermittent movement of a projector automatically lock together. The slower the intermittent speed, the wider must the master blade be, other things being equal. If you have a Bluebook, see page 615 for explanation. If not, then here it is briefly: The master blade of the rotating shutter must cover the light beam except for a certain limited portion thereof, during the entire time the film is in movement. The white streamers you see, called "travel ghosts" are white objects in the photograph which has started to move over the aperture, before the edge of the master blade had cut through the light beam, or had not come to rest before the light beam was uncovered, hence of course moved upon the screen itself.

One complete cycle in intermittent movement, say from the time the film starts to move until it stops again, consumes a certain definite period of time. The rotating shutter is running continuously, hence a certain, fixed portion of its surface will pass a given spot in a given time at a given speed. It therefore follows that if the intermittent speed be lowered, it will take a longer period of time to move the film, or in other words the film will move through a longer period of time, HENCE THE WIDTH OF THE ROTATING SHUTTER MASTER BLADE MUST BE MADE CORRESPONDINGLY GREATER.

For instance: suppose the intermittent movement is such that the film is moved from start till stop in 1/120th of a second. The master blade is just wide enough to prevent travel ghost, or in other words to keep the screen dark while the film is in motion. We change projectors and get one which, at the same projection speed, requires 1/100 of a second to move the film from start to finish. Don't you see that this would automatically set up travel ghost, which could only be eliminated by a wider rotating shutter master blade?

Other Elements Enter

But on the other hand, suppose the change of projectors to have been made, and the intermittent speed of both to be identical, BUT that the optical system of the new one is such that the diameter of the light beam at its most narrow point in front of

the projection lens is greater than was that of the old optical system—a very possible thing, by the way. Don't you see that this would automatically set up travel ghost unless the rotating shutter master blade be wider than was the one on the old projector?

But suppose the intermittent speed and the light beam diameter to be the same still, another element enters to some extent, and that is the distance from optical axis to center of rotating shutter shaft. This you will find explained on page 617 of the Blue-book, if you have one; also see figure 228 thereof. Briefly it is this. Given a definite speed of rotation, you will understand that it will require a greater period of time for the edge of a shutter blade at a point three inches from its center to travel a given distance than it would for a point six inches from its center (an exaggerated example) to travel a like distance. That should be plain enough. All right! It then would require a different period of time for a shutter blade edge to cut through a light beam of given diameter if the center of the beam be 2 45/64, 3 17/64 and 3 3/4 inches from the center of the shutter shaft, which are the distances used by three leading motion picture projectors now on the market in this country.

The reason why the three-wingers you bought don't cover may be any one of those named, or a combination of all three. That could only be determined by an examination and comparison. I have pointed out the way for you to yourself make such a comparison.

What to Do

And now as to what to do: The optics of your condenser and optical system I have handed to Griffith, with request that he check them and see if his analysis agrees with mine. The answer will be forwarded you by mail.

You cannot change your projectors, and must work with what you now have, I suppose. By that I don't mean that you ought to change them, but usually that in any event you won't, so we must merely deal with what we have. First, it is essential to best results that you get your shutter at the most narrow point of the light beam. You are using a plano-convex condenser, hence your shutter should probably be at the aerial image plane. To find this, hold any opaque object in front of the projection lens and cut slowly down through the light beam at different distances from the lens, until a shadow starts from BOTH top and bottom of screen, the two meeting in the center of the screen.

Where the shadows meet exactly in the screen center is the aerial image point, and it is there your shutter should be for the best results. If you cannot get it there, as is very likely, then get it as close as you can. If there is a considerable difference in the light beam diameter—if it is considerably less in diameter—at the aerial image than elsewhere, I would have an extension shaft, properly supported, mounted and get the shutter out there.

As to the shutter you named and injury to the focus—well, I have never yet observed any such thing. What the shutter does is permit a certain, very small portion of light to get through the shutter blades themselves. The theory is that the dark periods on the screen will thus be made gray, and therefore a bit less visible to the eye—the flicker tendency will be less.

There is a sharp divergence of opinion as to the advisability of this stunt. Many swear by it, while others swear against it. Personally I have not observed any evil effect from it, nor do I see how it could possibly affect definition (focus) to its damage. In that I think you are wrong. If definition is injured it must be due to some other cause.

On the whole I think I will send this all to Griffith and hear his comment and get his version of the optical line-up for publication, to the end that the thing be complete.

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Projectionist's Tools

A man in South Boston, Massachusetts, wants to know:

Dear Brother Richardson: I would greatly appreciate a bit of information. In the first place, when a motion picture projectionist takes a position, ought he to have a set of tools of his own, or is it the place of the theatre to supply them? I have a pretty good set, but would like to get a new set complete. Would appreciate the name of a firm making a specialty of projectionist's tools.

Secondly, could you give me the name of a concern which makes a specialty of booking help for theatres all over the country? I want to get a job down in Florida. Made application to a party in that state several months ago, and had a reply saying that all the help was booked them out of a booking office in New York City. They did not give me the name of the concern.

I typed your name, but concluded not to publish it. The firm they referred to very evidently was a booking office for actors. There evidently has been some misunderstanding. There is no concern which books motion picture projectionists. In the nature of things there could be none, because of the fact that local unions of projectionists usually control local employment, and were a projectionist "booked" to work in, for instance, Tampa, he would find when he arrived that the local union probably would not consent to let him work. They keep the local work for local men, which is right and quite proper, though it has a very serious drawback in that the local union is frequently forced by circumstances to, or at least does accept into membership men who have little or no real ability, and then are forced to maintain them in a job, to the exclusion of competent men—either home men or men from elsewhere.

You address me as "Dear Brother," which may or not mean that you are an I. A. man. If you are not, then you would have to get a job, as best you could, in some unorganized place—a small town—and work there until you could get into the local having jurisdiction over that territory. If you are an I. A. man—a member of the union—you could take a transfer card, go to Florida and work anywhere you could get a job, PROVIDED the local union where you got the job would accept your transfer. That latter is doubtful, though—very doubtful indeed, since this is the slack season and almost everywhere there are more or less local men out of work.

As to tools, as a general thing I think a man prefers to own his own tools. There is no set rule. Most theatre managements will, I think, supply the really essential tools. There is no firm, so far as I know, making a specialty of making or dealing in projectionists' tools. Aside from a few special tools, those a man needs are such as can be bought at almost any first class hardware store.

"Graininess"

This department and its editor desire once more to direct the undivided attention of the engineers who handle such matters to the unmitigated evil of graininess in pictures. The editor called the attention of the Society of Motion Picture Engineers to this matter at the Schenectady meeting. I do not know how much can be done towards reducing or eliminating this evil, but certainly every effort should be made to that end.

GRAININESS IS ONE OF THE WORST EVILS THE PROJECTIONIST OF TODAY HAS TO CONTEND WITH, and when it appears he is entirely helpless. If you doubt the evil effect, just sit fairly well down front, or anywhere you may wish to if you have a good opera glass, and watch the difference between a scene free from graininess, and one which is not free from it.

The scenes free from it will, unless otherwise defective, appear beautifully sharp and clear-cut, but the moment graininess appears the definition suffers sadly. I find that very often graininess may not be apparent, as such, to the naked eye, but the eye nevertheless does appreciate the falling off in quality due to its introduction even in limited amounts. Also I might further remark that it is present, under the glass, in an amazing number of scenes.

Possibly graininess cannot be eliminated, but there are so few faults which will not yield to modern science that I am loath to believe it. Get busy, Mr. Engineer men. Graininess is a SERIOUS fault. Its reduction or elimination is up to YOU. Get busy.

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The Shreveport, La., Strand, Opens; Link in Saenger-Ehrlich Chain

THE STRAND, Shreveport, La., was recently opened, showing "The Lost World," the First National - W. R. Rothacker Special production.

The exploitation for the opening included a 12-page co-operative section of the Shreveport Times. Many other ideas were successfully worked out, including a liberal use of 24-sheets, a big mailing order campaign direct to patrons; newspaper teasers and display ads and the use of a mechanical dinosaur in miniature display in the main street near the theatre.

The opening bill was a complete success. The Strand, the new million dollar theatre in the Saenger-Ehrlich Enterprises, Inc., is a work of exceptional beauty. No detail in the effort to provide for the comfort of the patrons has been overlooked. Every effort has been made to combine practicability with convenience.

The exterior of the Strand represents a grouping into a beautiful and practical construction plan the best elements of the leading play houses of this and other countries.

Emile Weil, architect for the Saenger-Ehrlich interests, has visited some of the world-renowned homes of the drama, show palaces, the boasts of great metropolitan centers of this and other countries. And his observing eye selected details of construction and adornment which have been incorporated in the exterior lines and interior embellishments of the Strand.

Visions of a great playhouse in Shreveport, such as the Strand, have been cherished by Julian H. and A. D. Saenger, Harry and Simon Ehrlich and E. V. Richards, their General Manager.

It was in Shreveport that their initial successes in the commercial and theatrical world were achieved. For many years these men have sought to serve the public by presenting wholesome entertainment. And it was their hope for years that some day they might erect in Shreveport a theatre which would be a realization of their dreams and their expressive appreciation to the public which made possible for them the fulfilment of their vision.

The answer is the Strand. It represents, exclusive of ground value, an investment of fully one million dollars. For one and one-half years this theatre has been in the course of construction. The period of time spent in construction is indicative of the thoroughness and painstaking attention to details.

The builders desired a theatre beautiful, elaborate, elegant, safe and massive, with every comfort provided and in every line and decoration a delight to the eye.

Seen from the exterior, the Strand compels the attention of the passerby. The great dome, artistic by day and beautiful in its varied colored myriad lights by night, attracts the eye. But in this lighting as in the announcement signs about the marquise and the wall signs, there is a dignified softness, nothing garish, yet attracting the eye to the messages and beauties of construction.

The Crockett Street side of the Strand is

View showing part of elaborate interior of Strand Theatre, Shreveport, La.

embellished with a great Gothic arch, patterned along the lines of the cathedral windows of great European centers. The keystone of the arch tells the message and there is an inscription, hewn in the stone and gilded, which further declares the purposes of this great temple of art, namely to furnish wholesome amusement for progressive people.

The lobby of the Strand is in solid marble and genuine travitine stone walls. The floor is laid with marble blocks. The ticket windows are practicable and in harmony with the elaborateness of the lobby in general. Gazing above the eye sees lights of many colors twinkle as the stars in the firmament.

Beautiful Paintings

Surrounding the upper wall of the circular lobby is a beautiful work of art, painted by Paul Heerwagen, one of the South's leading artists. This painting portrays a falcon hunt. There is flashed before the eye a picture of the scene of old and mental pictures revived of the lore of childhood and the records of history when the Old World was in the heyday of its glory.

All 2,200 seats are "good seats," that is, they are comfortable, upholstered in genuine leather and with visibility unobstructed to each. There are no posts in the Strand to mar the view. Off the stage, there are the great loges, or boxes, handsomely draped and beautifully decorated. These boxes, uppers and lowers on each side, are capable of comfortably seating 200 persons.

The orchestra pit is ample. A feature of the Strand musical equipment is the great organ. The acoustics of the theatre are so excellent that the sound swells and rolls through the great structure, delighting every ear with the mellowness of the music.

Temple Theatre, Kane, Pa., Is Artistic and Amply Equipped

WHEN, recently, the Temple Theatre, Kane, Pennsylvania, under the auspices of H. E. Brown and A. R. Nelson, threw wide its doors to the public, residents of Kane and nearby territory were treated to their first view of the magnificent 1,200-seat house, modern in every detail, spacious and inviting in design.

Foyer, rest rooms and other adjuncts of the auditorium proper are laid out for comfort and convenience.

A mushroom heating and ventilating system installed by the Smith Hardware Company ensures good air and plenty of it at the right temperature.

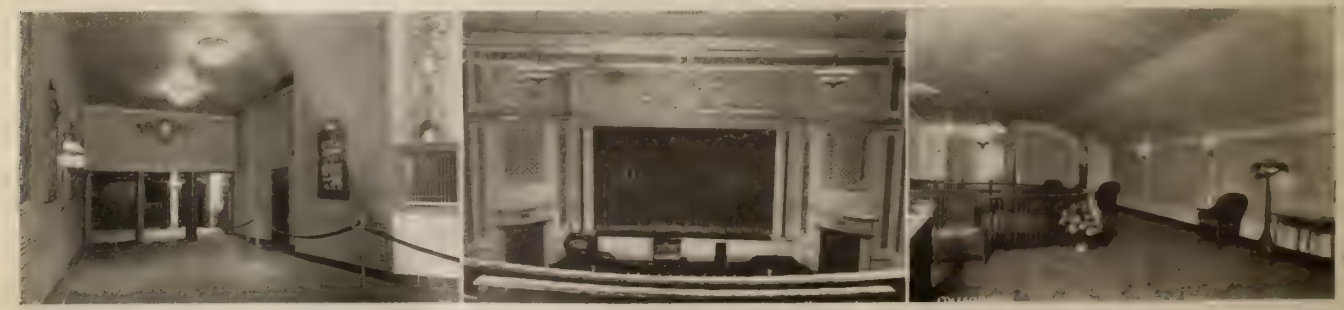
The orchestra floor, the balcony, which is featured with a luxurious loge, give splendid seating facilities.

A Minusa Gold Fibre Screen is installed, set in a shadow box. Soft lighting provides eye comfort.

Wide aisles, plentiful and carefully planned exits, modern fire prevention apparatus and an emergency lighting system ensure patron safety.

An organ, costing $15,000, is the feature of the musical provision of the new theatre. It is said to be the most modern and complete instrument in Western Pennsylvania.

The policy of the house is announced to be straight pictures, changing three times a week or oftener. First National's Colleen Moore production, "Sally," a Pathe News and Bobby Vernon Christie-Educational comedy, "Bright Lights," with speeches, organ specialties and a glee club, comprised the opening program.



Views of the lobby and interior of the New Temple Theatre, Kane, Pa.

MOVING PICTURE WORLD

VOLUME 75—JULY AND AUGUST, 1925

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during months of July and August, all productions on which reviews were published during this period, the date of issue containing this information being also shown.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

After Business Hours (5,600 feet) (Based on magazine story, "Everything Money Can Buy," by Ethel Watts Mumford) (Elaine Hammerstein) (Directed by Mal St. Clair) (Columbia Pictures) (Review—July 4).

After a Reputation (2 reels) (Edna Marian) (Universal-Century Comedy) (Review—August 8).

American Pluck (5,900 feet) (From Eugene P. Lyle, Jr.'s, novel, "Blaze Derringer") (George Walsh) (Directed by Richard Stanton) (I. E. Chadwick) (Review—July 11).

Awful Truth, The (5,917 feet) (Based on stage play by Arthur Richman) (Agnes Ayres) (Directed by Paul Powell) (Producers Distributing Corp.) (Review—July 11).

B

Battle of Wits, The (2 reels) (Eileen Sedgwick) (Universal Western) (Review—July 18).

Beauty and the Bad Man (5,794 feet) (Based on the story by Peter B. Kyne, "Cornflower Cassie's Concert") (Directed by William Worthington) (Producers Distributing Corp.) (Review—July 4.)

Beauty and the Bandit (2 reels) (George Larkin) (Universal Drama) (Review—July 4).

Be Careful (2 reels) (Jimmie Adams) (Educational Christie Comedy) (Review—August 22).

Before Midnight (4,895 feet) (William Russell) (Directed by John Adolfi) (Henry Ginsberg Dist. Corp.) (Review—July 11).

Below Zero (2 reels) (Lige Conley) (Educational-Mermaid Comedy) (Review—July 11).

Best Man, The (2 reels) (Josie Sedgwick) (Universal-Western Drama) (Review—August 15).

Beware (2 reels) (Lige Conley) (Educational-Mermaid Comedy) (Review—August 1).

Bloodhound, The (4,800 feet) (Bob Custer) (Directed by William Craft) (F. B. O.) (Review—July 11).

Bobby Bumps & Co. (1 reel) (Educational-Cartoon) (Earl Hurd) (Review—July 4).

Boys Will Be Boys (2 reels) ("Our Gang") (Pathe) (Review—July 25).

Bubbles (1 reel) (Pathe-Aesop Film Fable Cartoon) (Review—August 8).

Bugville Field Day (1 reel) (Pathe-Aesop's Fables Cartoon) (Review—July 25).

Business Engagement, A (2 reels) (One of Helen-ard Warren Series based on stories by Mabel Herbert Urner) (Fox) (Review—August 29).

Buster Be Good (2 reels) (Arthur Trimble and Pete) (One of series based on R. F. Outcault's cartoons) (Universal) (Review—August 29).

Buster Brown Series (2 reels each) (Based on R. F. Outcault's cartoons) (Universal) (Review—August 29) (See "Buster Be Good" and "Educating Buster").

Butter Fingers (2 reels) (Billy Bevan) (Pathe-Mack Sennett Comedy) (Review—August 29).

C

Camille of the Barbary Coast (5,308 feet) (Mae Busch) (Directed by Hugh Dierker) (Associated Exhibitors) (Review—August 1).

Chasing the Chaser (1 reel) (Jimmy Finlayson) (Pathe Comedy) (Review—July 4).

Circus Cyclone, The (4,397 feet) (Art Acord) (Directed by Alfred Rogell) (Universal) (Review—August 22).

Cold Turkey (2 reels) (Alice Day) (Pathe-Mack Sennett Comedy) (Review—August 29).

Crack o' Dawn (Reed Howes) (Rayart).

Crying for Love (2 reels) (Eddie Gordon) (Universal Century Comedy) (Review—August 15).

Cupid's Boots (2 reels) (Ralph Graves) (Pathe-Mack Sennett Comedy) (Review—July 25).

Cyrano De Bergerac (10 reels) (Based on play by Edmund Rostand) (Pierre Magnier) (Directed by Augusto Fenina) (Atlas Distributing Corp.) (Review—July 18).

D

Daddy Goes a-Grunting (2 reels) (Glenn Tryon) (Pathe Comedy) (Review—July 18).

Discord in "A" Flat (1 reel) (Arthur Lake) (Universal "Sweet Sixteen" Comedy) (Review—July 18).

Don Coo Coo (2 reels) (George O'Hara) (F. B. O. "Pacemaker" Series) (Review—August 8).

Dr. Pyckle and Mr. Pride (2 reels) (Stan Laurel) (F. B. O. Comedy) (Review—August 8).

Dry Up (2 reels) (Jack Singleton) (Universal Century Comedy) (Review—July 25).

E

Educating Buster Brown (2 reels) (Arthur Trimble and "Pete") (Based on R. F. Outcault's cartoons) (First of series) (Universal) (Review—August 29).

Eve's Lover (7,237 feet) (From the story by Mrs. W. K. Clifford) (Irene Rich) (Directed by Roy Del Ruth) (Warner Brothers) (Review—August 8).

Evolution (4,200 feet) (Red Seal) (Review—July 25).

F

Felix the Cat, Trifler with Time (1 reel) (Educational-Cartoon).

Fifty-Fifty (5,531 feet) (Hope Hampton) (Directed by Henri Diamant Berger) (Associated Exhibitors) (Review—August 1).

Fighting Courage (5,000 feet) (Ken Maynard) (Directed by Clifford S. Elfelt) (Davis Distributing Corp.) (Review—July 11).

Fighting Schoolmarm (2 reels) (Josie Sedgwick) (Universal Drama) (Review—August 1).

Film Facts (1 reel) (Red Seal Magazine) (Review—July 11).

Fine Clothes (6,971 feet) (From the stage play, "Fashions for Men," by Franz Molnar) (Percy Marmont) (Directed by John M. Stahl) (First National) (Review—August 15).

For Love of a Gal (1 reel) (Pathe-Aesop Fable Cartoon) (Review—July 18).

Freshman, The (6,883 feet) (Harold Lloyd) (Directed by Sam Taylor and Fred Newmeyer) (Pathe) (Review—July 25).

G

Girl Who Wouldn't Work, The (5,979 feet) (Lionel Barrymore) (Directed by Marcel De Sano) (B. P. Schulberg) (Review—August 22).

Gold Rush, The (8,555 feet) (Charlie Chaplin) (Directed by Charlie Chaplin) (United Artists) (Review—August 29).

Goose Woman, The (7,500 feet) (Based on the story by Rex Beach) (Louise Dresser) (Directed by Clarence Brown) (Universal-Jewel) (Review—August 1).

Greenhorn (1 reel) (Charles Puffy) (Universal) (Review—August 8).

Grounds for Divorce (5,692 feet) (From Guy Bolton's play from Ernest Vajda) (Florence Vidor) (Directed by Paul Bern) (Paramount) (Review—July 11).

H

Hair Cartoon (300 feet) (Red Seal Cartoon) (Review—July 4).

Half Way Girl, The (7,570 feet) (Doris Kenyon) (Directed by John Francis Dillon) (First National) (Review—August 8).

Happy Warrior, The (7,805 feet) (Malcolm McGregor) (Based on novel by A. S. M. Hutchinson) (Directed by J. Stuart Blackton) (Vitagraph) (Review—July 18).

Headlines (5,600 feet) (Alice Joyce) (Directed by Edward H. Griffith) (Associated Exhibitors) (Review—August 1).

Heart Trouble (1 reel) (Arthur Lake) (Universal "Sweet Sixteen" Comedy) (Review—July 25).

Helen and Warren series (2 reels each) (Based on stories by Mabel Herbert Urner) (Fox) Review—August 29) (See "A Business Engagement").

His Buddy's Wife (5,226 feet) (Based on magazine story by T. Howard Kelley) (Glenn Hunter) (Directed by Tom Terriss) (Associated Exhibitors) (Review—August 1).

His New Suit (1 reel) (Arthur Lake) (Universal Comedy) (Review—August 15).

Home Maker, The (7,755 feet) (Adapted from Dorothy Canfield's story) (Alice Joyce) (Directed by King Baggot) (Universal) (Review—August 8).

Hot and Heavy (2 reels) (Eddie Nelson) (Educational-Mermaid Comedy) (Review—July 18).

Human Tornado, The (4,472 feet) (Yakima Canutt) (Directed by Ben Wilson) (F. B. O.) (Review—July 4).

I

I Remember (2 reels) (Short Films-Pastoral) (Review—August 15).

Iron Nag, The (2 reels) (Pathe-Mack Sennett Comedy) (Review—August 8).

Isn't Life Terrible? (2 reels) (Charley Chase) (Pathe Comedy) (Review—July 4).

J

Just in Time (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—July 11).

How Baxter Butted In (6,302 feet) (From Harold Titus' novel, "Stuff of Heroes") (Dorothy Devore) (Directed by William Beaudine) (Warner Brothers) (Review—July 4).

K

Keep Smiling (5,400 feet) (Monty Banks) (Directed by Albert Austin and Gilbert W. Pratt) (Associated Exhibitors) (Review—August 1).

Kentucky Pride (6,597 feet) (J. Farrell MacDonald and Famous Race Horses) (Directed by John Ford) (William Fox) (Review—August 29).

Kiss Me Again (6,722 feet) (Marie Prevost and Monte Blue) (Directed by Ernst Lubitsch) (Warner Brothers) (Review—August 15).

Kivalina of the Ice Lands (5,700 feet) (Picture of Eskimo life photographed by Earl Rossman) (Pathe) (Review—July 11).

Knockout Man (2 reels) (Jack Perrin) (Universal Western Reissue) (Review—July 11).

Ko-Ko Celebrates the Fourth (1 reel) (Red Seal "Out of the Inkwell" Cartoon) (Review—July 4).

L

Lady Robinhood (5,580 feet) (Evelyn Brent) (Directed by Ralph Ince) (F. B. O.) (Review—August 15).

Lady Who Lied (7,111 feet) (Adapted from Robert Hichen's novel, "Snakebite") (Lewis Stone and Virginia Valli) (Directed by Edwin Carewe) (First National) (Review—July 18).

Learning How (1 reel) (Pathe-Sportlight) (Review—July 11).

Lewis-Munn Bout (2 reels) (Educational Special) (Review—July 4).

Lightnin' (8,050 feet) (Based on play by Winchell Smith and Frank Bacon) (Jay Hunt) (Directed by John Ford) (Fox) (Review—August 1).

Light of the Western Stars, The (6,859 feet) (Based on novel by Zane Grey) (Jack Holt) (Directed by William K. Howard) (Paramount) (Review—July 4).

Little Giant (6,850 feet) (Adapted by William Nigh from Hugh McNair Kahler's story) (Glenn Hunter) (Directed by William Nigh) (Universal) (Review—July 18).

Look Out (1 reel) (Cliff Bowes) (Educational-Cameo Comedy) (Review—August 1).

Lorraine of the Lions (6,700 feet) (Norman Kerry and Patsy Ruth Miller) (Directed by Edward Sedgwick) (Universal) (Review—August 8).

Lost, a Wife (6,420 feet) (Story from Clare Kummer's stage version of Alfred Savoir's "Banco") (Adolphe Menjou) (Directed by William C. DeMille) (Paramount) (Review—July 4).

Love Gamble (5,766 feet) (Based on novel by Maysie Creig) (Lillian Rich) (Directed by E. J. LeSaint) (Banner Production) (Review—July 11).

Lucky Accident (1 reel) (Charles Puffy) (Universal Comedy) (Review—July 11).

Lucky Devil, The (5,935 feet) (Richard Dix) (Directed by Frank Tuttle) (Paramount) (Review—July 18).

Lucky Horseshoe, The (5,000 feet) (Tom Mix) (Directed by J. G. Blystone) (Fox) (Review—August 29).

Lucky Stars (2 reels) (Harry Langdon) (Pathe-Mack Sennett Comedy) (Review—August 15).

M

Making of O'Malley (7,496 feet) (Milton Sills) (Directed by Lambert Hillyer) (First National) (Review—July 4).

Manhattan Madness (5,580 feet) (Jack Dempsey) (Directed by John McDermott) (Associated Exhibitors) (Review—August 1).

Man of Iron (6,200 feet) (Lionel Barrymore) (Directed by Whitman Bennett) (Chadwick Pictures) (Review—July 4).

Marriage Whirl, The (7,672 feet) (Based on play, "The National Anthem," by J. Hartley Manners) (Corinne Griffith) (Directed by Al Santell) (First National) (Review—July 25).
Married Neighbors (2 reels) (Universal Century Comedy) (Review—July 4).
Marry Me (5,526 feet) (From the play by Anne Caldwell O'Day, "Next Page") (Florence Vidor) (Directed by James Cruze) (Famous Players) (Review—July 25).
Mary Queen of Tots (2 reels) ("Our Gang") (Pathe Hal Roach Comedy) (Review—August 22).
Milky Way, The (1 reel) (Charles Puffy) (Universal Comedy) (Review—August 1).
My Lady Lips (6,699 feet) (Clara Bow) (Directed by James P. Hogan) (B. P. Schulberg) (Review—July 25).
My Own Carolina (1 reel) (Fox Variety) (Review—August 29).

N

Never Fear (1 reel) (Cliff Bowes) (Educational Cameo Comedy) (Review—July 4).
Never the Twain Shall Meet (8,443 feet) (Based on story by Peter B. Kyne) (Anita Stewart) (Directed by Maurice Tourneur) (Metro-Goldwyn) (Review—August 8).
Never Weaken (5 reels) (Harold Lloyd) (Associated Exhibitors) (Review—August 1).
Night Life of New York (6,298 feet) (Rod La Rocque) (Directed by Allan Dwan) (Paramount) (Review—July 25).
Not So Long Ago (6,943 feet) (From the play by Arthur Richman) (Betty Bronson) (Directed by Sidney Olcott) (Famous Players) (Review—August 8).

O

Ough (1 reel) (Pathe Stereoscopik) (Review—July 11).
Over the Plate (1 reel) (Aesop Fable Cartoon) (Pathe) (Review—August 29).

P

Paging a Wife (2 reels) (Al Alt) (Universal-Century Comedy) (Review—August 1).
Parisian Love (6,321 feet) (Featured Cast) (Directed by Gasnier) (Review—August 15).
Passionate Youth (6,400 feet) (Beverly Bayne) (Directed by Dallas M. Fitzgerald) (Truart) (Review—July 18).
Pathe Review No. 27 (1 reel) (Pathe Magazine) (Review—July 4).
Pathe Review No. 28 (1 reel) (Pathe Magazine) (Review—July 11).
Pathe Review No. 29 (1 reel) (Pathe Magazine) (Review—July 18).
Pathe Review No. 30 (1 reel) (Pathe Magazine) (Review—July 25).
Pathe Review No. 31 (1 reel) (Pathe Magazine) (Review—August 1).
Pathe Review No. 32 (1 reel) (Pathe Magazine) (Review—August 8).
Pathe Review No. 33) (1 reel) (Pathe Magazine) (Review—August 15).
Pathe Review No. 34 (1 reel) (Pathe Magazine) (Review—August 22).
Pathe Review No. 35 (1 reel) (Pathe Magazine) (Review—August 29).
Paths to Paradise (6,741 feet) (From the play by Paul Armstrong) (Betty Compson) (Directed by Clarence Badger) (Paramount) (Review—July 11).
Permit Me (1 reel) (Educational Cameo Comedy) (Review—July 11).
Pictorial Proverbs (1 reel) (Educational Hodge Podge) (Review—August 15).
Pleasure Bound (2 reels) (Lige Conley) (Educational Jack White Production) (Review—August 22).
Plenty of Nerve (2 reels) (Edna Marian) (Universal-Century Comedy) (Review—July 4).
Polo Kid (2 reels) (Eddie Gordon) (Universal-Century Comedy) (Review—July 18).
Pretty Ladies (5,828 feet) (ZaSu Pitts) (Directed by Monta Bell) (Metro-Goldwyn) (Review—July 25).
Private Affairs (6,132 feet) (Based on the story, "The Ledger of Life," by George Patullo (Directed by Renaud Hoffman) (Producers Distributing Corp.) (Review—August 1).

R

Raiders of the North (2 reels) (George Larkin) (Universal Reissue) (Review—August 8).
Ranger of the Big Pines (7,032 feet) (Kenneth Harlan) (Based on the novel, "Cavanagh, Forest Ranger," by Hamlin Garland) (Directed by W. S. Van Dyke) (Vitagraph) (Review—August 8).
Rop'n' Venus (2 reels) (Josie Sedgwick) (Universal Western) (Review—July 11).
Rugged Water (6,015 feet) (Based on novel by Joseph C. Lincoln) (Lois Wilson and Warner Baxter) (Directed by Irvin Willat) (Famous Players) (Review—August 8).

S

Sally of the Sawdust (9,500 feet) (Based on stage play by Dorothy Donnelly) (Carol Dempster and W. C. Fields) (Directed by D. W. Griffith) (United Artists) (Review—August 15).
Seven Ages of Sport (1 reel) (Pathe Sportlight) (Review—August 22).
Sherlock Sleuth (2 reels) (Arthur Stone) (Pathe-Hal Roach Comedy) (Review—July 11).
Shoes (2 reels) (Based on story by O. Henry) Fox) (Review—August 29).
Short Pants (1 reel) (Universal "Sweet Sixteen" Comedy) (Review—August 1).
Sky Jumper, The (2 reels) (Earle Fox) (Von Bibber Series based on stories by Richard Harding Davis) (Fox) (Review—August 29).
Slave of Fashion, A (5,906 feet) (Norma Shearer) (Directed by Hobart Henley) (Metro Goldwyn Mayer) (Review—August 1).
Sleuth, The (2 reels) (Stan Laurel) (F. B. O. Comedy) (Review—July 25).
Smooth as Satin (6,063 feet) (Based on the play, "The Chatterbox," by Bayard Veiller) (Evelyn Brent) (Directed by Ralph Ince) (F. B. O.) (Review—July 4).
Sneezing Breezes (2 reels) (Billy Bevan) (Pathe Mack Sennett Comedy) (Review—July 18).
Snob Buster, The (4,970 feet) (Reed Howes) (Directed by Albert Rogell) (Rayart) (Review—August 22).
Soap (1 reel) (Pathe Aesop Fable Cartoon) (Review—August 15).
Sons of Swat (1 reel) (Pathe Sportlight) (Review—August 8).
Speak Easy (1 reel) (Charles Puffy) (Universal Comedy) (Review—August 22).
Sporting Chance (6,626 feet) (Lon Tellegen) (Directed by Oscar Apfel) (Tiffany) (Review—June 11).
Stand Up and Fight (2 reels) (Jack Perrin) (Universal-Western) (Review—August 22).
Street of Forgotten Men, The (6,366 feet) (Based on magazine story by George Kibbe Turner) (Percy Marmont and Mary Brian) (Directed by Herbert Brenon) (Paramount) (Review—August 1).
Sun Up (5,819 feet) (Lucille La Verne) (Based on play by Lulu Vollmer) (Directed by Edmund Goulding) (Metro Goldwyn Mayer) (Review—August 29).
Sweet Marie (2 reels) (Sid Smith) (Imperial Comedy) (Fox) (Review—August 29).

T

Tame Men and Wild Women (2 reels) (Arthur Stone) (Pathe Hal Roach Comedy) (Review—August 15).
Tee for Two (2 reels) (Alice Day) (Pathe-Mack Sennett Comedy) (Review—August 1).
Texas Trail, The (4,720 feet) (Adapted from the novel, "Rangy Pete," by Guy Morton) (Harry Carey) (Directed by Scott R. Dunlap) (Producers Distributing Corp.) (Review—July 18).
That Man Jack (5,032 feet) (Bob Custer) (Directed by W. L. Craft) (F. B. O.) (Review—July 25).
Thirty Years Ago (1 reel) (Short Films Novelty) (Review—August 15).
Tourist, The (2 reels) (Johnny Arthur) (Educational Tuxedo Comedy) (Review—August 15).
Tracked in the Snow Country (7,139 feet) (Rin-Tin-Tin) (Directed by Herman Raymaker) (Warner Brothers) (Review—August 1).
Travel Treasures (1 reel) (Educational-Hodge Podge) (Review—July 18).
Trouble With Wives (6,489 feet) (Ford Sterling) (Directed by Malcolm St. Clair) (Paramount) (Review—August 15).

U

Under the Rouge (6,055 feet) (Eileen Percy) (Directed by Lewis H. Moomaw) (Associated Exhibitors) (Review—August 1).
Unholy Three, The (6,918 feet) (Lon Chaney) (Directed by Tod Browning) (Metro-Goldwyn-Mayer) (Review—August 15).

V

Von Bibber Series (2 reels each) (Earle Foxe) (Based on stories by Richard Harding Davis) (Fox) (Review—August 29) (See "The Wrestler" and "The Sky Jumper")

W

Watch Out (2 reels) (Bobby Vernon) (Educational Christie Comedy) (Review—August 29).
Waiting (2 reels) (Lloyd Hamilton) (Educational-Comedy) (Review—July 11).
West Wind, The (1 reel) (Fox Variety) (Review—August 29).
What Price Gloria (2 reels) (F. B. O. "Pacemakers" Series) (Review—July 25).
When Men Were Men (1 reel) (Pathe-Aesop Fable Cartoon) (Review—July 18).
Where Was I (6,639 feet) (Reginald Denny) (Directed by William Seiter) (Universal-Jewel) Review—August 29).
White Desert (6,461 feet) (Claire Windsor) (Directed by Reginald Barker) (Metro-Goldwyn-Mayer) (Review—July 18).
White Wing's Bride, The (2 reels) (Harry Langdon) (Pathe) (Review—July 11).
Why Kids Leave Home (1 reel) (Pathe-Sportlight) (Review—July 25).
Wild Horse Mesa (7,164 feet) (Based on novel by Zane Grey) (Jack Holt) (Directed by George B. Seitz) (Paramount) (Review—August 22).
Wild Bull's Lair (5,280 feet) (Fred Thomson) (Directed by Del Andrews) (F. B. O.) (Review—August 8).
Wild Justice (5,886 feet) (Peter the Great) (Based on story by C. Gardiner Sullivan) (Directed by Chester M. Franklin) (United Artists) (Review—August 29).
Wild, Wild Susan (5,744 feet) (Based on story, "The Wild, Wild Child," by Stuart Emery) (Bebe Daniels) (Directed by Edward Sutherland) (Paramount) (Review—August 22).
Woman Hater, The (6,501 feet) (Adapted from Dorothy Day's novel, "The Eleventh Virgin") (Helene Chadwick) (Directed by James Flood) Warner Brothers) (Review—July 25).
Woman's Faith (6,023 feet) (Based on the magazine story, "Miracle," by Clarence Budington Kelland) (Alma Rubens) (Directed by Edward Laemmle) (Universal) (Review—August 15).
Won by Law (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—August 22).
Winds of Chance (9,554 feet) (Ben Lyon and Anna Q. Nilsson) (Based on story by Rex Beach) (Directed by Frank Lloyd) (First National) (Review—August 29).
Wrestler, The (2 reels) (Earle Foxe) (Van Bibber series based on stories by Richard Harding Davis) (Fox) (Review—August 29).
Window Washers, The (1 reel) (Aesop's Fable Cartoon) (Pathe) (Review—August 29).

Y

Yarn About Yarn, A (1 reel) (Pathe-Aesop Fable Cartoon) (Review—August 1).

Seven Fox Films

(Continued from page 921)

situations and this comedy is thoroughly amusing.

"The Sky Jumper"

This is another of the Van Bibber series and Van of course makes good with terrible odds against him. This time, with a party in the mountains, a flippant remark causes him to be challenged by a crack ski jumper. Van is scared, but the rival gives him a push and he takes the slide against his will, making a record jump. He loses his nerve when it comes to entering the cross country run and climbs a hill to get away. A bear chases him and he makes a getaway by using two boards for skis. Once he gets started he can't stop and catches up with his rival, who slings him off the course into a tree. Van circles the tree several times and, unable to hold on, is flung down the hill, crossing the finish line first and winning the prize. Just as clever and amusing as "The Wrestler."

"My Own Carolina"

North Carolina furnishes the material for this Fox Variety. There are a number of beautiful shots of forest, mountain and stream, apparently filmed around the beautiful Asheville section. This has been varied by interesting scenes showing the hunting of quail with bird dogs, and other shots of a day's activities of the natives of that region. A thoroughly entertaining subject.

"The West Wind"

We don't believe we have ever seen anything like as great a variety of scenes in one reel of film. What the west wind sees furnishes the idea and serves to introduce a beautiful selection of shots of nature in all of its manifestations. There are shots of mountains, lakes, rivers, forests, pasture land, desert, hillsides, villages, great cities, the sea and the clouds fanned by gentle breezes. Then there are scenes with the fury of the wind unleashed on land and sea and a view of the Arctic regions, camels on a desert and the garden of a Moorish palace. This interesting subject certainly justifies the brand title, for it includes about every variety of nature scenes.

"Pathe Review No. 35"

(Pathe—Comedy—Two Reels)

Some unusual shots of the molten crater, during the day and the night, of Hawaii's Kiluea, under the title of "The Cauldron of Kiluea," make of the "Pathe Review No. 35" an especially interesting offering. "Tracing the First Man" of Roy Chapman Andrews' "The Origin of Man" series shows the expedition at work unearthing bones in Mongolia and later their assembling in New York's Museum of Natural History. "A Jaunt Through Jura" is composed of scenes of the Franco-Swiss Alps in Pathecolor.—T. W.

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